

Pepperpots

Newsletter of The Friends of Southwell Cathedral – issue 48, Autumn 2018



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A new hood for Dr Ridding's cope

Last year, somebody stole the Victorian hood from the cope made for Dr Ridding, first Bishop of Southwell. With support from the Friends, Hilary Tinley, Tutor to the Minster Needlework Guild, has made a glorious replacement. Here, Hilary describes the process.

When faced with having to make a replacement hood for the Ridding cope I was entering new territory. The form it would take was discussed and even whether it should be of a modern design. I did think it was important to keep the link with Bishop Ridding's memorial in the chancel by replicating the original design of the embroidered hood. This was only possible because I had an excellent photograph of the lost original taken by Richard Jarvis for our 'Labour of Love' exhibition in 2013. I was able to enlarge the photograph to the estimated actual size of the hood by measuring the spacing of the fixings on the back of the cope. The embroidery is perhaps not as fine as that on the late nineteenth century hood. ... **continued on p.04**



Editor's Welcome

by Charlie Leggatt



Welcome to the autumn 2018 issue of Pepperpots.

I must start by thanking all kind members of the Friends who have expressed their approval of the changes made to Pepperpots in the spring issue. In fact – and I hope this isn't tempting fate! – I received not one negative comment.

Music has a place right at the heart of worship. I turn the spotlight therefore on our Music Foundation in this issue, having asked some of my colleagues to write a few words on what they do.

As always, the cathedral has been dynamic and active during the summer – I think in particular of the Southwell Music Festival – while never losing that holy, prayerful and reflective quality we all hold so dear.

The summer for me was dominated by the Chapter House project. My warmest thanks to Friends who have made such generous contributions to the public appeal, corporately and individually. As I write, donations from members of the public stand at a magnificent £22,000. Canon Nigel Coates and I spoke at the Friends' Festival on our recent research trip to Naumburg cathedral (see elsewhere in these pages) and it was a particular joy, come July, to learn that they have been awarded UNESCO World Heritage status. When you receive Pepperpots, Nigel and I will be on our way to Rheims cathedral and then Paris to complete the investigatory work. More in the next issue.

GDPR

Data Privacy Notice

1. Your personal data – what is it?

Personal data, being that of the member of The Friends of Southwell Cathedral, relates to a living individual who can be identified from that data. Identification can be by the information alone or in conjunction with any other information in the data controller's possession or likely to come into such possession. The processing of personal data is governed by the General Data Protection Regulation (the "GDPR").

2. Who are we?

The Council of The Friends of Southwell Cathedral hereinafter referred to as "The Friends" are the data controllers whose contact is the Honorary Secretary. Data controllers decide how and for what purpose your personal data is processed.

3. How do we process your personal data?

The Friends comply with their obligations under the "GDPR" by keeping the personal data of the member up to date; by storing and destroying it securely; by not collecting or retaining excessive amounts of data; by protecting personal data from loss, misuse, unauthorised access and disclosure and by ensuring that appropriate technical measures are in place to protect personal data. We use your personal data for the following purposes:

- To enable us to support the work of Southwell Minster for the benefit of the public in accordance with the Constitution and Rules;
- To administer membership records;
- To fundraise and promote the interests of Southwell Minster;
- To maintain our own accounts and records;
- To process Gift Aid applications;
- To inform you of news, events and activities;
- To distribute the two issues per year of "Pepperpots".

4. What is the legal basis for processing your personal data?

Processing is carried out by a not-for-profit body and processing relates only to members and former members and there is no disclosure to a third party without consent.

5. Sharing your personal data

Your personal data will be treated as strictly confidential and we will only share that data with third parties provided we have received your explicit consent to do so.

6. How long do we keep your personal data?

The Friends keep your data for as long as the member requires. Specifically, The Friends retain gift aid declarations and associated paperwork for up to 6 years after the calendar year to which they relate and data for accounting purposes for 7 years after the date of the last financial year to which that data relates.

7. Your rights and your personal data

Unless subject to an exemption under the GDPR, you have the following rights with respect to your personal data:

- The right to request a copy of your personal data which The Friends hold about you;
- The right to request that The Friends correct any personal data if it is found to be inaccurate or out of date;
- The right to request your personal data is erased where it is no longer necessary for The Friends to retain such data;
- The right to withdraw your consent to the processing at any time;
- The right, where there is a dispute in relation to the accuracy or processing of your personal data, to request a restriction be placed on further processing;
- The right to object to the processing of personal data;
- The right to lodge a complaint with the Information Commissioners Office.

8. Further processing

If we wish to use your personal data for a new purpose, not covered by this Data Privacy Notice, then we will provide you with a new notice explaining this new use prior to commencing the processing and setting out the relevant purposes and processing conditions. Where and whenever necessary, we will seek your prior consent to the new processing.

Review

This privacy notice will be reviewed on an annual basis by The Friends.

9. Contact Details

To exercise all relevant rights, queries and complaints, please contact, in the first instance, the Honorary Secretary of The Friends: friends@southwellminster.org.uk

The Minster Centre, Church Street,
Southwell, Nottinghamshire,
NG25 0HD

Dean's Column

The Very Revd Nicola Sullivan



I am writing this article from Manchester – my first visit to this vibrant, modern and diverse city. Of course, a completely different context for a cathedral in comparison to Southwell. I am here with seven of my colleagues from the Minster attending the first ever National Cathedrals Conference, 'Sacred Space. Common Ground' (and by the way, five of these places were possible because of a grant from the Allchurches Trust!).

Four hundred and seventy delegates representing various aspects of the work of forty-two English cathedrals and a few more across the UK and the world, are spending four days of listening and engaging in the complex issues that confront us daily, as well as worshipping and praying together. It is a stimulating and high calibre conference and I am sure you will hear me refer to it repeatedly over the coming months. But one challenge from the Bishop of Chelmsford Stephen Cottrell's keynote address has impressed upon me: 'How can we ensure that our cathedrals make the ancient faith the contemporary faith by inhabiting it, cherishing it, reinterpreting it, and making our stones sing again?' This is a vital question for us in the Minster as we think carefully about how to spark curiosity and interest about the Christian faith for visitors as well as attentiveness to the story of the building. The Leaves of Southwell project continues to be an exciting springboard for developing our plans and vision for visitors and it was good to see so many Friends enjoying the excellent talk delivered by Canon Nigel

and Charlie Leggatt at our Festival in June.

Our core purpose has always been, and will always be, to point to the beauty, glory and holiness of God by our daily offering of praise and prayer. While we must do this amidst many commercial, practical and financial challenges, we must never lose sight of this precious responsibility that is given to cathedrals as we serve the Bishop, diocese, community and all who come through our doors every day of the year.

This leads me to say that in June we said a fond farewell and thank you to a priest who has consistently pointed us to the beauty, glory and holiness of God. After 15 years as Canon Precentor, Jacqui Jones has moved back to Essex to be incumbent of Danbury and Little Baddow. Jacqui's creativity and ability to produce beautiful liturgy and prayers are much missed. Her range and inclusivity was huge – from noisy Animal Blessings to the solemnity of the Queen's Birthday Service (and everything in between), Jacqui has the extraordinary gift of drawing words and music together in a remarkable way that engaged everyone, and we wish her well for her future ministry.

Do look out for the launch of the new website in December. You have generously helped fund it and we are confident that it will improve communication and contact with a worldwide audience. So thank you, Friends, for your on-going support and interest.



Pauline Rouse

Out & About Trip to Manchester

Pauline Rouse has taken over as Events Secretary and writes:

My first visit with the Friends was in 2002 to Bury St. Edmunds, and Richard and I have subsequently enjoyed many visits with Sue and John Hopkin, and then latterly with Sue. I have been a member of the Minster congregation since we moved to Southwell from Farnsfield in 2004.

I am hoping to live up to Sue's high standard, otherwise there may be a job vacancy again next year! I am relying on people suggesting venues for future visits and events.

The next excursion for the Friends will be on Wednesday 1st May 2019. We will visit the John Rylands Library, an exceptional "not to be missed" late Victorian neo-gothic building near to the cathedral. The library is home to one of the world's richest collections of books and manuscripts.

This will be followed in the afternoon by a guided tour of the cathedral. The visit will conclude with afternoon tea at The Proper Tea Shop, the cathedral's tearoom.

The cost will be £37.50 per person. The enclosed application form gives more details of the programme for the day. All enquiries should be made to me at rouse9395@gmail.com or by telephone on 01636 813503.

We will visit the John Rylands Library, an exceptional "not to be missed" late Victorian neo-gothic building near to the cathedral.





A new hood for Dr Ridding's cope - continued from front cover

That quality is unachievable without combining more time, finer materials and, in my case, younger eyes! I have kept to the original colour scheme and pattern and enjoyed adding touches such as real gold spangles that are available from regalia suppliers. The fringe on the new hood is a compromise, as it seemed impossible to buy a new fringe of the right quality unless we had it woven especially. However, I receive a lot of worn church furnishings looking for a retirement home and, in this case, an altar frontal fringe trimming could be reused on the hood.

On close inspection of the photograph of the old hood it was evident that it was very worn and had undergone quite extensive repairs, so I feel that the new hood is at least bright and intact and will serve its purpose rather well.

The memorial to Bishop Ridding. The Friends previously funded the restoration of the lettering on the plinth.

I did think it was important to keep the link with Bishop Ridding's memorial in the chancel by replicating the original design of the embroidered hood.

Wakefield Retrospective

Malcolm Stacey, Editor Emeritus, writes:

A shorter journey faced the Friends on their spring visit in 2018, but they were not short-changed by the destination. Few had visited Wakefield Cathedral in its former traditional guise, but all were able to appreciate the transformation that had taken place in recent years: cleaner, lighter, less daunting, more welcoming, but with scale and splendour of the medieval origins of the building still dominant. The stay in Wakefield began with a coffee stop at the Hepworth Gallery. Time allowed a short tour of the galleries which many Friends who had not been before jotted down on their 'to-go' list. Even a brief encounter with the angular exterior and the ample gallery spaces within was satisfying and inviting.

The coach then negotiated the short but tortuous route to the cathedral where we arrived in time for one of the regular series of Tuesday recitals.

We were fortunate indeed to coincide with a delightful programme provided by Rachel Shirley (flute) and Tim Knight (harpsichord, organ and piano), shared with an enthusiastic local audience. This was followed by lunch in the adjacent Treacy Hall, an admirable menu served by most obliging staff.

The focus of the visit was a walk around the building with an engaging guide who held the attention of everyone for an extended tour. He was particularly informative on the various changes and enhancements of the last decade which had put Wakefield on the map for cathedral-crawlers. Tea relived the satisfying recollections of lunch before the visit ended with Evensong.

The success of the day was a fitting climax to the countless similar visits and events which Sue Hopkin has organised with great skill and bonhomie over more than twenty years. Her retirement from this significant responsibility was marked the following month at the Friends' annual general meeting when the Dean made a suitable acknowledgement and presentation.



Dean Nicola thanks Sue Hopkin on our behalf (Photo: Mary Stacey)

Just time!

As Pepperpots goes to press, places remain for Charlie Leggatt's talk in the State Chamber of the Archbishop's Palace on:

Wednesday 21st November.

Finger food and wine/soft drink

from 6.15pm, talk at 7.00pm.

Tickets: £10 for subscribing members, £12 non-Friends.

Cheques to: The Friends of Southwell Cathedral, c/o Charlie Leggatt, The Minster Centre, Church Street, Southwell, NG25 0HD

No tickets issued, a list of names on the door, (Please enclose SAE with your cheque if you would like an acknowledgement).



Hidden Path

The Education Garden had a tough summer, like so many gardens. The heat and lack of rain caused the herbaceous plants to wilt and we fear we will have lost a few. One interesting feature, however, was that a long-hidden path emerged through the grass crossing from the east gable of the Palace toward the town's recreation ground. It is tempting to speculate that this long-lost thoroughfare was once trod upon by Cardinal Wolsey on his way to what was then the archbishop's hunting park!



Roger Harvey

Earlier this year, Roger Harvey stood down as Hon. Assistant Chapter Clerk. At the same time, he joined The Friends. Here, Roger reflects on his time supporting the life and ministry of the cathedral.

When I offered for voluntary work David Leaning, then Provost, invited me to The Residence for coffee and a chat. After telling David something of my experience and knowledge his response was "I have just the job, would you like to assist the Chapter Clerk?" Saying yes was the start of my weekly visits to the cathedral. When I first arrived at the office (which then was in Trebeck Hall) the Chapter Clerk and I devised the job as tasks were developed. A monthly task was to do an extensive amount of photo-copying which filled huge gusseted envelopes for the insatiable reading demands of the Chapter at that time. Whether or not recent Chapter members prefer less paperwork is not for me to say, but certainly the stationery budget has reduced. Drafting reports, searching information, collating statistics, considering property maintenance, preparing job descriptions, helping to prepare a staff handbook has all been part of supporting the Chapter Clerk. From time to time during David's tenure he would greet me saying "Roger, I think it is time for us to have a chat over coffee." I was humbled to become one of his confidants. Such was his persuasive manner that, beyond assisting in the office, I twice preached in the cathedral. On his retirement he presented me with a bible inscribed in gratitude for my help in his ministry. I was very touched to be thought of as helping the Dean (as the title had then become) to that extent. In addition to weekly jobs, my work with larger projects increased, and a few of these stand out:-

1. The introduction of new lighting throughout the cathedral was a most interesting and extensive exercise. I helped preparing the brief for the competitive tendering, joining the selection group that eventually recommended the successful contractor and contributed to the supervision of the installation. With the exception of the Chapter House – which is part of the present 'Leaves' project – the cathedral is now well lit with a flexible system allowing illumination for differing effects and atmosphere. Most importantly, it allows the congregation to read their words and the choristers to see their music.
2. On behalf of the Chapter Clerk, together with an external consultant, I led a job evaluation of every non-clerical member of staff to produce a much needed salary structure based on the size and responsibility of each job. The ongoing work continued until recently in respect of every new employee when I reconciled their job description with an appropriate salary. It was of benefit to the cathedral that I could use my experience from a previous job where I was trained as part of a team that undertook a similar exercise for five hundred members of staff.
3. During the last few years the annual Craft Fair (for a short period twice each year) has improved in quality and increased in popularity. It was rewarding to provide all the secretarial support, working with the Chapter Clerk and team of vergers to achieve such success at these memorable and worthwhile events.
4. When Health, Safety and Inclusion, and Property Committees were created a few years ago I was a member of both and serviced them from their inception. Long-lasting friendships with staff and (especially) Monday volunteers are treasured. I am told that Monday at the Minster without me is not the same place. These kind words are much appreciated. After seventeen years of varied work, doing what was needed whether routine or new initiatives, I feel that I can add, mischievously, a sentence to that well known passage from Ecclesiastes "there is a time to volunteer and a time to refrain from volunteering."



“The miracle of the Southwell carvings”

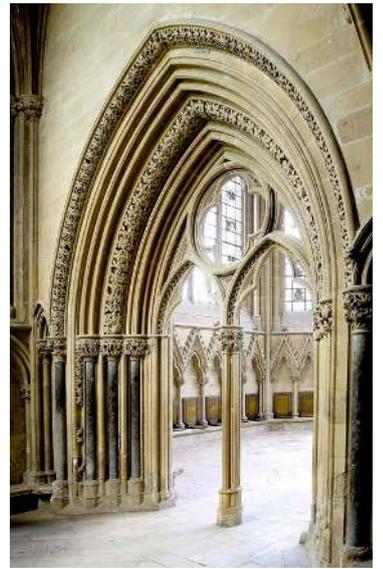
– Sir Nikolaus Pevsner, art historian

In October 2017, Southwell Minster was awarded an initial grant of £352,697 by the Heritage Lottery Fund (HLF) to develop a project that will conserve and better present the exquisite late 13th century stone carvings of plants, animals and green men in the Chapter House, known collectively as ‘The Leaves of Southwell.’

The project will see lighting installed for the first time as well as a proper heating system. In addition, access will be improved and the adjacent main east roof of the Minster recovered. Most excitingly, considerable new information on the carvings will be put in the public domain, updating Pevsner’s work of over 70 years ago. This will be articulated via fresh learning and interpretation programmes, along with updated publications. The project is supported generously by The Friends of Southwell Cathedral, collectively and individually.

These are some of the questions being explored -

- How did a fire that destroyed Rheims Cathedral, France, in 1211 and an earthquake at Lincoln in 1285 contribute to the creation of the Southwell Chapter House?
- What is the connection between the stone foliate capitals at Naumburg cathedral, Germany, of circa 1250, and the Master Mason of Southwell?
- What lies behind Archbishop John le Romaine’s decision in 1287 to commission the Chapter House and to decorate it with a profusion of motifs not found in such abundance elsewhere?
- What part did botanical images play in expressing the meaning and purpose of the Chapter House?
- Is there a link between the siting of the Chapter House and the wells of Southwell?
- How can medieval Leaves help us reflect on the natural world, human flourishing, healing and reconciliation today?



The art of the Middle Ages is derived from nature in terms of both ornamentation and structural design. Thus one must have recourse to nature if one wishes to understand the Middle Ages. We should allow ourselves the pleasure of studying these plants in their natural setting, to gain a real sense of the means at the disposal of the artist in shaping the living stone. He entered into the life of the plants by observing their shapes, exploring their joys and their sorrows, their virtues and their weaknesses. These are our sorrows and our virtues .

Auguste Rodin, French sculptor.

Project website: www.leavesofsouthwell.org.uk

The Music Foundation

An informal conversation between Lay Clerk Erik Sharman and Paul Provost (left), Rector Chori at the Minster



ES: Hello! Thanks for doing this, Paul. I thought we'd start with a bit of background so that readers of *Pepperpots* can get to know us both. Everyone seems to get into the world of church music in their own way, and I know we're both no different. With me, for example, I sang plenty at school on Guernsey and then with various adult choirs in the sixth form, but other commitments had always stopped me from singing in church as a teenager, and it was only when I came to apply to university that church music really entered my life. I decided to apply to Durham and read about the choral scholarship at the cathedral, and straight away I knew that was what I wanted to do. As it happens, I was very ill on the day of my audition – I could barely speak that day, let alone sing – and, sure enough, I messed it up spectacularly! I'm pleased I did now though, in a way, because it meant I spent a year in Durham singing in a few terrific student choirs with singers who are now making quite a name for themselves in London; not singing eight cathedral services in freshers' week probably helped me to make more friends in college, too. I was fortunate that there was another vacancy a year later – this time I was lucky enough to get in, and I had a wonderful couple of years singing in the cathedral, where I learned so much from James Lancelot, Francesca Massey and all the singers. All university careers come to an end, though, and I had to decide at that point whether to try to make a thing of professional music or to get a "proper" job with my languages degree. In the end, I decided that life is too short not to attempt the former, and thankfully Paul Hale offered me a job here in his last term before retirement, so here I am! What about you – what's your story?

PP: That's normally everybody's first question, really, and I end up talking for a long time, because, like you, my story's not the conventional one. My musical life – right up to the end of being at school – was based around being a cellist and a pianist. My parents sing a bit, but nothing serious, and my brother is a church organist and has done that since he was fifteen, but again, he never looked to be a professional musician, so I think they were probably

slightly daunted when I went to Chetham's School as a first-study cellist – I entered an entirely new world for my family. But all of my first experiences as a musician were in the church: my parents sang in the church choir and seemed to be regular churchgoers, so it made sense that I picked things up from there, and coming to the organ was just a natural part of that. I was just drawn to the choral music in churches, and one of the great things being at Chetham's is that across the road is Manchester Cathedral, with a very fine choral tradition, so it wasn't really a surprise that I latched onto the organ. I had friends who were choristers there, so, aged fourteen, I thought, 'Well, if I teach myself how to play some hymns and a few bits and bobs, then I'll at least be able to make some cash now and again,' which was sort of the principal reason for doing it! I quickly found a number of churches that wanted somebody to go and play every so often, so I fell into that and decided I should probably get some lessons. I ended up with three studies at Chets – cello, piano and organ – which is quite a workload. I just continued with that, and ended up working at a parish church simply because I walked in and the Director of Music there was in and I said, 'Can I by any chance come and practise here in the holidays?' And he said, 'Oh yes, that's fine, but can I hear you play?,' so I sat down and played a bit, and he said, 'Well, we do have choral services here and sometimes we need an accompanist – do you fancy it?' So I started to do that, and that was it, really.

From there, my organ playing gradually took over, I got really into choral music, I ran that parish church choir for a portion of a year, and ended up applying to Cambridge on an organ scholarship. My first choice was actually Clare College, as it happens – I got the organ scholarship and was very excited about everything, and then totally fluffed up my A-levels! by Cambridge standards, anyway...

I then reapplied and St John's had mysteriously got a vacancy for the year I wanted where they hadn't had one before, so that miraculously worked out. I went along and auditioned along

with nine other people auditioning, which is unheard of these days, but I was really lucky and got my position there, and that was it, really: it was definitely going to be a life in church and choral music.

The organ, to be honest, has always been a bit of a means to an end for me – it's not my first love. I like other instruments that are more easily expressive, but the organ is an important part of being a church musician – having that understanding of what's going on in the organ loft – so it's unavoidable in a way. I had a very happy time at St John's; it's an amazing choir, and to work with choristers of their calibre every day was just an absolute dream.



Marcus was indeed the reason that I first came here... it's no secret that I've always had my eye on things here.

So it was a great time to explore how that all worked, and how to make music with that sort of choir, and how you go about teaching choristers. I watched David Hill [then Director of Music at St John's] most mornings – he is just an absolute master, and everything he touches seems to turn to gold, somehow. I just tried to drink all that in and use everything that I'd learned. By the end of my time at St John's, Ruth, whom I met in the sixth form, and I had set a date to get married (she'd finished a year earlier at Christ's College), but I didn't have a job to go to, which

was a little bit scary.

Cathedral music isn't the easiest thing to get into, and I was just so lucky that I got a phone call from Malcolm Archer (whom I'd never met), essentially saying, 'I'm moving to Winchester College – I'm going to be in charge of the chapel music and the assistant has just left, so would you like a job?' I immediately said, 'Yes please!' Having staunchly said that I never wanted to work in a school, I couldn't quite believe that I was contemplating the idea of working in a school! Yes, in a job which wasn't primarily classroom-based, but nonetheless there was that element to it, as well as lots of other things. It ended up being a great job, because I was able to put into practice a lot of the things I'd been learning at St John's, but also to have the experience of spending time in a classroom, and have the experience of teaching keyboard skills, harmony and music theory to older kids. And what I grew to really love, surprisingly, was doing the weekly house duty: getting sixty teenage boys to go to bed is not the sort of thing that makes anybody enthusiastic on the face of it, but I really loved that in the end: getting to know those kids on a totally different level, in their environment rather than in the classroom.

ES: And after Winchester?

PP: After Winchester, I spent seven and a half years at Guildford Cathedral, which is a really long spell these days for an assistant organist! Again, it was slightly unexpected and lucky, because I was coming to the end of a fixed-term contract in Winchester so I had to get a job. I wasn't sure about the Guildford job when it came up, but I decided to go for it anyway – I got offered the job and ended up having a really great time there. What was really exciting about going to Guildford was the fact that the choir at that point was in quite a fragile state, in all sorts of ways: for example, there had been recruitment issues with the boy choristers and they were trying to solve those. The girl choristers used to be directed by the Sub-Organist at that time; Katherine [Dienes-Williams, Organist and Master of the Choristers at Guildford], very sensibly, in my view, took the girls under her wing, and there were all sorts of things to be done there, because it was very much run as a sort of after-school club. The music-making could be really good, but the coming and going in quite a casual way and the attitude that surrounded that was not really what you might expect from a cathedral choir. The Lay Clerks were a young bunch who hadn't really thought to stay very long, and that was how they were seen by the rest of the

cathedral, so there were quite a lot of perceptions to be altered there. It's just so exciting in a situation like that to find a choir that is in need of a lot of things, and you can see it developing, see it changing and suddenly, four years down the line, go and do a broadcast and come away from it thinking, 'Actually, that was really rather good! Wow, where have we come from and where are we now?' And it just continued like that. Guildford was not the easiest place: people think of Surrey as full of money and lots of privilege and that's true, but we didn't really see any of the money. Privilege can work both ways, so it's hard work; one of those places that has some of the coalface about it rather unexpectedly, and there's a slightly hand-to-mouth existence money-wise in the cathedral. Really importantly, Katherine and I have made a wonderful friendship, which drove everything that we did; it was very much a team approach, and I learned so much about how that can work and how it is tremendously important that cathedral musicians really do work as a unit. And then I ended up here in Southwell!

ES: It's not just you, of course – you're here with Ruth, Martha and now baby Eddie. What do you think of Southwell as a place to live, particularly as a young family?

PP: Well, we know Southwell quite well, actually: a decade and a bit ago I used to come here and do things –

ES: Some would say it was written in the stars that you'd end up working here, with the Marcus Farnsworth connection...

PP: Some might say! Marcus was indeed the reason that I first came here, bringing his choirs to sing for services, and Ruth came along at that time as well – we knew the place, and it's no secret that I've always had my eye on things here. I applied to be the Assistant Director of Music a while ago, but Phil White-Jones beat me to that job. Ruth was also involved with the Southwell Music Festival from the word go, so she's spent quite a bit of time – probably more than me – around Southwell, and we love it here! It's one of those places that people probably imagine to be full of retired people, but it's not; there's a huge variety of people, and lots of young families, particularly. That's been great for Ruth, because it's not so easy for a freelance singer to be in Nottinghamshire; she has to be very careful about how she takes on her work around looking after our children, but it's great that all the time she spends here, there are things to do, people to see and friends that she's made. We really do like being here – it's a great place to live, I think, and a great place to be bringing up kids.



ES: Moving to work, how would you say the first year and a bit has gone for you here? Good things, bad things...

PP: Plenty of challenges; plenty of things to do. I think it's inevitable when somebody has been in a job for a long time that things work in a particular way, and it's very easy towards the end of that time for things not necessarily to develop. I think there are a lot of things that I would like to see developing and that process has already begun. It's always interesting going to a new place and learning something about the character of the people in that place; you see that most, of course, in choristers, because Lay Clerks tend to be people who have come in from somewhere else. Saying that, it is nice to see such a settled group of Lay Clerks: although we have just welcomed Tristan Moore to the team, three out of six have now been here a decade! With the choristers, you see a lot of the character here and what it is to be a child in Nottinghamshire at this time. I think the boys have certainly come a long, long way for me in a short space of time. It's not been without its struggles, for all sorts of reasons. The way that they interact with each other is sometimes challenging, as well as what their expectations are of rehearsals and time outside of that: for them, it's questions like, 'What does it all mean? Why are we here? And how should I behave in a rehearsal to get the most out of it?' This means we're on a bit of a journey of exploration, but there are those moments where everything comes together and we go into a service and find that there's actually some real music being made. I think back to some of my initial experiences here and think, 'Actually, we couldn't have sung this piece in that way even a few months ago', so I feel like we've come a long way in a short time. There are lots of interesting developments on the horizon, as well, particularly with a changing scene in the office: you have just come in as "Litmus", but particularly Glenn Formoy as our new Head of Marketing and Events - he's got his own ideas, and that could actually have quite a bearing on what we end up doing. We'll see what happens!

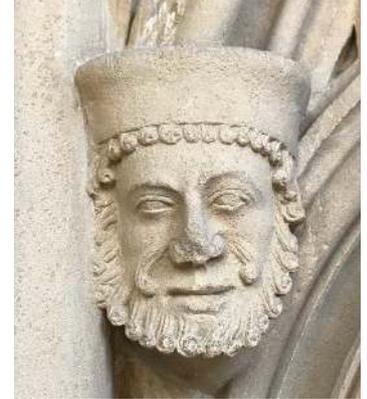
ES: You mentioned the choristers there, and the fact that they go to a state comprehensive rather than an independent choir school is one of the things that makes Southwell different from some other cathedrals. Another that springs to mind would be the fact that we're a parish church cathedral. How do you think this status impacts on your role here and what you're trying to achieve?

PP: Interestingly, I don't think it changes very much. The most obvious "parish" element to what we do is what happens on a Sunday morning, where there's the 9.30 Family Eucharist. We are asked for musical provision for it, which we go about providing in the same way as any other service. I think it's always good to play to your strengths, and we as a church do "cathedral" pretty well; I think that's one of the reasons why most of what we do in our worship is being a cathedral. A lot of the cathedral style of doing things leaks into our more "parish"-orientated offerings, and that's actually quite important, because there are a variety of different churches and approaches in the diocese and I think there's a bit of everything out there. I think we have to offer what we're best at.

ES: Looking forwards now, what are you most looking forward to in the next year or so?

PP: Funnily enough, I'm actually most looking forward to the new academic year - and I slightly surprise myself saying that. I think it's a good thing to have arrived when I did last April, partway through a year, particularly because things are already running at that point, but it also feels very odd to go into a new academic year after only one term... So although I've now been here over a year, I think it does actually take that sort of time to feel like there's some kind of completeness about things and a bit of a cycle.

I'm also looking forward to seeing the two sets of choristers singing at services they haven't previously had the chance to sing. For example, when this goes to print, the boys will have sung at the Southwell Music Festival for the first time. It's previously been with the girls, and we're hoping that this is going to be the start of a rota for that service. This is partly because getting one group to come in on the bank holiday Monday every year might be a bit of an ask - certainly in some parents' minds - but I also think it would be really good for both sets of choristers to be involved in the Festival.



ES: While we're talking about how we use the two sets of choristers, what are your plans for the girls in the longer term? We Lay Clerks are delighted that they are already taking on more, so are you planning to keep that going? You mentioned Guildford where things changed entirely...

PP: Well, in Guildford it was about a change of attitude, but the girls did start to do more. It's always a tricky balance, because at the moment we have boy choristers who, because of their age, do lots of things but most of those things fit together in their lives; being a chorister can be quite central to that, and they are young enough that they can go on and do something else as their voices change. With the girls we don't have that: because they are older, we're dealing with a group who have public exams in the summer and often are into so many different things. Their academic studies are a lot more onerous anyway, so there's a sensitivity around how much they can give. My view is that we've got two teams here, both of whom offer a very high standard of music, and we should be using them as best we can, so I think inevitably the girls will be doing a little bit more. Because of the pressures of modern life, the boys' schedule is going to relax a bit; I think that this will be a positive move and will allow them to keep a bit more energy going. It is a very punishing schedule as it is at the moment, alongside the way that people live their lives now, which is very different from ten, twenty, thirty years ago. So how much do the girls do? I think the answer is a bit more. There are some things that we've done already, like bringing the girls in to sing the Christmas carol services, which I think is a tremendously important occasion, to have the whole group there - our whole music team - on show. I'm sure there will be other



times like that, and some (like the Festival) where we alternate the teams year by year. I think it's important that they see certain things: for example, it would be good for at least one group each year to see their way through all the services right from Maundy Thursday to Easter Sunday, so that they understand what we're here to do. There are other questions, such as at what age we recruit our girl choristers. How long do we keep them on for? Is it right to do what we do at the moment? Maybe the answer is yes and maybe it's not, but it's important to look at what we're doing and question it, saying, 'Could it be better? Is it right?' So we'll see. Certainly, one of my roles is to look at everything that we've got – boys, girls, Lay Clerks and the Minster Chorale – and say, 'Are we using our resources in the right way?' I think there are changes to be made, but in my mind they are all positive changes, and I think for a small cathedral we are very well resourced.

ES: Speaking now as part of the Minster's Choral Outreach team: again, we're pleased that you have got involved in that side of things – you've been chairing some of the meetings and have had more of an overview of what's going on than what might have happened previously. How do you see our Outreach work progressing? We are well supported here by the Pilling Trust and Heritage Lottery Fund, and the Dean has been very supportive since her arrival, too; I know she sees it as an important part of the cathedral's mission, which is great to hear.

PP: I think it's the same sort of thing: we've got all these resources, and what are we doing with them? Outreach is different everywhere you go, and I've found that quite interesting, because the old government 'Sing Up!' project was not supposed to be different everywhere, and it had some very clear methods. What we've ended up with here is closer to that original model than most places that I've experienced, and I like the fact that we send our choristers into the schools that we go and see. What isn't happening, in my view, is the joining up – we go to a lot of schools and give them an experience, and then we go away again. We might go back if they enjoy it, but what's the follow-up and what do they really get out of it in the end? We're looking at the moment at the possibility of a choir that has a relationship with the Outreach element and adds another level to what we offer. I think it's also a case of trying to draw together all the various strands of education

on offer here. We have a really active Education department here, which is fantastic to see, and I think we could probably find a way of drawing that together with Choral Outreach and making it feel like a bit more of a package, but that's quite a long-term project! I'm really glad that we are

active with Outreach, though, and we do need to keep finding the money. We need to keep going out there and saying, 'This is important,' because we've got the resources in terms of the people, and we're all about education. I'm about education every day when I sit down in front of the

choristers, and I think every part of what we do has the education element in it. The fact that we're a group that performs as a professional musical ensemble is something that stems from all of that, and I think it's right that we take what we've got and show it to people and use it for good. That's not an idea that is enormously groundbreaking or new, but I think it's just about trying to make sure that what we're doing has a real direction about it.

ES: Before we finish, I thought we'd just find out a little bit more about you as a person. Outside of work and music, what interests you?

PP: Well, I don't really have any time for interests! I love to walk. Whenever we can, we go up to the Lake District; we're very lucky to have a family house up in Keswick, so we spend as much time as we can there. Fellwalking is a little bit tricky with young children – they are surprisingly heavy to carry up mountains! – but we enjoy doing that, and we like travelling generally. We've been to New Zealand a couple of times, for example. I used to play tennis a lot, but it's always difficult to find people to play tennis with, so now I end up playing squash with you and Jeremy Pemberton! I don't have time to do much else. One other thing that I never get to do, because we don't have the money: I love food, and I don't mean that in a casual sense. I love going and exploring Michelin-starred restaurants and places that do something slightly odd, but it's a bit of a costly enterprise doing that sort of thing, so you have to save up and pick your moment. The closest I get to that most of the time is watching Masterchef...

ES: If you weren't a musician, what would you be?

PP: That's the hardest question asked of me, because in all honesty I've never considered not being a musician – it's just always been a fundamental part of me, so I suspect that if I weren't a musician, I would probably be doing something tremendously dull as a job, like being an office manager, with some music as a hobby. No disrespect to office managers, but I think that would drive me absolutely up the wall! So there's my very boring answer: I'm just a musician to the core and always have been.

ES: Fair enough. Since music is so important, then – and I'm hoping the BBC won't sue me for this – we'll do a very condensed version of 'Desert Island Discs' to finish. Excluding choral and organ music, because that's a boring answer, give me one track and why.

PP: Oh, that's easy! My favourite piece of music is Schönberg's *Verklärte Nacht* – the chamber version is just absolutely out-of-this-world music, I find. It's a pity that people are often put off by the name 'Schönberg', because this is just the most overtly romantic expression of music ever. As a string player, that sort of music is just heaven.

ES: Thanks, Paul – we'll end there. Thank you so much for taking the time to do this, and all the best for the next year in the job!

My favourite piece of music is Schönberg's Verklärte Nacht – the chamber version is just absolutely out-of-this-world music, I find... As a string player, that sort of music is just heaven.

Choral Outreach

Elizabeth Johnson, Hon. Administrator of the Minster's popular and successful Choral Outreach programme writes:



It was ten years ago, in September 2008, that a number of us met with Duncan Lloyd, then Director of Music at The Minster School, to discuss setting up the Southwell Chorister Outreach Programme. Funding was available via the Choir Schools' Association from Sing Up, the government's national singing programme aiming to bring singing back into primary schools. In November 2008 there was a pilot study at Holy Trinity Infants' School after which the Southwell programme was rolled out to primary schools in the Newark area.

The model adopted was to work in two schools each half-term, four singing sessions on consecutive Wednesday afternoons led by two animateurs, accompanied by two choristers to act as young leaders. At the end of these projects schools were given a performance opportunity in Southwell Minster for families and friends.

The funding stream finished in July 2010 but the success of the Programme both here in Southwell and nationwide at other cathedrals was such that most Choral Foundations were keen to keep their programmes going in some form. We were very fortunate to have the enthusiastic support of the Dean, Rector Chori and Charlie Leggatt: our programme has continued, renamed the Choral Outreach Programme with, since 2017, four-year funding from the John Pilling Trust. Our dedicated team of animateurs (singing leaders) includes the organ scholar and present and former lay clerks, three of whom were in that initial meeting a decade ago.

The core pattern of work in schools has continued, but moving further afield to Mansfield, Worksop, Nottingham, Bingham and south to Normanton on Soar. Without funding to assist schools in booking coaches, end of project performances now take place in the schools. The Choral Outreach team collaborates with the Cathedral's Education Department leading singing sessions for Time Travelling, at school visits to the Minster for other education days, and the Discovery Day. Over recent years there have been a number of Choral Outreach workshops with other groups, such as: at a day nursery as part of its music week; for Brownies at a residential activities weekend; for secondary school choral scholars from a parish church; for a schools' educational event at St Mary's Church in Nottingham.

Last October's "Celebration of Choral Outreach" in the Archbishop's Palace was a highlight of the programme to date. Choirs from schools that had taken part in outreach attended a day of singing activities with a Tudor theme, reflecting the history of the Palace and ending with an afternoon concert in the Minster, to an audience of over one hundred.





Organ Scholar

Every year (sometimes every other year) the Minster welcomes a young person to join the music team as Organ Scholar. Anthony Gray, who arrived at the end of the summer, writes:

I'm really looking forward to starting as the Organ Scholar at Southwell Minster this year! I have just completed my music degree at Robinson College, Cambridge where I was the Organ Scholar for the college choir as well as for St. John's Voices, the mixed choir of St. John's College. Cambridge has been a fantastic three years and I have learnt a lot both academically and musically as well as having the opportunity to tour with choirs to France, Portugal, Croatia, Bosnia, Hong Kong and Singapore. Southwell is a stunning place and the Minster is clearly a vibrant heart of the town. I'm excited about getting to know not only the staff and congregation of the Minster, but also the town itself, and the beautiful Nottinghamshire countryside. The music department at Southwell will be brilliant to be a part of. Both Paul Provost and Simon Hogan are doing fantastic work with the choirs and I'm pleased I will be able to become part of this crucial facet of the Minster's life as both a cathedral for the diocese and as a church for Southwell itself. Having worked with the boys and girls

choirs of Bradford Cathedral for two and a half years before moving to Cambridge, I'm enthusiastic about returning to a cathedral choral foundation in this regard, and getting back into the pattern of daily services and wonderful music. Likewise, I look forward to getting to know the two instruments in the Minster and finding interesting and inventive ways to accompany both the three choirs and the congregation, as well as expanding my solo repertoire. Having completed my ABRSM Dip, I also hope to study for my RCO exams during my time in Southwell.

I'm excited about getting to know not only the staff and congregation of the Minster, but also the town itself and the beautiful Nottinghamshire countryside.



Lay Clerk

Tristan Moore joined the cathedral choir recently as a Lay Clerk – a role he already knew well. He writes:

I grew up in Nottingham and had my first exposure to choral music through my school choir and the choir of St Peter's Church, Nottingham. I became involved with the cathedral choir at Southwell after meeting Paul Hale when I joined the Nottingham Bach Choir; he invited me to audition as a deputy Lay Clerk, and I later became Auxiliary Cantoris Tenor.

In 2005 I began my training as an organ builder with Midland Organ, Hele & Co., and in 2009 I left Nottingham, and Southwell, to move to London where I worked for Mander Organs as a tuner and general organ builder. While living in London I sang for the choir at St Martin-in-the-Fields, The Renaissance Singers and The Purcell Singers.

I regularly deputised for professional Choirs on the London circuit, as well as St Albans Cathedral Choir.

In 2014 I moved back to Nottingham with my wife and began working for Kenneth Tickell & Co, where I worked extensively on several new instruments, including the new organ at Manchester Cathedral. After moving home, I was delighted to begin regularly deputising at Southwell again and, along with my wife, Catriona, and baby daughter, Emily, was quickly welcomed back into the Minster community; so when the opportunity arose to apply to be a full-time Lay Clerk, it seemed natural that I should do so.

It is this strong sense of community and friendship, along with high-quality music making, that draws me to Southwell. Catriona, Emily and I feel privileged to be a part of this community and look forward to the years to come.

Girls' Choir

Simon Hogan, Assistant Director of Music, writes on the Southwell Minster Girls' Choir – the journey so far



This summer, the Minster hosted a 'home team' wedding when Simon married Hilary Punnett, our former Organ Scholar. We wish them much love and happiness for their future lives together.

In early 2005, a decision was made for a group of teenage girls to be selected from pupils at the Minster School in order to form a new girls' choir to complement the choir of boys and men at the Minster. Rehearsals began that February, and the girls performed their first service of Choral Evensong on 14th March.

In 2013, I took over the running of the Girls' Choir, after eight years of superb direction from Simon Bell, Philip White-Jones and Hilary Punnett, and I have the enormous privilege of continuing the story of the choir's development through to the present day; what fun we've had along the way! The choir I inherited sang Evensong most Mondays, made an occasional appearance at the Family Eucharist, and very occasionally sang with the Lay Clerks. My principal aim on taking over the reins was to try and ensure the girls had the same musical opportunities as the boys, without them ever infringing on the boys' success. This included enlarging the repertoire so they left the choir with key musical knowledge, giving them the opportunity to sing more regularly with the Lay Clerks, giving them a share of the higher-profile services, and ensuring they had their own identity.

Of course, none of this could happen overnight, not least as the girls and their families sign up to a certain work-load which can only be altered bit-by-bit. Their performance as part of the Britten centenary celebrations in 2013 sparked the idea into my head that Britten's *A Ceremony of Carols* would be a very nice way of starting to cement their own identity – a performance of something rather difficult, with a non-organ accompaniment, which was to become a complete sell-out from the word 'go' – and since performing it first in December 2014, it has become an absolute favourite with the girls and audiences alike! This added a new dimension to the Minster's offering in the lead-up to Christmas, whilst not interfering with the already-successful work of the other choirs.

Nowadays, you can regularly hear the girls (now referred to – by the way – as 'Girl Choristers') singing with the Lay Clerks: they share the big occasions with the boys (Carol Services, admission and valediction services etc), they sing a number of Sunday services (including recently, their first ever Mattins!), their recent recording of Marian music has received favourable reviews ('Sing we of that Mother blest' – available in the Cathedral Shop!) and the most recent tour with the Lay Clerks to Sarzana which received standing ovations.

So what's next? Well, there are many more pieces I'd like to get in their repertoire – from anthems and settings of the canticles, to other concert pieces such as Pergolesi's *Stabat Mater* – wouldn't that make a lovely Lenten offering? I would like to fit the girls out with a new set of robes which matches those of the boys and men – a huge expense, but one which will further consolidate the girls' firm inclusion as part of the 'Cathedral Choir'.

So, it is my feeling that the girl choristers are in a happy place: sounding good, learning lots, and enjoying the fantastic experiences that being a Cathedral Chorister can offer!





SMCA

Alongside the Friends, a membership scheme exists specifically to support the life and work of our choirs. Michael Davidson, Hon. Secretary of the Southwell Minster Choir Association writes:

Southwell Minster Choir Association, affectionately known as SMCA, was founded in July 1989 at the instigation of Paul Hale, former Rector Chori, soon after his appointment, with the main aims of supporting the maintenance, development, and promotion of the Music Foundation at Southwell – especially the choristers – and of fostering public knowledge and appreciation of the lively tradition of cathedral music in worship in this diocese and beyond. SMCA is a registered charity with membership through a modest annual subscription open to all who value Southwell's unique choral foundation. Members' specific donations, sponsorship, and legacies also contribute much to enable the elected committee to fund an established annual support programme of benefit to the choristers – boys and girls – and to the public in general. Members receive a Newsletter each term that includes the Rector Chori's provisional Music List, the latest choir news, articles and highlights, and the special offers relating to SMCA presentations. Fund raising activities include presentation of the St. Cecilia concert in October, the Messiah performance at Christmas, the Music in the Great Hall recital series, the Come & Sing day, and social events like the Beetle Drive.

The choristers benefit from the annual programme of social, leisure and educational activities which have included Bowling and Burgers, Ice Skating, Laser Quest, Bonfire and Fireworks, the BBQ, as well as visits to Duxford Air Museum, Leeds Armouries and the like. SMCA operates a Discretionary Travel Scheme for choristers, has supported the singing lessons initiative, has provided funds for recording CDs, and the biennial tours abroad.

We look forward to SMCA celebrating its 30th anniversary in 2019, and to welcoming new members as attendances at cathedral choral services generally are on the increase!

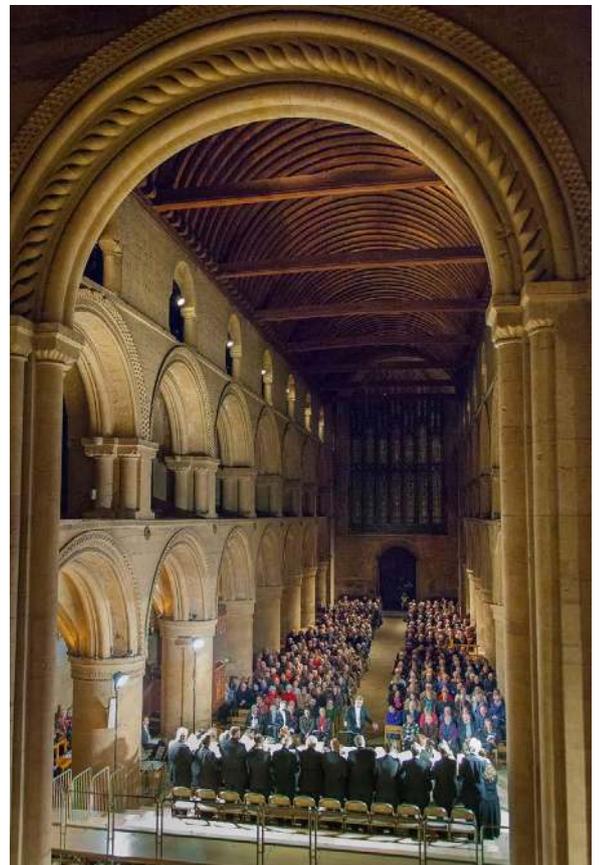
Minster Chorale

Simon Hogan, Assistant Director of Music, writes on the Minster Chorale

Every Friday evening, a group of adults from all around the county (and beyond) turn up on the doorstep of the Archbishop's Palace – rain or shine – ahead of their weekly fix of choral music.

The Minster Chorale, which currently comprises thirty singers, performs at a whole variety of services and concerts throughout the year. They are best known, perhaps, for their role in the Family Eucharist – where they lead the singing of the hymns, speak the spoken parts of the service with gusto, and sing a few items on their own. But, to smaller yet equally enthusiastic congregations, they sing so much more throughout the year. As I write, we are in the process of polishing off the Duruflé *Requiem* ahead of the All Souls' Day Eucharist; we head off to York in October to sing four services in the glorious Minster there; in December we will be performing Handel's *Messiah* with orchestra and a selection of superb soloists; and as always, our year concludes with the festive delights of Midnight Mass. The repertoire we sing spans over 500 years, from sacred polyphony by the likes of Giovanni Pierluigi da Palestrina (1525-94) through to quirky offerings by Matthew Martin (very much alive!) and Judith Bingham (ditto!).

So, each Friday evening is filled with a whole range of music, as we prepare to enthral audiences and congregations in a whole variety of settings. If you haven't been before, why not pop in to a service where the Minster Chorale is singing?



The Minster Chorale singing Messiah



Friends' Festival 2018



Naumburg cathedral

On Saturday 16th June, Friends gathered for the annual day of celebration and business. As ever, we started with coffee and biscuits before Canon Nigel Coates and Charlie Leggatt gave a 'double act' talk on their recent visit to Naumburg cathedral in east Germany, accompanied by Canon Theologian Alison Milbank and Diana Ives, our Education Officer.

Canon Nigel noted that it was of enormous interest to see the carvings at Naumburg and, while we do not have figurative carving in the Chapter House, the Naumburg foliate capitals are remarkably similar to our own. As the 'Leaves of Naumburg' are some thirty to forty years before the Chapter House (commissioned in 1287), the tentative view is that the master mason at Southwell served his apprenticeship in Germany. A podcast of the talk has been uploaded to the special project website: www.leavesofsouthwell.org.uk.

Lunch, as before, was an informal affair with Friends making their own arrangements. Many were to be found at the Refectory, renewing old friendships and making new ones.

At 2pm the Annual General Meeting took place in the State Chamber and our President, Bishop Paul, treated members to a particularly thought-provoking and interesting address. The Dean spoke too and Roger Wilson, our Hon. Treasurer – ever articulate, erudite and witty – guided us through the financial reports. There being no contentious issues, tea was soon upon us – one of the highlights of the day. The Festival concluded with Evensong, our preacher being The Rt Revd David Hawtin, former Archdeacon of Newark and retired Bishop of Repton. *A detailed record of the Festival and AGM will appear in the spring issue of Pepperpots.*

Legacy

Legacies have always been of crucial benefit to cathedrals - and they come in many forms. Recently, the late Tony Holden bequeathed this oil painting of the Minster, painted circa 1760/80 and attributed to John Frost. It is undoubtedly the best of several known versions and the image, soon to be turned into a postcard for sale in the shop, will help the self-generated income.



Pepperpots is the magazine of The Friends of Southwell Cathedral

The Friends of Southwell Cathedral exist to bind together all who love the Cathedral Church and who desire to help in preserving for posterity the fabric of this building; in maintaining daily worship therein; and in enhancing its adornment.

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