



Friends of St Edmundsbury Cathedral Choir



Newsletter Spring 2017

Introduction

A year ago we launched the new format FOCC newsletter and the feedback received was encouraging. This is the second edition and it again features items of news, events, articles by choristers past and present, as well as some gems from the archives.

Fundraising remains an essential venture to support the Cathedral's Choirs and ensure that key events such as tours and recordings can be maintained. The FOCC has had another active year and over the following pages you will find a snapshot of the many things that we do.



The current economic climate continues to be challenging, however, the combination of innovative ideas and a very dedicated team has seen us, as a charity, continue to achieve impressive results. In the past year our activities have raised nearly £13,000.

In this edition you will find some articles on past choir tours and fundraising for the 2018 event will be one of the main objectives in the year ahead. Being a chorister requires a significant commitment and the tours are valued highly. In addition to the prestige and the ambassadorial role, the tours are very educational and engender a wonderful esprit de corps.

None of this would be possible without your support. It is a privilege to work with a skilled and motivated team, great spirited volunteers and the wonderful cathedral community.

On behalf of the FOCC I would like to thank you all.

Richard Franklin, Editor





From the Director of Music

It gives me great pleasure to contribute to the second FOCC newsletter with news of what the Cathedral Choir has been doing over the last twelve months. I am extremely grateful to the FOCC for all their support of the Cathedral Choir, and to you for your support of them! Do please consider becoming a member if you are not one already or subscribing to the 500 Club.



I note that at the end of my report in the previous newsletter I was looking forward to a few events, namely the Installation of the Bishop of Dunwich, the Choir Tour and the Queen's 90th birthday service. I am delighted to report that all three events passed off very well indeed. Bishop Mike Harrison was given a tremendous welcome on 28 February, the Cathedral Choir joining forces with a large worship band to create music in a broad cross-section of styles which was warmly appreciated by all present. The Tour to Umbria was very enjoyable – we sang masses and concerts in Perugia (both the Cathedral and the Basilica San Pietro), Tuoro sul Trasimeno, the Basilica of St Francis of Assisi and Siena Cathedral. The boys endured the diet of pizza, pasta and ice cream with much fortitude. I am very grateful indeed to the large contribution that

the FOCC made towards this Tour, making it possible for everyone to participate. Where next, I wonder in 2018?

The Queen's 90th birthday celebratory service took place on 11 June and was a suitably joyful occasion. As I write, the 65th anniversary of her accession is upon us, which is an astonishing milestone.

The Bishop's Choristers Awards service took place on May 7, at which Thomas Field, Calum and Reuben Grimwood and William Lowden all received their medals – congratulations to them. On May 10 it was a great honour to be asked to join the choirs of Birmingham and St Paul's in St Paul's Cathedral to celebrate the annual Festival of the Sons of the Clergy. We had a great day out and acquitted ourselves extremely well. On May 21 we gave a concert as part of the Bury Festival. It included a 'behind-the-pipes' demonstration, with Mr Soper nimbly clambouring around the interior of the organ, broadcasting live video to the audience in the Nave.

Mr Soper officially ceased to work at the Cathedral in early April, to use his impressive IT skills more fully. He had agreed, however, to continuing to play the organ until July but the unexpected and very early arrival of his and Kat's daughter, Emily, changed things. I am delighted to report that at the time of writing, Emily is continuing to make excellent progress and we send all three of them our very best wishes. It is lovely to see them in the Nave for Mattins occasionally.

Currently amongst our Choristers and Probationers are some very promising instrumentalists, making Choristers

in Concert on July 7 a very enjoyable occasion. July 10 saw the annual FOCC BBQ which followed the final evensong of the choir's term – a lovely occasion though as ever tinged with sadness as some long-serving Choristers were dismissed.

The sun shone for some of the enjoyable Outward Bound Summer Camp in Happisburgh in August – I must record my gratitude to two 'new' dads who came along to assist, namely Ben Lowden and Nick Upton.

With only 13 Choristers and 4 Probationers starting the Michaelmas Term I must admit to feeling slightly anxious, but they rose magnificently to the challenge. It was great to appoint Thomas Upton as Head Chorister and Nathan Brinkley, William Lowden and Samuel Vernon as Deputies. It was also a joy to install Alex Binns as our new Assistant Director of Music. He and his fiancée, Dora, have already made a very positive impact and I am immensely relieved to have a colleague once more in the music office. Dora is a very accomplished violinist. We wish them joy as they look forward to their wedding in July 2017.

The annual Diocesan Choirs' Festival saw us travelling to the lovely town of Eye. It was a rewarding and enjoyable occasion (for everyone else, that is: I had a dreadful cold). We sang the Duruflé Requiem on the afternoon



of Sunday 30 October at a moving service to commemorate All Souls.

Christmas started earlier than ever with the first carol service occurring on November 24 for EACH. It seemed strange, after that, to begin Advent with our atmospheric Advent Procession on the 27th. We performed Messiah in early December. An excellent performance was given by the Cathedral Choir, St Edmundsbury Singers and invited guests. The four young soloists from the Royal Academy of Music were terrific as were the Suffolk Handel Players.

Looking forward, we're aiming to record a CD of Christmas music in Spring, another project that couldn't take place without the support of the FOCC.

Once more, many thanks for your support of the FOCC. I do hope you enjoy the many and varied articles in this newsletter!

Best wishes, James Thomas



Moves

Salvete January 2016: Ashley Brinkley; Harry Upton; Logan Williamson
June 2016: Matthew Baker

Valete July 2016: Rafe Elliss; Rory Kettle; Alexander Knock; Henry Skillern
December 2016: Nathan Brinkley

Choir Tour to Italy 2016



Ponte delle Torri,
Spoleto

Choir tour 2016 began the same as all other tours, an early start with a rabble of excitement surrounding the memorial on Angel Hill. Sixteen excited choristers waved goodbye to their parents, got on board the coach along with some of the lay clerks and staff, all looking forward to the trip that awaited them. At the airport we made our base next to Starbucks and Pret A Manger so that was an added bonus! When we finally arrived in Perugia, we were all very tired and went straight to our rooms.

The first stop of the tour was a visit to Assisi, where we had a lovely look around the town and then sang in the Basilica; Assisi is a beautiful town and I highly recommend it! Day 3 was one of our 'explore Perugia days!' Here we found one of the best, and best priced, pizzeria which charged 1€ per generous slice. We then sang our second mass in the cathedral.

Our next visit was Orvieto which was a lovely town with plenty of coffee shops, to the joy of the 'Pasties' group (Canon Pastor). Then the following day took us to Tuoro sul Trasimeno, one of the most stunning places we

visited. On day 6, we visited Siena where we went up an ancient bell tower which gave spectacular views of the city, including the 'liquorice cathedral.'

On our last day, the long awaited chocolate factory tour finally arrived; it was very interesting to see how it all worked and also to do some important taste testing! Needless to say, the factory's gift shop was well shopped in by us. Moving on, eager for the chance of some more sightseeing we went to Spoleto, a lovely quaint city full of souvenir shops!

As the tour came to a close and the coach pulled back up on Angel Hill, it had been a great experience; we had a lovely time in Italy and sung in some wonderful venues. On behalf of all the choristers, thank you to everyone who helped organise and run the tour!

Alex Knock



The Early Tours of the Cathedral Choir

St Edmundsbury's first 'locum tenens' was in Wells, singing weekday Evensongs, culminating in leading the worship on Low Sunday. This was a bold undertaking as money was in short supply. However, the congregation's watchwords then were 'Time and Talents.' Accordingly, an appreciable economy was made by inviting Ida and Dale Stonehouse, along with the latter's sister, Margo, literally to take over the kitchen in the Wells Choir School, while Edna and Charles Taylor looked after the choristers.

The choristers and lay clerks made a reasonable financial contribution, but the gamble was that the concert fees secured on tour would then be used to seed future tours.

Following success in Wells, Canterbury and York, Fred Oxley wished to cross the Channel. The experience and contacts of a linguist choir parent, willing to hunt down suitable venues and act as courier, came to the fore. Working to a prescribed budget, costs were kept to a minimum, while gradually increasing the tourist experience to working tours in France, Belgium and Germany.

By the time Paul Trepte arrived, a tradition had been established. Substantial building projects had a priority call upon fund raising, but the launching of the 'Friends of the Cathedral Choir' opened up wider horizons for Choir tours.

The Year Was 2000

How many can you name?



St Edmundsbury Cathedral International Choir Tours



1978	France -Compiègne
1980	Belgium -Mechelen
1982	Germany - Wiesbaden
1984	Holland -Hilversum
1986	Germany - Kevelaer
1988	France - Grasse
1990	Belgium – Hasselt & Bruges
1992	Czechoslovakia - Prague
1994	Germany - Kevelaer
1996	Hungary - Budapest



- 1 Siena, Italy - 2016
- 2 Kevelaer, Germany - 2014
- 3 Hungary - 1996
- 4 Orava Castle, Slovakia - 2012
- 5 Kevelaer Square, Germany - 1994
(With Scott Farrell on electronic keyboard perched on wheelie bin!)
- 6 Freddie, Poland - 2012
- 7 Salt Mine Concert, Poland - 2012
- 8 Country Dancing, Hungary - 1996
- 9 Wieliczka Salt Mine, Poland - 2012





France –Compiègne	1998
USA - New England	2000
USA - Washington & Virginia	2003
Romania –Brasov	2005
Bulgaria – Sofia	2008
Spain – Barcelona	2010
Slovakia –Banská Štiavnica & Poland -Kraków	2012
Germany –Kevelaer	2014
Italy – Umbria	2016

- 1 Sitting on a horse, Puszt, Hungary - 1996
- 2 Nantucket Island, USA – 2000
(The weather was too rough to sail so the party was transferred in small groups by light aircraft!)
- 3 Barcelona, Spain - 2010
- 4 Canon Pastor and Sam, Slovakia - 2012
- 5 Scott Farrell on Basilica Organ, Kevelaer - 1994
- 6 Hasselt, Belgium - 1990
- 7 Football Match with local boys, Hungary - 1996
- 8 Boat return from Nantucket, USA – 2000
- 9 Concert Rehearsal, Grasse, France - 1988

Old Choristers



Matthew Collings

After graduating with a degree in Philosophy and Politics from York in 2004, I moved to Iceland, where I worked in a kindergarten whilst performing music and releasing recordings in Iceland, USA and UK in my spare time. Over these years I combined the musical skills from the choir with various technological interests (using computers, samplers and anything else I could get my hands on). Eventually music became my largest interest, and I was invited to start working with the Bedroom Community Label in Iceland (whose members had collaborated with Bjork, Philip Glass, Sigur Ros and many other incredible musicians). It was

very flattering, and I was extremely lucky to learn from a set of very inspiring people for the last few years of my time there.

In 2010 I decided to make the leap to actually study music full-time and make a career of it and was accepted on an MSc course for Digital Composition and Performance in Edinburgh. This was a hugely challenging year, during which I also learnt software programming.

The next five years were spent working professionally in music in various forms; performing, composing and working on projects in theatre, dance and art installations. My piece 'A Requiem for Edward Snowden' was performed in Holland in 2015 and at the Edinburgh Festival. To date my music has been performed in Canada, Iceland, UK, Switzerland, Germany and Holland.

Since 2014 I have also worked for Krotos, an audio-software company based in Edinburgh. Our 'Dehumaniser' transforms the human voice into monster and creature sounds and was used in the new 'Jungle Book.' We deal with most film and game studios worldwide. I began working as an intern, and now find myself as General Manager, directing a team of programmers and about to join the Board of Directors. Working in software is extremely rewarding, and it's a fresh challenge!

I've certainly taken a series of right-angle turns in the last 10 years, and I'm glad I did! Looking back, my time



in the choir certainly had a large effect on me; teaching me commitment, patience and building in musical instincts for composing and public performance, which are all very transferable. They are valuable skills which I'm grateful for, and are also something, as an employer, I look for in others.



40 Years Ago: 1977 Queen's Silver Jubilee

Harrison Oxley was Organist and Master of the Choristers, his Assistant was Geoffrey Hannant and the Precentor was Michael Booker

Eddie Sizer had sung tenor in the choir for 25 years

'Joyous Songs of Praise' a record made by the Cathedral Choir, the Bach Choir and the choirs of Garland Street Baptist Church and the Silver Jubilee Girls School went on sale at £2.99 in March

Royal Jubilee Concert 'Orb and Sceptre' with Choir of St Mary-le-Tower, Ipswich and Ipswich Bach Choir conducted by John Cooper included Tallis' 40 part motet *Spem in alium*.

Anna Rees winner of John Musgrove prize for attendance and quality of work

Bishop's Chorister Award was established. John Jordan, Organist of Chelmsford Cathedral, was Chief Examiner and 21 of the 28 applicants were successful.

Choir Outing to Clacton

Jubilee Service included Vaughan William's *O Taste and See*; Healey Willan's *O Lord our Governour* and Walton's *Orb and Sceptre* as the organ voluntary.

Sir Thomas Armstrong's anthem *O Gladsome Light*, written for the Choir and dedicated to Harrison Oxley, first performed on 3 July

Treble line 14 boys and 18 girls

6 Choristers and 3 Choirmen represented the choir at the Royal Albert Hall at a concert to mark the Silver Jubilee and the Golden Jubilee of the RSCM

Choristers' Concert to raise money for choir tour to Compiègne the next year; Charles Taylor gave a slide show on the sights and pleasures of our twin town

Jim Oxley ('cello) and **Simon Wright (treble)** won their classes at the Suffolk Music Festival.

Evensong Canticles from the Music List: Armstrong in D min, Byrd Second, Hilton in C, Howells in G, Ireland in F, Jackson in C, Morley faux-bourbons, Murrill in E, Noble in B min, Stanford in Bb, Stanford in C, Statham in E min, Sumsion in G, Walmisley in D min and Wilson in C.



John Brown

My father's singing teacher was Percy Hallam, the Cathedral organist. Percy was choir master, and having declined his offer of piano lessons, I was told by my father in no uncertain terms that I would join the Cathedral Choir. So in 1943 at the age of eight, I found myself cycling to attend my first choir practice; up Southgate Street on the path to the Cathedral via the churchyard – this was spooky in the winter with no street lights but on summer evenings a popular spot for courting couples.

We entered the Cathedral by the Vestry door at the extreme North East of the building via a small graveled yard enclosed with iron railings. This also gave access to the boiler house on the right and the double gate of the Cathedral garden straight ahead. The Cathedral gardens were attended by a Miss Collins and her friend Mrs Rush who owned Pamela's the ladies fashion shop next to the Angel Hotel. These ladies took care of the laundering of our surplices and ruffs which when



freshly starched made your neck very sore. Inside the porch door ahead of you was a small room with a sink and drain which stored cleaning items and was used by the flower-arrangers; this room was kept locked but the clergy had a key.

The Vestry door proper was on the left and opened into a large room with a window to the east end. The two side walls were lined with bookshelves on which were stored some of the books of the Cathedral Library. One section contained the folders of the music that we sang and there were also two large wardrobes containing the choir boys' cassocks.

On the wall nearby was a mirror and beside it on a shelf a gap-toothed comb and a very worse-for-wear hairbrush. The thought of using these implements was enough to ensure that a comb was always kept in my cassock pocket along with the little black Melloids we all used to suck.

During Friday choir practice there was always a large loaf of bread on the desk slowly going stale for cutting up for Communion on Sunday. When the full choir gathered, twelve men and at least twenty boys, the room was full to capacity. Add to this four clergy and a vergers, so everyone was relieved when we shuffled into the church proper.

On the subject of relieving, there were no toilet arrangements at all so the practice was you went out through the vestry porch turned right and went a few steps up to an angle buttress where there was a pile of leaves thoughtfully placed by the boiler man/gardener. Men and boys all made use of this facility although the clergy made other arrangements (see flower room.)



Percy Hallam
and views of the
cathedral organ
c.1945

A Coal merchant 'Diddle' Jarman had a yard in Raingate Street and in the winter during the blackout it was not unusual to hear and see his horse and cart lit by a solitary candle lamp rumbling its way past the Norman Tower through the churchyard back to his yard. Occasionally you would see a choirboy hanging on the back but he had a long whip which if flicked back proved most times an unwelcome deterrent.

They were happy times in the choir. In those days there were four clergy on the Cathedral staff including Provost James White and the Rev. (Tubby) Lambert, the Precentor. We had three choir practices a week Monday, Thursday and Friday. Thursday was early followed by choral evensong attended by about a dozen of the faithful; we got out about 6.15pm and in the light evenings we could play in the churchyard or over the wall into the Abbey Gardens. Some dark nights we could spook the unwary pedestrian hurrying home from work. The second half of Friday practice was with the men and I had to behave myself as my father was usually standing just behind me.

There were two services for the choir on Sundays, the first at 10.45am. Three Sundays in the month we sang Mattins and the fourth was Holy Communion, if there were five Sundays it was Mattins again. There were also Festival services when the whole pomp and circumstance of the Anglican Church was on display, bejeweled copes, blood-red robed banner bearers and the ornate processional cross. Services normally lasted about an hour, the Festivals a little longer. In the evening we returned to the Cathedral for the 6.30pm Evensong which also took about an hour.



The choir was a great excuse for time off school as most funerals were on weekdays, we preferred afternoons as we did not always have to return to school. One day a couple of us tried it on after a late morning funeral but were discovered in the Abbey Gardens at about 2.30pm and sent back to school culminating in a visit to the Head.

There was an annual choir outing which carried on all through the war although we did not go to the seaside. We went instead to Cambridge by



John and sister Ann

train, out in punts on the river and visited a college or two with lunch and tea at 'The Dorothy'. On the train I discovered on my first outing in 1944 that it was important for us youngsters to get a compartment to ourselves with a trusted elder boy so that we could smoke. Joe Herrington's father had a tobacconists shop and Joe supplied the 'fags', my first gasper was a Craven A



and I felt mighty sick. Fortunately, the boys are much wiser about smoking these days. Another year just after the war ended we were bound for Great Yarmouth again by train but there were no coaches on the way out so we travelled in a parcel van, happy days.

Back in church I sang some wonderful music and took part in great celebrations and ceremonies. I look back on my years in the choir with gladness and thanks for the introduction it gave me to choral singing and I still sing with the Bury Bach Choir and Culford Choral Society. I left the choir after I left school at the age of 15 and one month in 1950, my voice failed me as I was due to sing 'Come Holy Ghost' on Whitsunday. Anyway by this time I had joined the Air Training Corps, started work and discovered girls.

200 Years Ago - Vestry Book 1817

Mr Harrington, Organist: salary £21 plus £10 for teaching the Singing Boys

Mr Perkins, Organ Blower: salary £1

In March it cost 2s 6d (12½p) to clear snow from the top of the church

Bell ringers were paid £1 10s (£1 50p) when they rang on special occasions like the Prince Regent's birthday; for 'Gunpowder Treason' on 5th November and a dumb peal for Princess Charlotte's funeral.

Singing Boys Christmas Day dinner: £1 5s 6d (£1 28p)

[At 2017 prices Christmas Dinner would be £100.63!]

No photo available but opposite one 144 years later

1961 Choristers' Tea in Dunn's Restaurant



The choristers' tea was the generous gift of Doris Pleydell-Bouverie (seated in the hat at the head of the table.) Those attending moving clockwise: Michael Clarke, Brian Beamish, John Hornblower, Brian Fenn, Denzil Longland, Philip Griggs, Richard Hall, John Balaam, David Tattersall, Harrison Oxley (DoM), Nicholas Balaam, Philip Case, John Gill, Geoffrey Hall, David Gillard, Charles Hamel-Cooke (now Charles Garland), Paul Balaam, Andrew Hamel-Cooke.

Favourite Solos

- 1 Britten in C Te Deum
- 2 Stanford in G Magnificat
- 3 Faure Requiem Pie Jesu
- 4 Dyson in F
- 5 Once in Royal
- 6 Moore Evening Prayers



- | | |
|------------------------|-------------------------------------|
| 7 Coventry Carol | 8 When I survey the wonderful cross |
| 9 Ireland Greater Love | 10 Advent Prose |
| 11 Britten St Nicholas | 12 Schubert Agnus Dei |

As chosen by ten past and present Head and Deputy choristers

Old Choristers

James Oxley



With my surname, it was unlikely that I would avoid the draft, and so it was that in September 1970 I auditioned for the Choir in the pre-fab practice-room. At the age of 7, I was not yet able to distinguish between Dad and Mr Oxley, the Organist, and it was an odd occasion.

As well as rehearsing in a shed, the East End of the Cathedral was then resplendent in white plywood while work was in progress on Dykes-Bower's glorious extension. The cast of characters at the Cathedral was colourful: the kindly Provost Waddington; Mr Comber, who had evidently missed his vocation as a Shop Steward; the brilliant young Precentor, Mr Booker, who made us all laugh and sing and Wilfred Mothersole - so I can say that I sang with a survivor of the Somme.



My voice broke on the Choir Tour to York Minster midway through SS Wesley's "And Sorrow And Sighing", a public catharsis which makes me wince every time I go back there. Following father's advice, I did not re-join the choir until almost a year later, taking my place as an ineffectual baritone between, on one side, Alan Smith, who had sung at Wilfred's wedding in 1920, and Keith Blasby, who never sang a wrong note, and few sight-readers of my acquaintance could match him.

James studied cello at the Royal College of Music and read music at Oxford where he was a choral scholar at Magdalen College. As a professional soloist he has performed at the Proms, the Three Choirs Festival and major concert halls worldwide. He has sung with the ENO and at Covent Garden and made many recordings. James was the tenor soloist in our performance of the Messiah in 2014 and is currently Head of Singing at Rugby School and a Visiting Professor at the Royal College of Music.



Events and Fundraising

February saw the return of the annual FOCC quiz night with 13 teams competing for the coveted trophy. David Butcher from the BBC assisted by John Thorpe, again provided a very entertaining quiz and 'Where's Pete' took the honours.

At Easter we sold the last of the FOCC mugs creating a further 30 members for the Fellowship of the Mug.



Throughout the year FOCC provided drinks' services and cushion sales for the Cathedral's concerts and events and also for the Bury Concert Series held at the Unitarian Meeting House.



We have a great team of drinks' volunteers providing a highly professional service for the Cathedral, and making an important contribution to our fundraising.



At the end of the summer term we held the FOCC barbeque on the Garth. The weather was good and it proved a very enjoyable get-together and fitting send off for the choristers ending their time in the choir.



Each month throughout the choir term we held the cake stall. I'd like to thank all the bakers, including many of the choristers that support us in this endeavour. The 500 Club has also continued to grow and now makes a significant contribution to our annual revenue target.



None of the FOCC events would be possible without the outstanding support of the many volunteers that assist with our fundraising activities, ranging from the enterprising girls who run cake stall through to parents, vergers and congregation members who help man stalls, move tables, bake, sell drinks, wash up and sell cushions. Thank you all!





From the Back Row

Mike Livermore

So how did I come to spend more than half my life singing in an Anglican Cathedral Choir? I sometimes ask myself the same thing. My mother was educated in a Roman Catholic Convent and my father's family, who were not at all church minded, were nominally Methodists in which tradition I was brought up perhaps because it was the nearest church that had a Sunday School. Subsequently I was married to Kate (also a Methodist) by a Baptist minister in a United Reformed church while my sister joined the Salvation Army! Maybe it's in my genes. My maternal grandfather was staunchly Anglican and a diary he wrote while serving in the Army in the Middle East in the early 20th century (he was for 3 years one of almost biblical 'residents of Mesopotamia', now part of Iraq) records how he not only ran the concert parties providing all the piano accompaniments and organising impromptu concerts using whatever instruments came to hand (including the ship's bell aboard a troop ship in Port Said) but also press-ganged and ran a robed male voice



church choir of officers and men in Basra where he also played the organ.

The Methodist church which I attended in my formative years was noted for its music and in addition to several choirs (much as we have in the Cathedral today) ran its own orchestra and operatic society. Frederick Pratt Green, the famous hymn writer, was one of its Ministers. My voice broke at about age 11 and by my early teens I was learning the tenor part of the Messiah and Elijah as well as performing Gilbert and Sullivan either on the stage or on the flute in the orchestra pit (which is where Kate and I met some 55 years ago).

University years in Exeter saw limited music making as I was reading geography and geology which meant many weekends were spent in the great outdoors but I was introduced to the alto voice - something of a novelty to a Methodist - in the character of a heavily bearded man of rugby-player stature who sang in Exeter Cathedral choir. Little did I know at the time that fate would take me in the same direction.

On moving to Suffolk I soon became involved with the choir in our rural parish (Barrow) and in other singing groups as a tenor and it wasn't until our eldest daughter Anna at the age of nine was invited to join the Cathedral Choir (mixed voices in those days) in 1979 that our connection with the Cathedral began. Fred Oxley noted me hanging around waiting to collect after practice and services and invited me to audition as a 'Gentleman of the Choir' as the Lay Clerks were called in those days. As ever, the choir was short in the alto section and Fred announced that I was 'in' and would



be singing alto on Sunday! I loved it and sang alto for the best part of 25 years until my voice broke for the second time and I dropped down a voice back to the tenor line.

One daughter in the choir was followed by another and then by Tom who became a probationer at the age of 7 and progressed through to Head Chorister in 1992. What a wonderful musical training it turned out to be for our youngsters as with so many others before them and since. Anna won a prize for the highest Grade VIII mark in the UK, Rebecca is a professional violinist playing world-wide with Christopher Hogwood's Academy of Ancient Music (she thanks Paul Trepte for the musicianship which got her there) while Tom did a first degree in music and subsequently obtained a Master's degree in performance from the Guildhall School in London.

And so 37 years later I sing on thanks to a long suffering family. Five provosts/deans, five Directors of Music, eight Assistant Directors, one Song School and Cathedral Centre, one tower and one new organ later I still wait in the north transept with a sense of

anticipation tinged with a little nerves for Evensong to begin.



Choristers capitalising on their image rights!



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MEMBERSHIP APPLICATION

Please help us support the Cathedral Choristers and the Cathedral Choir

The St Edmundsbury Cathedral Choir works to the highest standards to provide music for the Cathedral's services. The choristers' commitment averages around 13 hours per week and includes three mornings before school. There is no Cathedral choir school and the boys attend many different schools, some travelling considerable distances each day to attend practice.

The choristers are very dedicated and show tremendous commitment, often at the expense of other interests and in addition to their school activities. The Lay Clerks are all volunteers and sing four or more services each week. The FOCC's primary objective is to raise funds to support activities that augment the choristers' music education and provide special experiences for the choir, such as tours, recordings, concerts and visits.

Membership of the FOCC is open to all and is one way in which members of the Cathedral Community and the public at large can support the choir and the wonderful provision of music that is an integral part of Cathedral life.

Friends of the Cathedral Choir (FOCC)

FOCC is an independent charity established with the objectives of

- Supporting the education and training of the Cathedral choir
- Assisting with the funding of choir tours, recordings and special events
- Promoting the art of choral music

WHAT FOCC DOES

- FOCC's primary focus is fundraising to support the choir and this is achieved through a broad and innovative range of initiatives
- We organise a wide variety of fun and social events for the choristers, cathedral community and general public
- We promote awareness of the Cathedral Choir

BECOMING A FRIEND

- Please join us and help support the Cathedral Choir and the musical life of the cathedral
- Fill in the application form opposite for membership or making a donation and return to us
- Please complete the Gift Aid declaration as this can enhance your membership donation by 25%
- If you are able to complete a Bank Standing Order this saves us time and expense on administration

500 Club

The FOCC 500 Club is another way of supporting the Friends of the Cathedral Choir. Each number costs the member £2 per month and there are three cash prizes offered in the monthly draw. If you are a winner you can opt to receive a cheque or you can choose to donate the prize to a charity of your choice.

- To join the 500 Club please complete the form on the back page.

THANK YOU
FOR YOUR SUPPORT



APPLICATION FORM

I wish to become:

a Individual Friend (minimum £10 per annum)☐

a Joint/Family Friend (minimum £15 per annum)☐

a Life Friend (minimum £150).....☐

a Corporate Friend (minimum £75 per annum).....☐

OR

I wish to make a donation.....☐

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MR, MRS, Other.....

Name.....

Address.....

.....

.....Post Code.....

Telephone

Email

I would like to pay by Bank Standing Order (see opposite).....☐

OR

I enclose a cheque made payable to

FOCC for £☐

Signature.....Date.....

BANK STANDING ORDER



BLOCK LETTERS PLEASE

To Bank

.....

Bank Address

Bank Post Code

From MR, MRS, Other

Name

Address.....

.....

.....

Post Code.....

Telephone

Please pay to:

Lloyds Bank plc, 28/34 Risbygate Street, Bury St Edmunds

Sort Code: 30-91-49 Account Number: 01274924

Account Name: Friends of St Edmundsbury Cathedral Choir

The sum of £

on..... (date)

and every year on same date until further notice.

My Account No: _ _ _ _ _

My Bank Sort Code: _ _ / _ _ / _ _

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I am not a UK taxpayer☐

OR

I would like Friends of St Edmundsbury Cathedral Choir to reclaim tax on all my donations until further notice.
I am a UK taxpayer and understand that I must pay an amount of income or capital gains tax at least equal to the tax deducted from my donation☐

Signature of donor.....

Date.....

Signed.....

Date.....

Name (BLOCK LETTERS).....

Please send your completed form to:

FOCC, The Cathedral Office, Abbey House,
Angel Hill, Bury St Edmunds, Suffolk IP33 1LS

Charity No: 1146575



Friends of St Edmundsbury Cathedral Choir

500 *Club*

APPLICATION FORM

I would like to join the **500 Club** ☐

I would like number(s) @ £2 per month

The annual payment for this is (Nos x £2 x 12 months) £.....

Please send any prize to:

My address below ☐

Or to the following charity ☐

BLOCK LETTERS PLEASE

MR, MRS, Other.....

Name.....

Address.....

.....Post Code.....

Telephone

Email

I would like to pay by Bank Standing Order (see opposite)..... ☐

OR

I enclose a cheque made payable to

FOCC for £..... ☐

Signature.....Date.....

BANK STANDING ORDER ☐

BLOCK LETTERS PLEASE

To Bank

Bank Address

Bank Post Code.....

From MR, MRS, Other

Name.....

Address.....

Post Code.....

Telephone

Please pay to:

Lloyds Bank plc, 28/34 Risbygate Street, Bury St Edmunds

Sort Code: 30-64-22 Account Number: 26206768

Account Name: FOCC 500 Club

The sum of £

on (date)

and every year on same date until further notice.

My Account No: _ _ _ _ _

My Bank Sort Code: _ _ / _ _ / _ _

Signed.....

Date.....

Name (BLOCK LETTERS).....



Please send your completed form to:

FOCC, The Cathedral Office, Abbey House, Angel Hill,
Bury St Edmunds, Suffolk IP33 1LS

Charity No: 1146575