#LiveLent
Join us at Bradford Cathedral for events, services and an exhibition

INSIDE:
a pull-out guide to Lent, Holy Week and Easter
Our memorable HOPE ON THE EDGE event last October, led by Christian young people, highlighted their concern that we halt the environmental damage we are inflicting across the globe.

We warmly invite you to join us as we listen and pray about the challenges and opportunities of all this.

This is organised by WRIB – Welfare Reform Impact Bradford, who highlight social issues, through conferences and prayer events in Bradford.

**Sunday 26th April | 6:30pm - 8pm**

*Refreshments from 6pm*

**Book your free place**

care-of-planet-earth.eventbrite.co.uk
Keeping in Touch

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BD1 4EH

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Find us online:
bradfordcathedral.org

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Front page photo:
Philip Lickley

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Wed 25th Mar 2020. Send your content to
kit@bradfordcathedral.org

View an online copy at
issuu.com/bfdcathedral

Contents
Canon Paul Maybury 04
Cathedral Services 05
Mission 06
News: Cathedral Sing! 07
Prayers Cards 08
News: Unbound 09
News: From the Diocese 12
Annual Vestry Meeting and APCM 13
News: From the Church of England 14
We Need Your Help! 17
Coffee Concert 18
Monday Fellowship 20
Photo Gallery 23
Lent, Holy Week and Easter Centre
Guided Tours 28
Organ Recitals 29
Events This Month 41
Regular Events This Month 44
Who’s Who 46

Have you picked up your PILGRIM PASSPORT yet? Buy one for just £5 in the cathedral shop and mark off every cathedral you visit this year, starting with a sticker from the office!
Canon Paul Maybury
What have you decided to do differently this Lent?

Each year the Church invites us to enter again the period called Lent as we individually and collectively prepare for Holy Week and Easter. Lent is that 5-week period, modelled on Jesus’ “40 days” in the wilderness. For Jesus that was a defining period in His life. It was the period when he did battle with himself, and the devil, and came out, at the end of that period with great clarity about his father’s call upon his life and his priorities of ministry.

For Jesus it was a period of significant transformation and that is the invitation to us, again this year, that we might use this period to wrestle with our faith; to be challenged in our faith; to learn; to grow; to be transformed.

Lent is the season in the year where it is expected that we be uncomfortable and disturbed. We have no flowers in the cathedral. We sing no alleluias. In our worship we sing the psalms and our music is often unaccompanied and “stripped back”.

In practice this may mean that you will choose to read one of the Lent books available from our bookshop and come to the series of three Wednesday evening Lent courses. I know one person who has already said that they plan to attend Sunday Evensong each week in Lent as they don’t usually. I know someone else who is planning to attend Morning Prayer once a week who does not usually. These are all possibilities to additional disciplines to take on for the season.

For others, Lent this year may be an opportunity to do less and be more. To spend more time in reflection and less time in busyness - to write letters? to write a prayer journal? to contemplate? to re-evaluate?

Lent is an important annual gift to us which I invite to grasp with enthusiasm and commitment. Whether you choose to take on something new and extra, or choose to stop doing something or to do less, may Lent be for you a time of growth, renewal and realignment with God. God who is eternally compassionate and loving towards us and desires nothing more than we enjoy “life in all its fullness” and be agents of God’s justice and reconciliation in the world.

The Revd Canon Paul Maybury
Precentor, Bradford Cathedral

#LIVELENT
Cathedral Services

**Sundays**

8am - Holy Communion  
(Lady Chapel)

10.15am - Choral Eucharist  
(Nave)  
inc. Children’s Space.  
Prayer Ministry takes place on the  
3rd Sunday of the month.

4pm - Choral Evensong  
(Nave)

**Mondays**

8.30am - Morning Prayer  
(Lady Chapel)

5.45pm - Choral Evensong  
(Chancel)

**Tuesdays**

8.30am - Morning Prayer  
(Lady Chapel)

5.45pm - Choral Evensong  
(Chancel)

**Wednesdays**

7.30am - Holy Communion  
(St Aidan’s Chapel)

8.30am - Morning Prayer  
(Lady Chapel)

10.15am - Holy Communion  
(St Aidan’s Chapel)

5.30pm - Evening Prayer  
(Lady Chapel)

**Thursdays**

8.30am - Morning Prayer  
(Lady Chapel)

5.45pm - Choral Evensong  
(Chancel)

**Fridays**

8.30am - Morning Prayer  
(Lady Chapel)

5.30pm - Evening Prayer  
(Lady Chapel)

**Saturdays**

8.30am - Morning Prayer  
(Lady Chapel)

5.30pm - Evening Prayer  
(Lady Chapel)

Choral Evensong takes place during term-time. 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: explorecrcheuses.org/church/bradford-cathedral-bradford

ChurchSuite

Keep up-to-date with all the latest events, and news, by signing up to ChurchSuite. Login at login.churchsuite.com/ or e-mail info@bradfordcathedral.org
Cathedral Sing! welcomed 150 local primary school children to Bradford Cathedral on Saturday for a morning filled with workshops, performances and a final service in front of parents and guardians.

The event, which followed a tour of primary schools in the Bradford District as part of the ‘Golden Ticket’ scheme, was a huge success with over 80 signing up to the Saturday Singers.

Parents and guardians gathered to watch the Saturday Singers, Cathedral Choir and the new recruits sing. Graham Thorpe, Assistant Director of Music at Bradford Cathedral: “We were absolutely delighted with the success of Cathedral Sing! The participants loved the day, when they were able to learn some new songs, meet other children from across Bradford and sing to their parents at the end. Their parents were given talks and tours of the cathedral giving them a glimpse of the day-to-day running of the musical life at the cathedral!”

“It’s thrilling that we now have over
80 new sign-ups for the Saturday Singers, our community choir for children.

“Next half-term the Saturday Singers will learn a new song which they will be able to use as an audition piece for the Cathedral Choir. Auditions will be open to children across Bradford.

We are all thoroughly looking forward to the next steps in our outreach and recruitment programme!”

Though Cathedral Sing! may be over for another year, the music department are always delighted to hear from any children and families who are interested in joining the cathedral’s choirs, and they can be contacted via alex.berry@bradfordcathedral.org or on 01274 77 77 25. There are further planned auditions on Saturday 4th April 2020.

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.
Visionary Women Collecting Textiles: Bradford Cathedral altar frontal on loan to London exhibition

The Louisa Pesel altar cloth made by the men for the Abram Peel Hospital Chapel, that has been hanging in the Bradford Cathedral chapter house, is currently on loan to Two Temple Place as part of their exhibition Unbound Visionary Women Collecting Textiles. We spoke to Rebecca Hone, Head of Exhibitions at Two Temple Place, to tell us a little more about the cloth, the exhibition and her role.

Could you tell us a little about yourself?
I’m the Head of Exhibitions at Two Temple Place. I work very closely with the curators of the exhibition and our partner organisations. Our Winter Exhibition Programme has been developed to showcase regional public collections. We look to partner with museums, galleries and collections from outside London, and we also want to support emerging curators.

We don’t have a particular theme or medium of objects that we want to include in an exhibition; we’re very open to a variety of collections. In the past we’ve had exhibitions on Egyptology, modernism, and jazz, and this year it’s called Unbound: Visionary Women Collecting Textiles. We were approached by three women - June Hill, Amanda Game and Jennifer Hallam – who proposed...
this exhibition. They wanted to put on an exhibition to highlight the importance of textiles. We employed as an assistant curator - Lotte Crawford – and June Hill to be the lead curator. My work is to work very closely with them and as they develop the object list and narrative as I organise the logistics, such as transport, and speaking to lenders, whether those are our partner organisations or organisations like Bradford Cathedral, where there's an important piece of work outside of our partner collections that fits into the narrative of the exhibition. The altar frontlet that we wanted to borrow accompanies the Louisa Pesel collection from the University of Leeds. I also co-ordinate the interpretation and the essays that are produced in the catalogue.

**It must be a challenging role, but a fascinating one to be involved in?**
It can be quite a challenge. It’s very different every year, which is exciting, as there’s a new group of artists, artworks and collections that I work with, so I’m constantly learning something new. We learn as much from our partners, if not more, as they learn from us.

**The Louisa Pesel piece has come from Bradford Cathedral and there is also work from Cartwright Hall; was it important to work with groups from across the country?**
Absolutely. That’s really key to the mission of what we do at Two Temple Place. We want to showcase collections from outside London. We really want to reach areas and collections that we haven’t been to, or worked with, before, like Cartwright Hall in Bradford. In Unbound all seven collections are new partners for us. What’s a delight in my job is that I’ve known some of these collections already but I’ve also been introduced to many new ones. Like with Bradford Cathedral, I didn’t realise it had such an amazing altar frontal within their collection. It’s a great joy to get to know these collections.

**What can people expect and get from the exhibition?**
I would say lots of things. What is really exciting for me is that you learn about seven remarkable women. Historically, museum collections have been collected by men and we’re highlighting some of the women who have collected. We’re also bringing to the fore such a range of textiles, which is a huge, huge term for so many different types of objects.

I hope that we’re opening up the idea of textiles as something that’s historically, socially and culturally important, but also they are works of art very much in their own right. We’re able to showcase lots of objects that people may not have classed as textiles, but also to encourage new visitors to come in and really enjoy viewing the textiles. Within the exhibition, the seven collections are very, very different and included within that are twentieth century English dress and costume,
early twentieth century Balkan dress and costume, contemporary international art and some mid-century printmakers and fabric designers. It’s a huge idea of what comes out under the term of textiles, which is very exciting. I think people will come away with new stories about interesting women, their lives and hopefully some inspiration to build your own collections and build their understanding of the term textiles.

In relation to the altar frontal in Bradford Cathedral, Louisa Pesel did important work in therapy following the first world war? She was instrumental in starting the Khaki Handicraft Club in Bradford in 1918, which was a club for men that had been in the first world war and had been suffering from shell shock. She taught them needlework and sewing as a form of therapy. She collection Greek and Turkish embroidery, but she was also an embroideress and a very talented sewer and pattern maker. She was inspired by Greek and Turkish embroidery and she taught these men how to sew as this type of therapy, a very early form of how art and crafts, and sewing, can help people’s mental health and well-being. She was absolutely ahead of her game on that front.

As well as the exhibition, you also offer supplementary activities, including to London schoolchildren. Is that an important part of what you do? It is. We have a really strong education programme. We offer free literacy and creativity workshops to state schools in London boroughs, and we have 33 places and they’re almost all booked up. They are really successful. We also offer lots of family activities. We have a family trail which takes you through the exhibition as a collector yourself, and we have an extended events programme including talks and tours and adult workshops. We try and offer a variety of events throughout the exhibition, hopefully letting a new group of people access the exhibition and helping visitors further explore the ideas and themes of the exhibition. They can also get creative themselves and learn something new, and we sometimes use our talks and tours to discuss themes that we haven’t really been able to develop within the exhibition itself.

Finally, what are your plans for the rest of 2020? After this exhibition we will start to prepare for next year. We haven’t made anything public yet, but we have put out a call for proposals for our next exhibition. It’s our tenth exhibition next year so we’re very excited, and we’re looking to do something on contemporary collecting practices.

Unbound Visionary Women Collecting Textiles runs until the 19th April 2020 at Two Temple Place in London. For more information please visit their website at twotempleplace.org.
Christians keen to work for social reconciliation are invited to a special Difference training day, backed by the Archbishop of Canterbury, at Bradford Cathedral this summer.

Archbishop Justin Welby has a vision for the church to be a reconciling presence in the midst of conflict – The Difference movement.

His view is that in a conflicted and hurting world, many long for faith to have a positive impact, but in the messiness of life it can be hard to know where to start.

The Church of England’s Difference movement brings together those who want to explore what it means to follow Jesus in the face of conflict and see transformation through everyday encounters.

It centres on three habits which can shape our daily lives and relationships: Be Curious; Be Present; and Re-imagine.

To help followers of Jesus explore these habits in more depth, Archbishop Justin has brought together “leading peacemaking thinkers and practitioners” to create a five-session course to help them encounter others well, cross divides and work towards the common good.

The course at Bradford Cathedral is on Tuesday, June 2, 10am to 4.30pm and is for those who wish to run the Difference Course in their churches or centres.

The day will be interactive and is a great chance to experience the course material and meet others who’ll be running it. Refreshments will be provided throughout the day.

Please bring along your own lunch.

Link to register: https://difference.rln.global/run-the-course/events/bradford-2-june-2020
At the Vestry Meeting, which is a meeting of the Cathedral Parish not just the Congregation, we need to elect two church wardens to serve for the following year. Our current wardens are Monica Slocombe and Alex McLelland. Monica is willing to stand for re-election for a further year, Alex has indicated he is retiring. At the APCM, held immediately following the Vestry Meeting, we have several elections to conduct and they are:

**Representatives to the Cathedral Community Committee.** This committee conducts the business of the congregational activities and inputs into the life and work of all we do as a congregation. Two people are elected each year to serve for three years and the retiring two this year are Nora Whittam and Joe Tarver. They are eligible for re-election. In addition we only elected one member last year. Therefore we need to elect a further member for a term of two years.

**Parish Disability Representative.** We have a person who represents the cathedral to the Diocese in matters relating to all disability issues and this person is elected annually. Our current representative is Isla Skinner who is eligible for re-election.

**Deanery Synod Representative.** This is a year when we elect the representatives of the parish to the Deanery Synod. The number on our Electoral Roll means we are entitled to have four lay members of the Synod. Our current members are John Wright, Malcolm Carr, Monica Slocombe and Alex McLelland, who are eligible for re-election. It is important that the cathedral is represented in the Deanery Synod so it is important that we fill all four places. Please give this careful and prayerful thought as to whether you can represent the Cathedral in this way. The Synod usually meets three times a year in the evening in one of the churches in the Deanery.

If you feel you have the skills and time to give to the cathedral in volunteering for any of these positions please put your name forward and arrange to be nominated for election.

Nomination forms will be available for a few weeks leading up to the meetings.

Alex McLelland
Church Warden
From the Church of England

Guidance for parishes on Coronavirus (COVID-19)

The Church of England’s Mission and Public Affairs division has published advice to parishes on practical steps to reduce the risk of infection from Coronavirus (COVID-19).

The guidance, written by Dr Brendan McCarthy, the Church of England’s Adviser on health issues, drawing on the latest Government advice, is available on a dedicated web page which will be updated as necessary.

It recommends incorporating simple precautions into worship services, particularly during the celebration of the Eucharist.

The situation will be kept under close review and updated advice will be made available if necessary.

The Bishop of Carlisle, James Newcome, the Church of England’s lead bishop on health issues, said: “We pray for all those affected by Coronavirus (COVID-19) here and around the world, particularly in China, and for all those caring for them.

“The virus not been declared a pandemic and at present the risk in this country is assessed as ‘moderate’. However, there are, of course some practical measures churches can take.

“Much of that is simply maintaining good hygiene including, for example, priests and servers washing their hands and using alcohol-based hand-sanitiser before Holy Communion.

“Although there is not currently Government advice suggesting churches should suspend the use of the Common Cup, parishioners with coughs and sneezes should certainly be encouraged to receive Communion in one kind only and to refrain from handshaking during The Peace.

“We also advise against the practice of ‘intinction’ – when the consecrated bread is dipped into the wine - as this could represents an infection transmission route.”

Link: churchofengland.org/more/media-centre/coronavirus-covid-19-guidance-parishes

Pick up a copy of the new Prayer4Bradford Lent Prayer Booklet from the cathedral today!
BRADFORD FAITH TRAIL

Discover more about the faith communities along Leeds Road

Five places of worship | Within walking distance of the city centre
Learn about the traditions and cultures from those who practise them
Experience a warm welcome!

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

“I found it very informative.”

“You see what the buildings are like inside; you see the way they are used and you get to know the people.”

The new season starts on Saturday 7th March 2020

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

Includes a vegetarian langar lunch. Finishes at Bradford Cathedral around 3:30pm
Booking essential: education@bradfordcathedral.org | 01274 77 77 20
Bradford Survive & Thrive

TRANSFORMING LIVES OF WOMEN, MEN & CHILDREN AFFECTED BY DOMESTIC ABUSE & SEXUAL VIOLENCE

Staying Put, DVS, WomenCentre & Family Action are joining together to help families who have experienced domestic abuse and sexual violence. Together we can give you the right support at the right time, to make you safe, sooner, and help your family to recover and heal.

Our One Front Door FREE helpline opens from October 1st, 2019
0808 2800 999

▪ Practical & emotional support for families ▪
▪ Specialist work with children & young people ▪
  ▪ Early intervention & prevention ▪
  ▪ Recovery & confidence building ▪
▪ High quality crisis support & accommodation ▪
▪ Working with perpetrators to help change behaviour ▪
We Need Your Help!
Seven top tips to help spread the word

At Bradford Cathedral the team work hard to make sure as many people know about the great things we do, and we promote the events and services we hold as widely as possible. But there are ways you can help to make sure that message spreads even wider!

1. Help us distribute our what’s on booklet
We have teams in place that distribute the booklet around Bradford, the suburbs and to churches, but if you have places you visit that don’t have booklets but you think should have, then please ask us for copies for the next time you are visiting.

2. Follow us on social media and share our content!
If you are on Facebook, Twitter or Instagram it would be great if you could give us a like / follow. The addresses of our accounts are on page 3 of this Keeping in Touch. You can also share content you see on social media. By sharing it or retweeting it, for instance, this can help more people see it than would normally do.

3. Let us know what we’re not doing
We work hard to make sure we send information to as many relevant places as we can but if you’ve seen something around the city, in your local area or online that you think we should be involved in, then let us know at the cathedral office, by giving us a call or dropping us an e-mail.

4. Tell your friends!
Word of mouth is always the most effective way of helping people find out more about the cathedral. Why not invite your friends to an upcoming service or event, to the family activities, or to explore the history of the building?

5. Write something for our blog or for Keeping in Touch
We’re always interested in pieces written by anyone who comes to the cathedral. So, whether you are happy writing something, or would like someone to chat to you about your experiences and we write it for you, we’d love to hear from you!

6. Leave a review
Google’s business pages and sites like TripAdvisor are popular sites for people to discover about where to visit. Why not leave a review on one of these services to let people know what you love about Bradford Cathedral?

7. Have you visited our blog?
We post lots of exciting news stories and interviews each week at bradfordcathedral.blog. Plus, you can share them with other people so they can discover new things about Bradford Cathedral!
Pianist Jill Crossland to play at March Coffee Concert

Our next Coffee Concert is with pianist Jill Crossland, and takes places on Tuesday 10th March at 11am, with refreshments from 10:30am.

Jill Crossland has an active concert and recording career including many appearances at London’s South Bank and Wigmore Hall, Sage Gateshead and other major venues such as Bridgewater Hall, Vienna Musikverein, Vienna Konzerthaus and Leipzig Gewandhaus. Jill has been in the Arts Council Musicians in Residence scheme for Yorkshire and the Classic FM Hall of Fame.

Could you give us some background to you as a musician? I started when I was four-and-a-half; my mum taught me. My father loved music. He was really instrumental in my playing the piano. I used to go to a local Saturday school and had piano lessons there, which gave me a first opportunity to play in public. When I was eleven, I went to Chethams School of Music, then the Royal Northern, and eventually to study in Vienna.

I loved Vienna; it was an amazing, rich city, full of culture, with the art, architecture and coffee houses. It was just a fabulous place to live.

You have a coffee concert with us in March. How did you pick your pieces? I focus on Bach because of my father, who loved Bach. I do like to play the classical repertoire and some romantic music as well. With the Beethoven Sonata, that’s something I’ve only started playing recently. I know that lots of people love this Sonata; people will come up to me and tell me that it’s one of their favourites. It’s very challenging musically but it’s quite short, and ultimately quite profound.

I also have played and recorded the entirety of The Well-Tempered Clavier which I learnt when I was at the Royal Northern. My teacher thought that I had an affinity with Bach. I’ve performed selections from the Well-tempered many times.

You’ve played in many prestigious places. What’s the one that’s most stood out? Absolutely; the Wigmore Hall was a beautiful place to play in. In Vienna, the Musikverein is such an incredible place as well, and I’ve also played in Leipzig at the Gewandhaus, which was a very special place to play.

What are your plans for the rest of 2020? Just to keep on playing in some wonderful places!

Join Jill Crossland on piano on Tuesday 10th March at 11am at Bradford Cathedral. Entry is free.
Monday Fellowship: My life as a countryside volunteer

Nigel will be presenting the next Monday Fellowship talk at Bradford Cathedral on Monday 9th March at 2pm. His subject is ‘My life as a countryside volunteer’ and ahead of it we spoke to him to find out more about him, what to expect from his talk, and some of his favourite local walks.

Can you give us an introduction to yourself?
My name is Nigel and I’m one of the volunteers for Bradford Countryside and I’ve done that for thirty-five years now. I lead walks for Bradford and for Kirklees. I’ve always liked walking. I come from London and there were only a few places to walk there; to get to the countryside would involve a bus ride, which I used to do with my mates. We didn’t know much about public footpaths: we just walked across fields, and got chased by farmers occasionally!

When I moved up to Bradford, my wife got a dog and I ended up as the one walking it! So I did that and eventually moved onto walking in Bradford around 1984. The person at the back was David Parsons, who oversaw the volunteers. He asked me then whether I’d be interested in leading a walk, but at that point I didn’t know anything about that. David invited me along to the next meeting and I went along and they started to teach us things like map reading, how to talk people when outside and where to stand to get people to listen so they can see you, and it all went from there.

Walks must be good, both socially and for health?
Yes, especially in Bradford. They do weekday walks mainly now and can get up to 120 people per walk!

Do you have a particular favourite walk that you most like?
I have several. I like going through Judy Woods but I have another walks as well around the district.

You are speaking at the Monday Fellowship in March; what will you be talking about?
I’m going to take them back to my roots, and how I don’t come round from here, where I lived and how I used to enjoy going out into the countryside, taking a bus or train out and walking back. Where my cousin lived was actually only about 2-3 minutes from the countryside, as he lived in north-west London and they were still building it around there, and there were lots of places to go. I’ll also talk about how, coming up here, how I started walking, with Bradford and then a year later with Kirklees. I’ll be talking about what interested me when I was down in London and what interests me now from a walking point of view.
How can people get involved with walking and become a Countryside Volunteer themselves?
They would need to get in touch with Danny Jackson on Bradford Council (danny.jackson@bradford.gov.uk) as he’s the one who takes all the people who’ve said they’d like to give it a go. He will invite them along to see them, take notes on what they like and don’t like, and send out a pack. Then you can come out on walks and be helpful back-ups on walks and to find out what’s involved. When you’ve done about six of those there’ll be discussions about the walks, and put walks on.

If you want to come and do a walk you can pick up a walking leaflet from the Visit Bradford Tourist Information or at https://www.bradford.gov.uk/sport-and-activities/walking/countryside-guided-walks/. I try to give people good details and which bus to catch that sort of thing.

At the moment I’m doing some ‘web walks’ with Bradford Council, where you can print them off and go and walk them. These were done in around 2008 but they need checking and I’m letting them know if there are any problems on them, as quite often after twelve years paths might be taken out and you might end up leading people into someone’s garden!
(1-3) A special Evensong was held for Holocaust Memorial Day, featuring our guest speaker Lilian Black. (4-5) The Serenity: Poetry, Song and Music night was filled with incredible talent performing and speaking at Bradford Cathedral.
(1-2) Shots from Serenity. (3) From this year’s Annual Legal Service.  
(4-5) From the Candlemas service. (6-7) Martin Cosgrove spoke at Monday Fellowship  
on the subject of Christianity and the military. (8-9) From the Rob Burton Coffee  
Concert. (10-11) Bishop Nick’s address ‘Waiting for a Miracle?’ (Photos: Osman  
Mohammad) (12) A busy family activities.
Check out more highlights every Friday on our Twitter and Facebook pages!
Check out more highlights every Friday on our Twitter and Facebook pages!
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.
<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Performer</th>
<th>Location</th>
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<tbody>
<tr>
<td>Jan</td>
<td>15</td>
<td>Graham Thorpe</td>
<td>Bradford</td>
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<td>22</td>
<td>Robert Sharpe</td>
<td>York</td>
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<td>29</td>
<td>Ben Markovic</td>
<td>Worcester</td>
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<td>Feb</td>
<td>5</td>
<td>Stefan Donner</td>
<td>Vienna</td>
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<td>12</td>
<td>Christopher Stokes</td>
<td>Manchester</td>
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<td>Alexander Woodrow</td>
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<td>Kurt Rampton</td>
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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
Could you give us an introduction to how you got into music?
I was a chorister in the local village choir when I was a boy and started learning the piano at around the age of five at school. Whilst singing in the choir I was rather captivated by the organ. My piano teacher was an organist in a neighbouring village. I wasn’t very good at practicing diligently, so he said that if I could get a piece I was learning ready by the following week, he’d let me play it on the church organ. That was when I was aged about eight and it just stuck, as I really enjoyed the experience. I soon was able to play hymns at church services and then voluntaries, and it went from there.

My parents, very kindly, bought me an organ for the house. We had a small sun lounge at the back and they bought a three manual and pedal reed organ, which is quite unusual, but it fitted into the space and it became my practice instrument.

At fourteen, I became the organist at my local church, which was great fun, and at the same age I was asked to play for my sister’s wedding at St. Bride’s, Fleet Street, which is one of the big churches in London. I was terrified at the prospect, but I played for her wedding and conducting that service was the Director of Music at HM Chapels Royal at Hampton Court. Afterwards he wrote to my father and said that he had been very taken by my playing and invited me to be the first organ scholar at HM Chapels Royal! I started that at the age of fifteen-and-a-half.

You were a solicitor by profession; did you find music was a good balance with that?
It was an excellent balance. We sold the reed organ we had to a solicitor/organist with whom we became good friends. My parents had come across a wonderful organ builder called George Sixsmith, whose organ company in Ashton-under-Lyne is still going. They built a very small two-rank extension pipe organ for our sun lounge. There were two ranks of pipes contained in a swell box with a glass front, and attached was a two manual and pedal organ. Our solicitor friend told me that if I ever wanted to go into the profession to let him know. My organ scholarship at Hampton Court helped my CV greatly in applying for an organ scholarship to...
Cambridge, which I was awarded in 1976. But an alternative career in the law remained an option.

When I went up to Cambridge I soon realised that I was up against people like John Scott, Thomas Trotter and David Hill, all wonderfully talented people, and I thought to myself that I couldn’t compete with them as they were so much better than me, so I took that solicitor up on his offer.

As an aside, in 1977, in my first term I went to stay with my senior organ scholar in Bingley and he took me to Bradford Cathedral as John Scott was playing the opening recital on the newly restored organ by Walker. So it’s wonderful to be coming back.

I took up the legal profession with the aim of playing the organ, keeping music as an informal hobby. I kept it going, but drifted a bit for ten years until I found myself deputising for a church in Surrey which had the most amazing organ made by Frobenius, a Danish organ builder, and I had a new lease of life there, being the organist for eleven years.

I had the most wonderful time doing that until I was around the age of forty, by which time my job moved me from being local to London, so I didn’t have time to practice and so I let it slip again.

I carried on playing for for friends and families at funerals and weddings but when I reached sixty, almost two years ago, there was a restructuring at work and I was made an offer for early retirement, and the figures worked out. My wife, at the time, was working at All Saints, Margaret Street, where Dame Gillian Weir, the wonderful organist who taught me at Cambridge, was in the office. She asked what I planned to do with my retirement and she told me to get back onto the organ bench and get playing!

At this same time a professional organist friend had just bought a Hauptwerk organ, and given his enthusiasm for the way technology had moved on, I was inspired to purchase a system for our home which was installed in the attic of our house in North London. Alex Berry, your director of music then paid us a visit through a mutual friend, and we played on the instrument and chatted about my return to playing, which led to him to set me a target to give a recital in Bradford in a year’s time, and so here we are!
With your music, travelling and photography you’re enjoying your retirement?
I’m loving it! It’s so fulfilling as my day will start with some organ practice and then I take photographs for people who need profile shots for their website, and I have just worked on photographs for the front cover of Organists Review. Those two hobbies are keeping me more than busy, not to mention travelling as well. Life couldn’t be better!

For you, what makes a good lunchtime organ recital?
I think the objective is to ensure that everyone who goes home after recital has liked something. They might have been informed by a piece or a composer they don’t know; they may have been wowed by something that was exciting; or they may just carry a tune away with them. One of the pieces I’m playing is Elegy by George Thalben-Ball, who was remarkably famous in his day, and was organist at Temple Church in London. I went to the City of London School and all the choristers would come from the school and I got to know Thalben-Ball very well indeed. He was a wonderful and inspirational man. He advised that when you give a recital, you should make sure that you have given pleasure to those who’ve come along to hear you. You may have a musician there, an academic, or a shopkeeper, or someone who has just popped in for forty minutes in their lunch break. You can’t be too esoteric or too academic; you have to give a good variety.

How did you pick your pieces for your recital?
J.S. Bach is always going to be key in my view. Of all the composers who wrote for the organ, Bach is really supreme, and so it’s always a good thing to include some of his music. And his great mentor was Buxtehude, so that gave me the shape for the start of the recital. In between these composers, I have some chorale preludes from composers from Norway, England and France, all written for the Orgelbuchlein Project of which I’m a trustee and patron. That project came about because Bach’s Orgelbuchlein, or ‘Little Organ Book’ was intended to contain around 164 choral preludes based on the hymn tunes of the day, but Bach only completed 46, leaving blank pages, some with just the title, or the title and the tune.

My very good friend William Whitehead started the project to complete the book but with composers from the modern day, composing short chorale preludes to fill the gaps. This project was completed last year and to celebrate the achievement I decided that whenever I give an organ recital I should play some of the pieces, to get them out there to make people aware of this great work that my friend did over these years in encouraging composers to come forward and compose!

So, from Germany to England, and alongside my tribute to George Thalben Ball with his Elegy, another
wonderful piece, the Canzona by Percy Whitlock.

Then we finish with France. Thalben-Ball often played Fiat Lux by Theodore Dubois, and so I thought I’d end with that, and precede it with a beautiful and quiet piece from the same volume of twelve pieces, In Paradisum.

I therefore hope that there’s something for everyone in my organ recital!

I imagine that variety keeps things interesting for you as the player? It does, because each piece has its own challenges. The three pieces from the Orgelbuchlein Project are so different: one is very slow, one is very delicate, and one is quite bonkers! They’re three representative pieces from the project and they give me a challenge in registering them to bring out their character, which of course applies to all the pieces I’ll be playing. I’m looking forward very much to acquainting myself with the instrument so as to produce the colours to show them all off well.

Finally, do you have any big plans for the rest of 2020?

More recitals! I’m grateful to Alex Berry for inviting me to give this recital, as I’d not really intended to give organ recitals on an on-going basis. I’ve really loved this challenge as its renewed my enthusiasm for communicating music to wider audiences, so on the strength on this I have another recital to give in South London in October and before then a recital in a Stately Home in Wiltshire.

Ed Jones

So what have you been up to since you left Bradford Cathedral?
I’ve started a new post at Worcester. I’m the sub-assistant organist and my main duties are that I direct the voluntary choir of boys and adults, and the principal accompanist of the Cathedral Choir when the girls are singing. But because it’s just a part-time job I can also fill my time up with other bits and pieces, which keeps it fun!

How are things at Worcester Cathedral?
They’re going very well - all the music is really fun to be involved with. I knew the Director of Music from a previous post so I get on really well with him and it’s a joy to work with everyone else.

Your biography says that you’re acting as the Chief Worcester Sauce taster. Have you received many accolades for that?
Well that’s necessarily true…! I usually put some amusing things in my biogs. I have no formal post with them unfortunately!

Could you give us a brief introduction to yourself?
I came into cathedral music because I heard a counter-tenor sing. If you see
a cat on the street and it barks, it’s not what you expect. It was the same for me hearing a counter-tenor for the first time! I then started singing alongside him at the cathedral. It was then a Priest who phoned me up and asked if I wanted to play the organ at a local parish church, during my time at University.

**For you, what makes a great lunchtime organ recital?**

It’s tricky. I try and have something interesting for a lot of people, so I’ll have something spiky, something that has a nice flowing melody, and something that people will latch onto or might well know. Also something interested that the organ enthusiasts will have to talk about, but something that people who don’t know anything about organ music will still enjoy for forty-five minutes.

**How did you pick the pieces for your recital?**

I picked Jackson’s *Diversion for Mixtures* because the mixtures sound absolutely fabulous on the organ here, so I thought I’d learn it for that very purpose. The choir were singing some Jackson that day so it fitted well.

MacMillan’s *St Andrew’s Suite* is a piece I bought years and years ago for the middle movement as it’s very slow and very beautiful, and I later thought I should learn the rest of it to keep hold of my Scottish heritage. I was actually in St. Andrews when it was premiered.

Hindemith’s *Sonata no. 2* is a strange one. Hindemith wrote a sonata for every single instrument as he thought it would be a good compositional tool. He’s a very intelligent man, writing for all these instruments, so it’s quite a challenge playing it. He enjoyed the organ so much he wrote a further two sonatas for the instrument! I played the first one quite a bit so now I’m learning the second one.

Alain’s *Litanies* is a piece that I heard and thought, ‘I must learn that’, then I didn’t learn it as it’s quite tricky – then a year later I’d hear it again and so on – and this happened to me about five times and I realized I had to learn it, so I bought the music and put it down on the music list and, of course, once it’s printed you have to play it!

It’s a phenomenal piece, but he was a French organist who died in the war at only 29-years-old. His music is so wonderful and I often wonder, had he lived on, what he would have gone onto write.
What are your plans for the rest of 2020? There are lots of projects going on in Worcester. The current challenge I have this week is to complete a 4x4 Rubik’s cube! I’ll just see what the rest of the year brings.

Finally, going back to your entirely serious biography: your hobbies are distance running, Guyanese wood-carving, and curry and beer – but which is the best? The one I look forward to most on my Bradford trips is the curry! Worcester has a really good selection of Thai curries but not much in the way of Indian curries. Wherever you go there is good beer; wherever you go you can go for long runs, and wherever you go you can carve, but the curry is something I definitely miss from Bradford!

Joshua Stephens

So how did you get into the organ? I was a chorister at Sheffield Cathedral. I joined the choir when I was eight and was recruited by the then Director of Music Neil Taylor, who is a previous Bradford Cathedral choir member. He came to my school and got me to sing ‘Happy Birthday’ and that was the beginning of five happy years in the cathedral choir. That absolutely changed my life: we toured to America, Paris and sang at Notre Dame Cathedral, the Netherlands; all experiences which will stay with me for the rest of my life. It’s shaped and molded everything I currently do.

When my voice changed at thirteen, I became interested in the organ, but I didn’t start learning it until I was fifteen. I carried on singing in various school choirs and I’d always played violin, but piano and organ was new to me. When I was eighteen, I successfully auditioned for the Royal Northern College of Music where I studied with Darius Battiwalla and Thomas Trotter, which was a fantastic experience. During my second year of undergraduate studies was the first year I gave a recital at Bradford Cathedral.

During my studies, I performed a lot of solo and chamber music, which was fun and very different from church music. When I finished my degree, I came back to Sheffield as organ scholar at the cathedral after some freelancing in Manchester. Following that I was Second Assistant Organist at Wells Cathedral. It was an incredible and fantastic experience working there with then Director of Music, Matthew Owens. They had such an incredible programme of music, with an amazing repertoire every night which felt like the making of me. I then returned to Sheffield in 2018 as Assistant Director of Music, and I am now acting Director of Music.

How are you finding the role? It’s as demanding and rewarding as you’d expect; working with Choristers and parents, Lay Clerks and Choral
Scholars, and the wider Cathedral team and community, then developing a performance programme that's both engaging for the Choir – ensuring quality performance, along with a sense of development for members, but also one that is catered the needs of the worshipping community. I also have busy performance schedule on top of that with local choirs and recitals up and down the UK. It’s busy, but very fun and rewarding! Everyday has new positive challenges. I’m excited and invigorated by the role.

For you, what makes a great lunchtime organ recital?
The time of the day affects what you play. A lunchtime recital should have a little of everything to offer: you want something fun, something serious; you want a little bit of academic as well. It’s good to try and cater for everyone. However, when I attend recitals and concerts, I find I’m less interested in what people are playing but more interested in them as a person and their personality shining through that performance. Someone showing me who they are without saying anything is interesting: it’s all about the performer.

How did you pick the pieces for your recital?
I have a formula for a recital: I choose a big piece, then a little piece, big piece, little piece, like a meaty sandwich. Bach’s Toccata, Adagio, und Fuge C-dur means a lot to me as a few years ago I played the entire thing live as a voluntary on BBC Radio 3 Choral Evensong. Some people may approach a broadcast as if it’s the most nerve-wracking thing, but I just had the time of my life! So whenever I play the piece it reminds me of that experience. It was a high pressure and scary experience but it was amazing.

I remember the BBC producer asking if I can play this and my colleague turning to me at the time and saying ‘can you?’. I nodded, and said I could play it and it was sealed, and off into the Radio Times! It was such a great experience.

Scheidemann’s Alleluja Laudem dicite Deo nostro is a little bit naughty as I’m playing a piece with ‘alleluja’ in it during Lent, but it’s a really interesting piece. Scheidemann was really one of the best cover artists of his day. The piece itself is actually based on a motet for singers by Hans Leo Hassler, who was one of the most influential European composers of his generation. Scheidemann was an interesting character, as whilst the rest of the world went to Italy to study music, he went to the Netherlands to study the organ specifically with Sweelinck. What you get with Scheidemann is an eclectic style: he’s taken an Italian-based motet and applied it with a Dutch twist and a Germanic accent. The type of music happening in the Netherlands at the time was directly linked to and inspired by the works of William Byrd, which had been taken to Amsterdam by various English composers and musicians who were either living or tour around that part of Europe at the time. It’s an eclectic European mix!
Francis Jackson’s *Impromptu* is a piece I’ve just played this lunchtime. It’s one of my favorite organ works to play: it’s beautiful and lyrical, then it goes into a fun sea-shanty, which is a little bit tongue-in-cheek really, and then it returns to its previous lyricism. It’s again a wonderful demonstration of personality. Francis Jackson wrote it for Sir Edward Bairstow for his 70th birthday. Francis Jackson was a chorister at York Minster, under Bairstow, and they had a very close relationship. Bairstow was almost a father-figure, in a mentor-type role. What you get through this music is this exchange of admiration for one another. Amazingly, Francis Jackson is still alive at 102 years old! During my time at Wells Cathedral, I premiered a piece by Jackson for choir and organ, which was wonderful. Since then I’ve taken a closer look at his music, and it’s fantastic. I think he’s an incredibly intelligent and playful composer.

Judith Bingham is one of the leading composers in Britain at the moment, and *St Bride, assisted by angels* is a fantasy-type piece which is based on a poem written by Bingham herself. The interesting thing about the poem as it’s only for the player; it’s not meant to be heard by the audience, and the player is supposed to convey the words, which are more-or-less there instead of the dynamics. It’s interesting to see the journey of *St Bride* flying through time all the way to the nativity. It’s also very playful. What I love about Bingham in particular, and I met her in 2017, is that she’s a very kind and approachable lady but with a dark and fun sense of humour. This really comes out in her music, sometimes unwittingly, and you get her personality coming through her music, which is what draws me to it. It’s all about the person behind the notes.

If we were just interested in the music itself, we could just type it into a computer and hear the notes. It really is about who is performing and what they can convey. If you go and hear a certain piece by Bach it’s going to be brilliant as his music has that quality about it, but what does the player offer? There’s always an essence of who they are and what they’re about, and that’s what interests me as a performer. And you often convey your
own personality without realising it; it’s fascinating!

And finally Reger’s *Improvisation* from his *Zweite Sonata*. It’s a serious piece but it reminds me of an angsty teenager having a tantrum! It’s hyper emotional and the musical harmonies are so dense. The interesting thing about Reger as a composer is that his sense of harmony is too complex for the structure of the composition. But it’s a wonderful work, and full of romanticism – a fantastic dramatic piece.

**Alongside many other achievements, you’ve also collaborated with Maxine Peake?**

I collaborated with her on a dramatic reading by Percy Shelley called *The Masque of Anarchy*. It’s a poem set around the Peterloo incident, so it’s very politically-charged. That was just one of the stand-out moments. It was very odd playing the organ for a theatrical show, and much of it was improvised. We only had to follow our cues. I remember in the first rehearsal, Maxine was so phenomenal that we missed our cues; we were so taken by her performance; drawn in so instantly. She’s one of the most incredible artists I’ve ever come across.

After that I saw her starring as Hamlet, and she proved herself to be one of the most compelling actors I’ve seen live. I’ve been quite lucky in this regard. I’ve done lots of interesting things, including singing on recordings and featured with the choir on two Channel 5 programmes at Christmas. It can all feel surreal at times.

**What are your plans for the rest of 2020?**

I am going to be in my current role for at least the rest of the academic year until August time. In that time, like any Director of Music would, I want to build up the reputation and membership of the department and really solidify its future trajectory. I’m really excited about that, but I’m especially interested in looking at new and imaginative ways in how choral music can reach out and change the lives of people in our community. That’s an on-going journey which is exciting to be part of.

*Since this interview, Joshua has been appointed as Master of the Music at Sheffield Cathedral.*

**Peter King**

**How did you get into music?**

I was a choir boy. As a small boy I was taking to church by my parents and I was fascinated by the organ. I went to a wonderful little private primary school run by a lady who ran a school in her own home and she gave piano lessons to selected pupils. She had the most beautiful grand piano in her front room, and she persuaded my parents that I should have piano lessons even though we didn’t have a piano at home at the time. I practised at school on another piano and at my next door neighbour’s. She was wonderful, as she knew that for a
small boy, one lesson a week was not enough, and that half-an-hour was too long, so I ended up with two twenty-minute lessons a week, which was ideal.

For you, what makes a good organ recital?
I think a lot depends on the programming. Whatever your concert, you have to choose your programme carefully to suit the occasion and suit the audience. For instance, for a lunchtime recital, one might choose totally different music for that audience or a celebrity recital or an opening of a new instrument. In Bradford this recital falls in Lent, near Passiontide, so I’m opening with a magnificent piece by Liszt called Weinen, Klagen, Sorgen, Zagen, which means weeping, lamentation, angst, worry and despair. It’s very dramatic! It’s based on music that Liszt has borrowed from Bach, and a cantata of the same name. But Liszt’s variations go a great deal further than Bach’s. But at the end Liszt ends the same way as Bach, with the chorale “What God does is done well”, and the wonderful plain harmonies after the angst and storm that has gone before has such a wonderful calming effect.

That will be a dramatic start to the concert, and I then continue with a complete contrast with Saint-Saëns and his Fantasie ii in D flat. Liszt declared Saint-Saëns as the finest organist in the world and he used to sit beside Saint-Saëns’ console on a Sunday service. This piece is very lyrical, full of lovely colours, and inventive new textures. It’s very easy on the ear, and lyrical.

I finish with Toccata, Fugue & Hymne “Ave maris stella” by Peeters. A lot of people like a concert to end with a French toccata! You could hardly avoid his music in the middle of the last century; everybody was playing him in the 1950s-70s. But, after his death, he’s gone right out of fashion but his music is as good as it always was.

What are your plans for the rest of 2020?
I’m playing in a number of places this year. A big thrill will be to play in the Abbey of St. Florian in Austria where Bruckner was the organist, and indeed he’s buried underneath the organ! It’s known as the Bruckner organ, and it’ll be a great privilege to play there and I’ll combine it with a few days holiday in Vienna. I’ve been there once, back in 1997, when I played with Sir Simon Rattle, and I was there accompanying the children’s choir in Britten’s War Requiem on the organ. I remember it because the organ in Bath was being re-built at the time and I brought a torte back for the builders; they were delighted!
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.
Sunday 1st March
⏰ 8:45am - 9:45am
Fairtrade Breakfast

We’d love to welcome you to our annual Fairtrade Breakfast. Whilst sharing fellowship with others we enjoy a simple but delicious breakfast in the cathedral. Come and sample Fairtrade muesli, jam, marmalade, chocolate spread, tea and coffee, along with locally produced honey and butter.

Suggested donations of £3 are requested to cover costs and to enable us to donate to the work of Traidcraft Exchange.

Fairtrade-breakfast.eventbrite.co.uk

Tuesday 10th March
⏰ 11am - 12noon
Coffee Concert with Jill Crossland (Piano)

Jill Crossland has an active concert and recording career including many appearances at London’s South Bank and Wigmore Hall, Sage Gateshead and other major venues such as Bridgewater Hall, Vienna Musikverein, Vienna Konzerthaus and Leipzig Gewandhaus. Jill has been in the Arts Council Musicians in Residence scheme for Yorkshire and the Classic FM Hall of Fame.

Sunday 8th March
⏰ 4:30pm
Girls’ Choir Safari Evensong at St. Andrew’s Aysgarth

Please see the music department for more information.
For our Lent events including the exhibition and Lent course, please see the special pull-out.

📅 Saturday 14th March
⏰ 10am - 5:30pm
💰 £15 (+£3 lunch) + booking fee
**Singing Day with Prof. Paul Mealor**

Join us for the Singing Day with Professor Paul Mealor, Professor of Composition at Aberdeen University.

Prof. Mealor is the composer of the UK Christmas No 1 with his piece for The Military Wives Choir and Gareth Malone, ‘Wherever You Are’ and the Motet, Ubi caritas performed by the choirs of Westminster Abbey and Her Majesty’s Chapel Royal, at the Royal Wedding Ceremony of His Royal Highness Prince William and Catherine Middleton. In 2012 Mealor was voted the nation’s favourite living composer during the UK Classic FM Hall of Fame.

🔗 singing-day-paul-mealor.eventbrite.co.uk

*Photo: Chris O’Donovan*

📅 Sunday 15th March
⏰ 10am, 4pm
**Bradford Choir Collaboration**

The Bradford Catholic Boys Choir join forces with our Boys Choir to sing Mass at St Joseph’s Church and Vespers at Bradford Cathedral.

📅 Thursday 19th March
⏰ 5pm - 6:30pm
**The Civic Service**

The Lord Mayor, Councillors, Officers and Council employees gather with other leaders and representatives from all areas of City life to celebrate the wonderful diversity of Bradford and its unity of vision and purpose. The Lord Mayor will share some thoughts from her year of office.

*A sherry reception for all is offered from 4pm and refreshments are served afterwards.*

📅 Sunday 22nd March
⏰ 10:15am - 11:30am
**Mothering Sunday Service**

On Mothering Sunday we hold together two traditions. From our English past we give thanks to God for Mother Church; for the ways in which the church nurtures us and cares for us. From the more recent past we give thanks for our own Mothers and for those who have mothered us.

During our Mothering Sunday Choral Eucharist, flowers will be given out as a gift to all women present.
Tuesday 24th March
📍 8:30am - 6pm
William Morris’ Birthday

Come and visit us on William Morris’ birthday to see two early examples of Morris & Co stained glass window work and our beautiful Morris & Co altar frontal in the Lady Chapel.

There will also be video highlights on our big screen and the chance to pick up a booklet to find out more about the William Morris windows.

Saturday 28th March
📍 8:30pm - 9:30pm
Earth Hour Candle-Lit Concert with Ben Comeau

Every year, we count down together across the globe to celebrate Earth Hour and take one iconic action: switch off the lights. But it is so much more than that. It is a symbol of unity. It is a symbol of hope. It is a symbol of power in collective action for nature.

Join us in March to mark Earth Hour with a beautiful candle-lit concert with live music from pianist Ben Comeau.

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.

Ticket price includes a donation to Earth Hour. Refreshments available from 8pm.

Earth Hour 2020
eventbrite.co.uk

Find out more about all our events by picking up a what’s on booklet or by visiting bradfordcathedral.org/whats-on/latest-events-programme
**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. *Not 1st or 29th.*

**Bring and Share Lunch**  
*Sunday 15th March* | 12noon

Open to everyone. Bring cold food to share. Drinks are provided. Advance booking not necessary. All are welcome. bringandshare@bradfordcathedral.org

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**Monday**

**Silence Space**  
*Monday 9th, Monday 23rd Mar* | 1pm

An opportunity to meet with others for half an hour of silence-based prayer. silencespace@bradfordcathedral.org

**Monday Fellowship**  
*Monday 19th March* | 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: Nigel: My life as a countryside volunteer*

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**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 3rd March** | 11am *(Waterstones)*

Open to people of all faiths and includes books on a variety of subjects, and includes discussion and a reading.  
*This month: Motherhood in Powerful Women Theme*

**Stitching@BradfordCathedral**

**Tuesday 3rd, Tuesday 17th, Tuesday 31st March** | 1pm

Whether you are an experienced stitcher or an interested novice, you’ll be very welcome to join us! stitching@bradfordcathedral.org
**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.

4th Kurt Rampton  |  11th Andrew Prior (Islington)  
18th Ed Jones (Worcester)  |  25th Joshua Stephens (Sheffield)

**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.

**Saturday**

**Faith Trail**  
Saturday 7th March | 10:15am  
Meet at St Peter’s Roman Catholic Church, Leeds Road  
Discover more about the faith communities along Leeds Road.  
Five places of worship  
Within walking distance of the city centre  
Learn about the traditions and cultures from those who practise them  
Experience a warm welcome!  
Includes a vegetarian langar lunch.  
Finishes at Bradford Cathedral around 3:30pm
The Dean    The Very Revd Jerry Lepine
The Canon Precentor    Revd Canon Paul Maybury
The Canon for Mission and Pastoral Dev.    Revd Canon Mandy Coutts
Chief Operations Officer    Sarah Field-Blesic

**Music**
Director of Music    Alex Berry
Sub Organist and Assistant Director of Music    Graham Thorpe
Choir Administrator (Part Time)    Ann Foster
Choir Matron    Daniel Lappin
Music Administrator    Luke Johnson

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

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

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

**Administrators**
Cathedral Secretary    Julie Bowyer
PA to the Dean (Part Time)    Sandra Heaton
Communications, Marketing and Events Officer    Philip Lickley

**Safeguarding**
Officer / Designated Adult    Canon Mandy Coutts
Officer (Volunteer, Part Time)    Ian Price
**Church Wardens**
- Canon Alex McLelland
- Monica Slocombe

**Electoral Roll Officer**
- Alex McLelland (Interim)

**Honorary Chaplains**
- The Revd Canon Rod Anderson
- The Revd Paul Booth
- The Revd Helen Lealman
- The Revd Canon Prof Myra Shackley
- The Revd Dr. Barbara Glasson
  (Methodist)

**Community Committee**

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<tr>
<th>Role</th>
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<tr>
<td>Chair</td>
<td>The Reverend Canon Mandy Coutts</td>
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**Lay Members**

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<tr>
<td>Isla Skinner (Disability Rep)</td>
<td>Joe Tarver</td>
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<td>Susan Ibnou Zaki</td>
<td>Jenny Price</td>
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<td>Alex McLelland (Churchwarden &amp; Chapter)</td>
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<td>John Wright (Deanery Synod Lay Chair)</td>
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<td>Monica Slocombe (Churchwarden &amp; Chapter)</td>
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<td>Malcolm Carr (Deanery Synod)</td>
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<td>Jane Thompson (Secretary)</td>
<td>Nora Whitham, MBE</td>
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**Chapter**

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**Residentiary Canons**

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**Churchwardens**

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**Bishop’s Representative**

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<td>Canon Sharron Arnold (Finance)</td>
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<td>Rev Canon Dr Flora Winfield</td>
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**Community Committee Rep**

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Singing Day with Prof. Paul Mealor

Join us for the Singing Day with Professor Paul Mealor, Professor of Composition at Aberdeen University.

Saturday 14th March 2020 | 10am - 5:30pm

£15 | Optional £3 lunch | booking fee applies
Book today at singing-day-paul-mealor.eventbrite.co.uk
or at the cathedral office