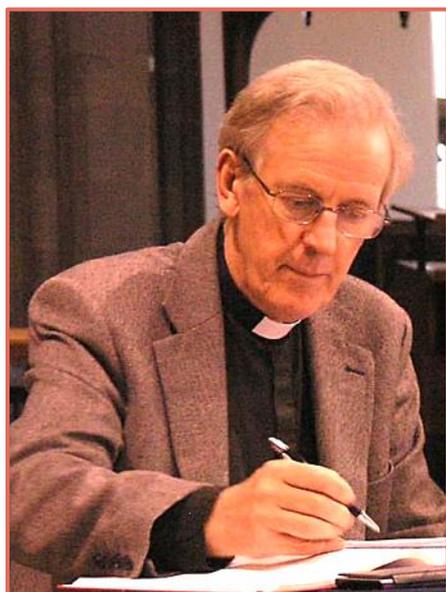




Editor: john.bertalot@gmail.com 2023

CORONATION

www.blackburncathedral.com



From **Canon MICHAEL WEDGEWORTH**

“And there’s More....

Although I am one of thousands who are truly grateful for the music of the Cathedral, past, present and future, this piece definitely seeks to strike the ‘....and More’ note.”

In his typically generous way, our editor agreed that I might write something about what I have been doing ‘outside the walls’ of the Cathedral, but inspired by what goes on within them.

“And by the way”, JB stipulated, “I will need some photographs to go with it.”

I have just completed my statutory six-year term as a non-executive director of the **East Lancs Hospitals Trust**. “What on earth is that ?” some might ask, and more pointedly, “What

has it got to do with your calling as a priest? ”

I hope the pictures might substitute for a thousand words !

The place ? Ewood Park, March 9th 2023

The purpose ?

“To Re-imagine Health and Care”

The line-up ? Left to Right.....

Chris Oliver, Chief Executive of the Mental Health Trust for Lancashire and South Cumbria

The Bishop of Carlisle (thank you to Canon James Lawrence for all his support in the planning of the conference, and enabling the Bishop to join us, and to Canon Andrew Horsfall for being with us, together with others from the Cathedral

Me as Chair of the event

Dr.Yas Naheed, a GP in Burnley, committed to inter-faith partnership

Lord Nigel Crisp, keynote speaker, former Chief Executive of the national NHS (in his book, ‘Health is made at home: Hospitals are for Repairs’, he says “Churches, temples, synagogues and mosques play an enormous role in creating health. There are literally thousands of faith



groups offering support, giving guidance and providing funding for their congregations and the wider public. And many people mentioned in this book are motivated by their faith.



The audience ?

Professionals, volunteers and charities. **150 of them.** Energetically discussing how to create better health for the people of Lancashire.

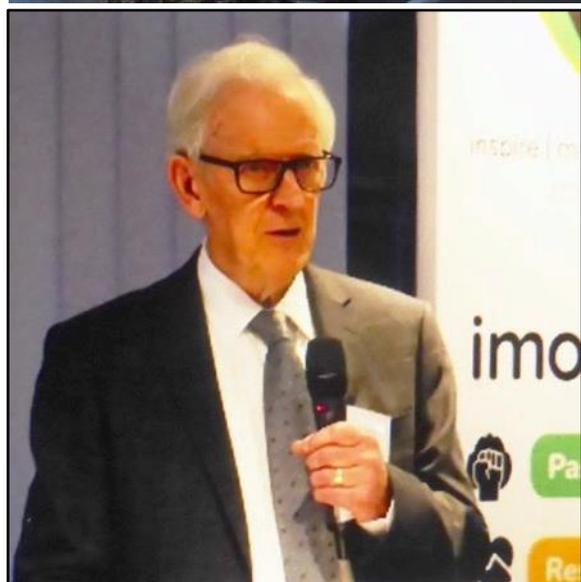
I hope you are getting the idea.

What, no dog collar ?

To cut a long story short, most of my vocation as a priest has drawn me into working with local government and the NHS, to find ways to heal the ills of society. These are not religious but secular institutions, where the 'doing' of faith is to me the most important thing.

Yes, there are opportunities to talk about faith also when it seems natural to do so. For me, in such situations... I do not speak for others... a clerical collar can be a hindrance rather than a help.

Last word. Thank you to the Blackburn based charity, **IMO**, (Inspire, Motivate and Overcome) which works mainly with people of South Asian Heritage. Their skills in organising events like this and the work they do in our communities are inspirational.



Thank you, Michael – your very presence among us is inspirational.



Karen Au, our former organ scholar, gave a splendid organ recital on Wednesday 3rd May – playing just one work – the whole of **Vierne's 2nd Symphony** – which brought down the house. Here's the **last movement** with the well-deserved applause at the end.

CLICK Karen's photo to hear it. *Courtesy of Terry Givens*

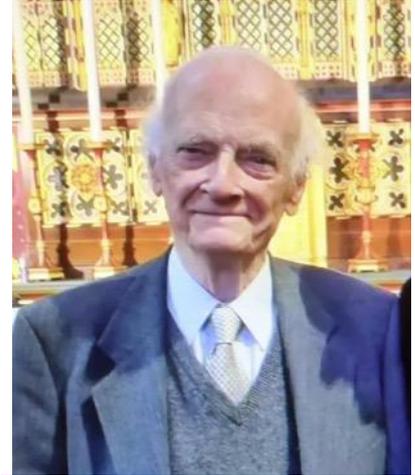


From our former organ scholar, **Justin Miller**, now DoM of **Croydon Minster** and Director of Choral Music at **Whitgift School**. (Two enormous & prestigious jobs!!)

Dear John,
Happy Spring! Thank you for my copy of M&M which I have enjoyed reading just now.

Back in February we held **Martin How's memorial service** in the Minster. (Martin, as you know, was a highly gifted choirmaster who influenced many musicians, yourself included.) It took the form of a 'come and sing,' with many of Martin's former choristers, and some of our own, joining in a performance of Martin's wonderful **Requiem Cantata 'The hope of splendour.'** One can tell from

the content, rousing last hymn, and final solo from the baritone, that Martin was a man of deep faith who knew exactly what life and death meant. He is sorely missed.



May your readers enjoy viewing this photo of the service (above). As I mentioned a while back, I stood aside for this one, having conducted Martin's funeral, and asked **Adrian Lucas** (former DoM Worcester Cathedral) to take the helm. Roger Sayer played the organ, and together they did a tremendous job in just one rehearsal.



Thank you for the kind birthday wishes. **I spent the day conducting a lovely concert at school** (above) - we sang the VW Mystical Songs, and Beethoven's slightly strange *Choral Fantasy*, a sort of piano concerto with some soloists and a choir coming in at the end.

Next up is Britten's *The Golden Vanity* and Flanders/Horowitz *Captain Noah and his floating zoo* at the Minster, complete with pirate ships!



We staged the photo of the Men & Boys' choir in the Minster (above) – it was just before Evensong rehearsal - I had the audio/visual guys come down from school to take it. That is of course, just the boys' choir. **The picture has been blown up and is now on the side of the music building at school, where it will stay for a good number of years!**



Justin: This photo of your Music Building at Whitgift School *blows my mind!* I had no idea that technology had reached such dazzling heights so that high quality colour photos could be blown up and displayed for years upon the outside of a building!!!

You are certainly destined for great achievements in Croydon, Justin. More power to you! JB

From a former chorister in JB's very first church choir (when JB was still a student In 1953, Coronation year!)

He wrote: Thank you, John, for another interesting, informative and colourful edition of M&M. 😊 As I had mentioned before, I especially enjoy the links to recordings on **YouTube**. Your use of them has caused me to realise just what a vast source of information and entertainment YouTube actually is. It is now not uncommon for me to spend a significant amount of time listening, whereas before I had dismissed the site as being of little use!

Take care, stay safe, Tony.



Thanks Tony, it's always so very good to hear from you. My word, we both go 'way back!

THE BLACKBURN ARTISTS' SOCIETY held another exhibition of its members' creative talents:

This seems to be an annual event – for last year they were in our South Transept – this year they were expertly displayed in the North with **over 100 paintings by members**, all of which were on sale.

Your editor was immediately struck by a most moving painting entitled **UKRAINE** which poignantly depicts the sorrow of the break-up of families in wartime. *The*



cathedral windows were reflected in the glass.



May you have made the most of the opportunity to visit this so-creative Exhibition – for you will have been thrilled and moved by the great talent we treasure in our midst.



JOHN ROBINSON, our talented Director of Music gave the opening recital of our Summer series of Wednesday lunchtime concerts. (Many of our audience take the opportunity to enjoy a quick cup of coffee in our so-convenient Cathedral Café beforehand – or a more leisurely lunch afterwards.)



JR began his recital with a thrilling performance of Jean Langlais' arresting music based on the traditional plainsong melody of the TE DEUM.

One hears the ancient plainsong melody at intervals throughout in slower notes, alternating with brilliant toccata flourishes for the hands.

CLICK the photo of JR to hear his fine performance. *Courtesy of Terry Givens*

Amongst the appreciative audience for JR's recital, were father and son, **Paul and William Fielding** – both former choristers of our Cathedral.

Photo taken after most of the audience had left.



William, whose exciting news is often featured in M&M, for he is a *highly* talented organist – studying right now with two of the most gifted organists in Paris – one being the organist of **Notre Dame**. William was in Blackburn for a few days as he was about to give a recital in **Truro Cathedral!** **Paul** is a long-time member of the men's choir of Blackburn Cathedral and therefore can often be seen in the choir stalls for our Sunday live-streamed services.



RACHEL FIELDING (William's Mum) whom many of us remember with delight when she was a Virger in Blackburn Cathedral, went with him to Truro and sent this bio of William which appeared in the Truro Cathedral programmes:

"**William Fielding**, born in Blackburn and a former chorister at the cathedral there, is a student of Oliver Latry (Notre Dame) and Thomas Ospital (St. Eustache) at the Conservatoire National Supérieur in Paris.

"William spent three years at St Mary's Music School in Edinburgh, then two years at the Royal College of Music (organ and piano). He was also organist at the Queen Elizabeth's Chapel Royal at Hampton Court Palace, and worked extensively as a collaborative pianist - highlights with his colleagues including a two-piano concert tour to Marbella, Spain, with concert pianist Łukasz Krupinski, and a tour of the Czech Republic with violinist Joel

Munday.

"William decided in 2020 to immerse himself in the French organ tradition by moving to study with Michel Bouvard (titular organist of the St Sernin Basilica) in Toulouse, and then with Yoann Tardivel, at the Toulouse Conservatoire.

William has enjoyed the opportunities offered to him in Toulouse, he has recorded a CD including Maurice Duruflé's Requiem. William is currently the choir organist at the Basilica of St Sernin, Toulouse."

And so, here's William giving his recital in Truro Cathedral, pictured by the Cathedral's video camera, for the organ console is way out of sight! 53 minutes. [CLICK the photo below and start at 3.00](#)



His programme (with added programme notes for readers of M&M) :

1. Mozart, Wolfgang Amadeus - Fantasy in F minor KV608

An arresting opening followed by a lively fugue, leading to a repeat of the opening flourish. A quiet, slow middle section, leading to an even more exciting repeat of the opening.

2. Dupré, Marcel - Cortège et Litanie

We featured this delightful music in our *April 2023 edition, page 2*, played by Karen Au. It tells the story of two religious processions entering a French village, but from opposite directions: first a funeral procession represented by hymn-like music, interrupted frequently by the village church tolling its two bells. Then we hear the Litany procession (perhaps the repeated singing of *Kyrie eleison*). As the processions approach each other, getting ever louder, they meet and the two themes are combined.

3. Bach, Johann Sebastian - Allein Gott in der Höh sei Ehr, BWV 664

(Alone to God in the highest be glory)

Bach treats this as a Trio with lively duet music for the hands and delicate music for the feet. The chorale melody is played by the feet near the end on a soft reed.

4. Vierne, Louis - Sicilienne / Aubade (Pièces de Fantaisie)

(i) Gentle delight, (ii) followed by slightly louder and more energetic music.

5. Dupré, Marcel - Évocation Op.37 (finale)

Loud and lively with a soft centre!!

Throughout you will glory in William's neat feet, so expressive hands & dancing fingers!



And finally: Rachel has some exciting news:

"I am due to be ordained on the 1st July at the Cathedral by Bishop Philip - and William is playing for the service. The following day is my first Deconning at the Mass at St. Cuthbert's Darwen (where I will serve my Secondary title - my Primary title is at Blackburn Hospital). William is playing for that too, & daughter Elizabeth is Thurifer."

Heartiest congratulations, Rachel, & with unbounded delight.

THE CORONATION

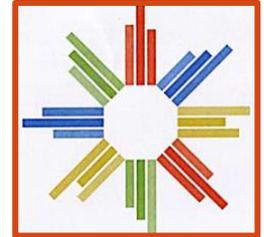
THE CORONATION service from Westminster Abbey held us all spellbound by its magnificence and its impeccable timing, for everyone was in the right place at the right time and fulfilled their responsibilities to perfection.

There were strong Blackburn connections:

Paul Mealor: who composed the Coronation's *Kyrie eleison* in Welsh at the request of the King, is one of the Honorary Patrons of Blackburn Cathedral's **LANTERN MUSIC TRUST** which was launched last



December and aims at raising considerable finance to support the enviable tradition of fine Choral Music at Blackburn Cathedral. (A generous six-figure sum has already been promised – and several folk have already signed up to donate £250, £500 or £1,000, annually to the Trust.) Will you help to swell this so-important fund?



Please contact:

LiturgyAdministrator@blackburncathedral.co.uk to find out how you can help support our fine Cathedral music.

Another Honorary Patron is **Andrew Nethsingha** the new Director of Music of Westminster Abbey who was responsible for the glorious music at that so-memorable service. JB was a contemporary at Cambridge with Andrew's father, **Lucian Nethsingha** – who became Director of Music of Exeter Cathedral. Andrew came to one of JB's Choral concerts in Pennsylvania.



John Robinson also met Andrew before our televised BBC Christmas

services and found him most helpful.



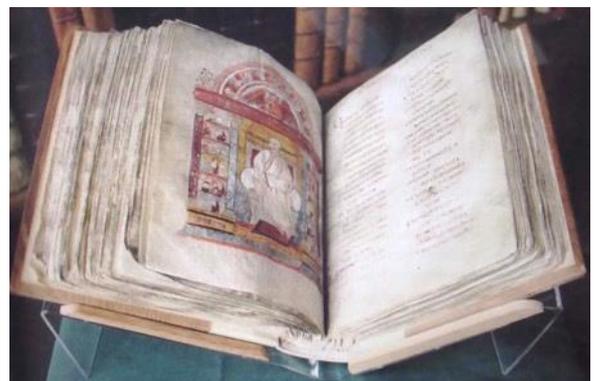
(L) Here's Andrew conducting the **National Anthem** at the conclusion of the Coronation Service.

But the most historic treasure in the Abbey that day wasn't a Crown or even the Coronation Chair, but it was the Bible that was carried before the Bishop of London before she read the Gospel.

Pope Gregory gave that Gospel Book to **St. Augustine in 597** when the Saint was about to bring Christianity to England – its worth is beyond price. It is kept in the Library of JB's Cambridge College and only brought out for Coronations and for the Installation of

Archbishops of Canterbury!

Here's the Master of Corpus carrying that priceless illustrated Book which he later presented to the King, who touched it!!





Coronation Lunch

Thanks to a Community Fund grant from the National Lottery, Blackburn Cathedral celebrated the Coronation by hosting a **Coronation Lunch** the next day at 2.00pm in our spacious Crypt.

Preparations were made well in advance for the 200 guests.
Photo by Terry Givens.

It was followed at 4.00pm that Sunday by a **Coronation Choral Evensong** which was attended by a large congregation including **the county's civic leaders** & headed by the **Lord Lieutenant & Lady Shuttleworth**.

Lord Shuttleworth read a message from The King, which was greeted by applause from everyone: **Bishop Philip** gave a dynamic address of course, and (*of course* again) the music was superb.



L: Guest organist **Nigel Spooner**,
Top: Cathedral Choir conducted by **John Robinson**.
Lower R: **Canon Gary O'Neill**.

Music: Hymns: *Jerusalem (Parry)*
Christ is the King
Canticles: Herbert Brewer
Anthem: *Zadok the Priest* (Handel)
Postlude: *Coronation March: Walton*
Composed for the 1953 Coronation.

At the end of that service, the robust singing of two verses of the National Anthem was headed by the Lord Lieutenant (R)

If you would like to see and hear our Cathedral Choir singing **Zadok the Priest** (which has been sung at every Coronation since Charles II in 1727), **CLICK** the photo above.

And the next day was a Public Holiday!!

<https://youtu.be/aV2dnJzmOp0>





It was with particular delight that a large and most appreciative audience attended a special Lunchtime Concert given by the international singing 'star' **Angela Hicks** who began her singing career as a member of Blackburn Cathedral's Girls' Choir.

Angela chose an unusual programme of songs mainly by 17th Century composers – whose idiom was often so very different from those who succeeded them. (For they did not necessarily write 'tunes' but instead created music which illustrated the spirit of the words – and those words seemingly often had to do with sin and repentance!)

For example Angela began with **Purcell's Morning hymn** which includes the words

To thee I offer up this hymn as my best morning sacrifice;
May it be gracious in thine eyes to raise me from the bed of sin.

But Angela's so-expressive singing, accompanied by **John Robinson** on our chamber organ fascinated every member of her audience. Angela's last song was **Purcell's Evening hymn** which is, perhaps, one of the greatest musical jewels of all time. That was a very special hour for us all.

JOHN HOSKING

What a joy it was to relish the immaculate playing of John Hosking when he gave a recital in St. Silas Church on Saturday, 13th May. (Such recitals are held monthly – with a hot cuppa and biscuits before.)

John played a right Royal programme – including Walton's **Orb & Sceptre** March which he had composed for the 1953 Coronation, and Elgar's **Imperial March for Edward VII**. But he ended with Max Reger's Variations and Fugue on **God save the King**, which was a true 'show stopper'.

For when John H gives a recital one knows that every note will be wholly accurate and crystal clear.

Max Reger always wrote a lot of notes and so the climax of John's playing of this exciting work almost had at least one listener jumping up and down on his seat!

No wonder that, when John H was organ scholar at Westminster Abbey, he gave over 20 recitals there (where jumping up and down is not encouraged !)



It was with great joy that we welcomed **Harvey Stansfield** to give the Wednesday Lunchtime Recital on 17th May for, of course, Harvey had been organ scholar here 5 years ago followed by a similar position in Coventry Cathedral – and now he is completing his 4-year degree course at Birmingham Conservatoire.



He began his hour-long programme with Percy Whitlock's *Fanfare...* with trumpets blazing. A fine piece to attract one's attention. He saved his two main works until the end: Mendelssohn's third Organ Sonata, and Bonnet's *Variations de Concert* - both of which earned him energetic applause from his delighted audience. We wish Harvey well for his future career as he goes out into the world to bless it with glorious music.

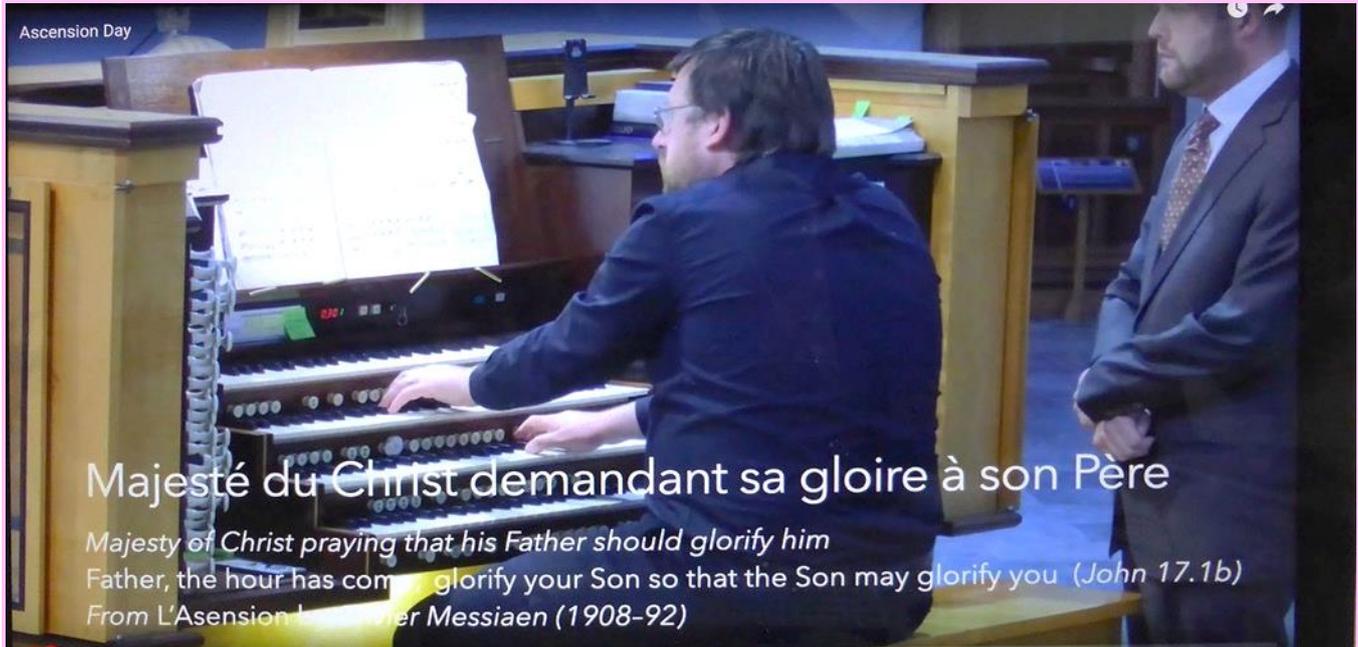
ASCENSION EUCHARIST WITH MUSIC FOR CHOIR AND FOR ORGAN

by Terry Givens

The 16th century Spanish Renaissance composer **Tomás Luis de Victoria** (1548-1611) and the 20th century French composer and organist **Olivier Messiaen** (1908-1992) may well have been separated by four long centuries of evolution in the development of devotional music within the Christian church, but the story of **Jesus Christ's Ascension** must have weighed so deeply on both of their creative minds over those centuries for these two great geniuses to have both produced such miraculous and absorbing music as the *Missa Ascendens Christus* (Victoria)... and *L'Ascension* (Messiaen) - which were performed during the Cathedral Eucharist on Ascension Day in Blackburn Cathedral, by the **Blackburn Chamber Choir**, directed by cathedral Organist and Director of Music **John Robinson**, and also by the distinguished organist **Tom Bell**.



The Blackburn Chamber Choir, under the direction of John Robinson, never fails to bring the best out of the most perfectly resonant and generous Blackburn Cathedral acoustic, where the choir sound rises heavenward towards the lantern tower, but then extraordinarily it seems to spread out quadrophonically whilst still maintaining its balance, so you literally always have the best seat in the house regardless of whether you are seated to the north, south, east, or west of the choir stalls!



Tom Bell is not only an organist of the most prodigiously astonishing sensitivity, dramatic flair, and technical ability, but he is also a widely recognised educator and scholar, and with an ongoing film project during 2023 to actually record and film a number of the organ works of Olivier Messiaen at La Trinité in Paris. So we are indeed blessed that Tom had chosen this year to showcase some of Messiaen's remarkable organ music in Blackburn Cathedral, with this Ascension Day liturgical performance of L'Ascension being the latest. In the hands (and the feet!) of Tom Bell this was, might I suggest, surely one of the most solemn and yet at the same time dazzling musical statements of faith in the power of resurrection that many of us will have ever heard?

The choir's singing of Victoria's great Ascension Mass setting during the eucharist service was so perfectly judged, skilfully topped-and-tailed and punctuated by Tom Bell's Messiaen, and sung so joyfully, the risen ascending Christ exulted here in Blackburn in 2023, but re-imagined across almost four centuries of truly heaven-storming timeless music.

<https://www.youtube.com/watch?v=jteho6SnZsM>

If you would like to listen to and watch Tom Bell's playing of the Messiaen, click his picture (above)

No.1 at the very start: *Father, the hour has come; glorify your Son that the Son may glorify you.*

No.2 at 41.00 The prayer of Christ ascending toward His Father

No.3 at 1.13.15 Serene Alleluias from a soul longing for heaven

No.4 at 1.26.35 *Transports of joy from a soul before the glory of Christ which is its own glory.*

And also listen to and watch the Blackburn Chamber Choir singing for this Ascension service:

6.33 *Ascendens Christus in altum* (Jacob Handl)

14.51 *Gloria in excelsis Deo* (Victoria)

19.37 *Ascendit Deus in jubilatione* (Peter Philips)

1.02.02 *Sanctus & Benedictus* (Victoria)

1.09.10 *Agnus Dei* (Victoria)



LETTERS TO THE EDITOR

From Canon **MICHAEL TAYLOR**

(who was a Residuary Canon in our midst for many years.)

Dear John,
Here's just a short line to let you know that I remain in the land of the living... a somewhat risky definition.

I understand that you now have plans for an alternative mode of transport... a sort of halfway between a buggy and a small car. I hope it works out.

(Yes, Michael – and they're on sale right next to the cathedral at 1, Railway Road!)



Ruth and I manage along in the clergy retirement home at Lytham. I still drive, so shopping and other tasks can be done with reasonable ease. I drove to the Cathedral for the recent Prayer Book Society Choral Evensong. The music and the singing were very lovely and the Cathedral itself was pristine and beautifully kept.

You will, I know, have been grieved to learn that **Wendy Beaumont**, widow of Canon Brian Beaumont, has died. I had, only two hours before her death, been able to visit her and offer prayer and anointing. Two of her children were there. It is sad but I am glad that she did not have to linger in the twilight world.



I am on duty today at Fosbrooke House – not Celebrant but preaching and assisting with the Chalice. I am 93 years of age at the end of this month, so not doing so badly. I am still in touch with one or two people: Neil Inkley, David Fuller, Brian and Ruth Whittle, and Alma Nicholls...

I remember you, John, with delight and great appreciation for your many kindnesses over the years. I also remember your enormous help when I was installed

as a Residuary Canon all those years ago.
Ruth sends her love... every possible happiness to you,
Michael.

From another '**Revd Michael Taylor**' (no relation to Canon M. T. above) but a former chorister of JB's at St. Matthew's Northampton 59 years ago.

My dear John
I hope Barry Rose's recital went well. Did Buffie come with Barry? He sent me a message from Blackburn on Tuesday referring to the '**huge organ and huge acoustic**'! He must already have known it well from producing BBC Choral Evensongs though.

Hope it was a thoroughly enjoyable occasion and visit for you and all concerned. (I'm guessing he played some Malcolm Archer....?)
With all best greetings
Michael



Yes, Dr BARRY ROSE'S 89th birthday recital was epic

Not only did he play so superbly, meet with us all so warmly and rejoice with us all so happily, but his recital was attended by no fewer than **THREE FORMER CATHEDRAL ORGANISTS!**

Here we all are after his recital: *photo: Terry Givens, & the following videos*



Jonathan Dimmock, MBE
Cambridge, St. John's
Wakefield (40 years)

Malcolm Archer
Cambridge, Jesus
Bristol, Exeter,
St. Paul's

Dr John Bertalot
Cambridge, Corpus
Blackburn,
Princeton USA

Dr Barry Rose, OBE
Guildford, St. Paul's,
St. Alban's

John Robinson
Cambridge, St. John's
Harvard USA
Blackburn

And here's his programme, with his own programme notes

Dr Barry Rose, OBE

Upon his 89th birthday

24 May 2023, 12.15pm

The 1934 connection (i.e. the year Barry was born)

1. William Mathias (1934 – 1992) – Toccata Giocosa

Composed in 1967 for (Sir) David Willcocks to play at the inauguration of the new organ in what was then the headquarters of the Royal College of Organists, adjacent to London's Royal Albert Hall.

As far as we know, William Mathias still remains the composer with the largest-ever audience for a musical premiere – his anthem *Let the people praise Thee, O God*, written for the 1981 Royal Wedding in St. Paul's Cathedral (where it was conducted by Barry Rose) had an estimated worldwide audience of well over 700 million.

CLICK TO SEE & HEAR: (the first chord is missing) <https://youtu.be/7WbG9FNxbi8>

Barry's pages are turned by his wife, Elizabeth. (He asked that applause should be saved until the end)

2. Peter Maxwell Davies (1934-2016) – Farewell to Stromness

Made popular by its inclusion at major Royal events at Westminster Abbey, and also through regular playing on Classic FM. *Farewell to Stromness* was originally a piano interlude, written in 1980 for *The Yellow Cake Revue*, in which it was played by the composer

Yellow Cake is another name for refined uranium ore, and at that time there was a proposal to mine uranium on the Island of Orkney, where Stromness is the second largest town.

CLICK TO SEE & HEAR: https://youtu.be/e5y5SP3_mJc

3. Edward Elgar - Imperial March

Written in March 1897, in celebration of the Diamond Jubilee of Queen Victoria, *Imperial March* was originally scored for full orchestra, though a later arrangement for military band has been used regularly ever since. It may have been played by a military band at the 1897 Diamond Jubilee Service, held on the steps of St. Paul's Cathedral because the Queen was too unwell to get out of her carriage, and George Martin the Cathedral organist at that time made this arrangement for organ a few years after that.

CLICK TO SEE & HEAR: <https://youtu.be/UpSdWt3cA90>

4. Alan Ridout (1934-1996) – Jacob and the Angel

For many years, Alan Ridout lived and worked in Canterbury, where he had a close musical association with the Cathedral. Each year he would write a piece as a June birthday present for the organist Dr. Allan Wicks. Still in the composer's manuscript, and dated 6th June 1984, *Jacob and the Angel* was played that evening at the end of Evensong. One is left to imagine the reactions of the clergy as they tried to process out in a dignified way to Alan Ridout's jerky and pointed rhythms, followed by a sudden burst on full organ !

CLICK TO SEE & HEAR: <https://youtu.be/xRoXmrJcROA>

5. Malcolm Archer (b.1952) Lancaster Suite

- 1) Duchy Fanfare and March
- 2) Pastorale – The Trough of Bowland
- 3) John O'Gaunt Gigue
- 4) Claire de 'Lune'
- 5) Centenary Toccata

Commissioned in celebration of the centenary restoration of the 1909 Norman and Beard organ in the Ashton Hall (part of Lancaster Town Hall), the *Lancaster Suite* was completed and published in 2011, and had its world premiere there in July of that year, when it was played by the composer.

The first four movements have a specific Lancastrian connection – 1) the late Queen Elizabeth was head of The **Duchy** of Lancaster, 2) The Forest of **Bowland** borders the eastern side of Lancaster, 3) **John of Gaunt** (1340-1399) was Duke of Lancaster, 4) The River **Lune** flows through Lancaster, whilst the final **Toccata** (5) honours Dr. Colin H. Parsons MBE, Founder and Chairman of the Organ Restoration Project at Ashton Hall.

CLICK TO SEE & HEAR: <https://youtu.be/-4lqFf029hg>

...and linger at the end to see Malcolm Archer join Barry for the applause.

And after that some of us repaired to the Cathedral Café, **Checks & Greys** for a convivial lunch, whilst Jonathan Bielby stayed to practise on the organ for his recital the following week.





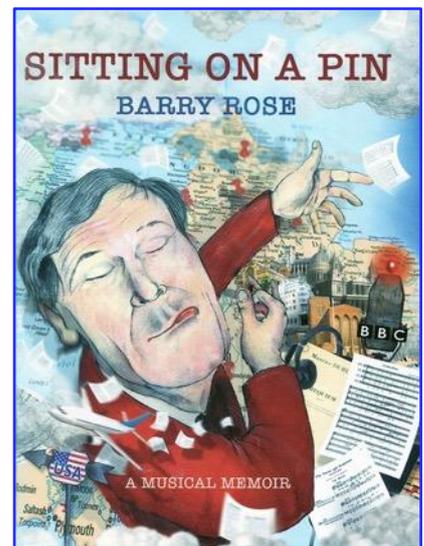
Left: Barry Rose, Malcolm Archer, **Graeme McCullough** (see below), Graham Moon (Blackburn Chamber Choir), & Clifford Barber (who generously ferries JB to and from the Cathedral).

Right: Terry Givens (who videos our recitals), John Robinson, Elizabeth ('Buffie') Rose, & JB.
Photo by Alison Givens

Barry wrote to JB about **Graeme McCullough**: "He is the editor and inspiration behind my autobiography ever being written, and his wife 'Beth did the whole of the layout, from start to finish."

JB writes: "It took me two full days to read Barry's fascinating autobiography, for it is so very detailed. We understand how he (with virtually no choral experience) was appointed Director of Music of the new Guildford Cathedral. (More correctly: " **Director of Music and Choristers' bus driver**" – for he had to gather his choristers from a wide area – and get them home on time!) How he came to direct the music at St. Paul's for the wedding of Princess Diana, and so very much more. **It's available on AMAZON & It's unputdownable."**

<https://www.amazon.co.uk/Sitting-Pin-Musical-Barry-Rose/dp/1399906674>



Barry continued writing about Graeme McCullough – with royalty! "Graeme is currently living and working in Belfast, **where he trained the 7 girls from Belfast Methodist College who sang in The Coronation.**



"That meant that he was also in the Abbey that morning, and he had to dash away on Wednesday after my recital, since **he and the girls were due to meet the King and Queen on Thursday in Armagh.**"



Barry concluded: Terry Givens did a superb job with the videos and sound. The choristers did really well at Evensong after my workshop with them, and I hope they enjoyed it. Am game for another go with them, though it would be good to have an extended two or three days, rather than just the one isolated afternoon.

Keep going. People like you are irreplaceable. Best, Barry.