



## From the Canon Precentor: Lucian Nethsingha RIP



*We are very grateful to James for suggesting that his front page article this month should feature his sermon at the Service of Thanksgiving for the Life of Lucian Nethsingha on 25<sup>th</sup> June. It was not only a fine and moving tribute to Lucian, but also an evocative and timely reminder of the nature and quality of the ministry of cathedral musicians. We hope that the many people from near and far who could not be present at the service will enjoy reading James's address.*

It seems entirely fitting that we marked Lucian Nethsingha's time as Organist and Master of the Choristers with a service of Choral Evensong: a special service, but not an additional one. The repertoire replicated Lucian's final Choral Evensong at his retirement in 1999.

Lucian's funeral was on 9 March 2021. It was held under pandemic restrictions with a congregation of thirty at St Benet's Church, Cambridge, the church he and Jane attended and loved; it told us a lot about him. I don't just mean former Dean Keith Jones' excellent address at which he evoked, among other things, the exquisite conducting gestures of Lucian's hands viewed, nightly from the Dean's stall – a form of prayer in themselves. Rather, I mean the sparse and exquisite beauty of a funeral marked by modesty, but every element of deep quality and profound meaning. The plainsong mass setting sung by a cantor. The recordings of short anthems by Bruckner and Vaughan Williams from Exeter and St Michael's Tenbury. Organ music by Cecilia McDowell and finally the St Anne Fugue of Bach. For those of us joining online, it did not feel at all underwhelming after a life music making on a large scale, here and elsewhere. Rather, it took us back to the modesty, the constant striving for excellence, and the faith of Lucian.

For Lucian was to his core a Cathedral Musician. I don't mean simply that this was the area of his expertise and career. But he understood the vital role that music and the choir play in the life and worship of a cathedral, not just in singing, but in leading all aspects of worship: being part of the daily, core worshipping community; setting a particular tone of decorum; being the visual backdrop to many acts of worship; being integral to the speech and movement of the liturgy; of the way in which a choir walks to be every bit as important as the way in which it sings.

This is perhaps summed up in an exchange his son Andrew overheard:

- Mr Nethsingha, is the choir in good shape this year? How will this year's Grandisson Carol service go?
- Well, I do not know how the choir will sound, but the processions will be excellent.

So, where did that cathedral musicianship come from? Well, Lucian's earliest musical influence was the Chaplain and Master of the Choir at Lucian's school, St Thomas' School, Mount Lavinia, Colombo, The Revd Roy Bowyer-Yin. Born in Singapore, Yin had been ordained in King's College Chapel, Cambridge (the first ordination recorded in that place) in 1933 and became college chaplain. He moved to St Thomas' school in 1946. He noticed young Lucian's musical potential early-on, and persuaded his parents to pay for him to have piano lessons. He excelled as a pianist, winning gold medals from Trinity College and the Associated Board for the highest marks in Asia. Fr Yin urged Lucian to consider further musical study, and, after calls to the Royal College of Music, he boarded a ship to London, days after his eighteenth birthday, for an audition.

Arriving in the cold and grey of Tilbury docks, a strange land, Lucian's first problem was to find an organ. For remarkably he had never, in fact, played a pipe organ! So he spent four days locked in a church in Slough learning his way around that instrument before his audition. He played Mendelssohn's third sonata, and Dr Sidney Watson turned pages for him. The audition went very well and Lucian studied for two years at the Royal College of Music. He was Ralph Downes' first organ pupil at the College (9am on a Monday morning!) and he studied composition with Herbert Howells, who wrote of him "He is one of my most musical pupils." During these years, he played the organ on Sundays at the Church of St Mary the Boltons in Chelsea and it was there that he met Jane, his future wife.

From 1956-59, he studied Music at King's College Cambridge, where he was heavily influenced by Boris Ord and then David Wilcocks. One of his fellow students was Philip Ledger, later Organist and Master of Choristers at King's. Ledger was not confident about his skills of transposition, and knew that it

might hold him back in upcoming auditions. But Lucian had the perfect solution to this. Together, they accompanied a Cambridge Arts Theatre performance of *Toad of Toad Hall* on two pianos. Lucian had the first entry and each night would begin in a different key. Ledger had no choice but to follow. The singers were confused by the difficulty or ease of the performances, as they shifted pitch night-by-night, and thereafter Ledger was not intimidated by transposition!

In 1959, at the recommendation of David Wilcocks, Lucian left for St Michael's College Tenbury. There, he directed 13 services each week. He had no assistant organist, climbing up and down a ladder to direct the choir and leave them to their own devices while he accompanied them. David Wilcocks continued to support Lucian by sending choristers who had not quite made the mark or were superfluous to King's needs to Lucian for audition. He worked wonders with the choir and their recording *Sing Joyfully* of 1965, the same year as his marriage to Jane, was Gramophone Magazine's Critic's choice, with a glowing review. It's on Youtube, and you can hear for yourselves its delicate artistry of polyphony, precision and restraint. It was his trait for decades: attention to detail, ensemble, musicality. Andrew was born in 1968. The young family remained in Worcestershire until 1973.

In January 1973, the Nethsinghas moved to Exeter for Lucian to take up the role of Organist and Master of Choristers. Alison was born later that year. Whereas in Tenbury, Lucian's role had been very school and church focussed, this new role gave him wider, diocesan and county roles and responsibilities. He was diocesan organ advisor, and director of the diocesan choral festivals.

He travelled across the county to parish churches, rehearsing with their choirs, and encouraging them in advance of those great cathedral services with a packed nave of robed singers. He conducted the Exeter Musical Society, directing notable performances of Beethoven's First and Ninth symphonies and the Bournemouth Symphony Orchestra.

The summer gala organ recitals were well supported, with Olivier Latry and Dame Gillian Weir among others playing to hundreds – I remember the latter of the two as the choral scholars were required to serve drinks at the reception afterwards at number 11 The Close!

And I suppose that brings me onto a more personal reflection upon the experience of singing for Lucian as a student in the 1990s. Lucian was, as his friend Professor Peter Toyne has remarked, a man of routines. One of his routines was to ensure that his Friday afternoons were kept clear so that students applying to read music at the University of Exeter could walk down to the Cathedral for an audition. In those days, there were seven Choral Scholars,

and on Sundays seven Lay Vicars. Usually three or four of the Choral Scholars read music. Indeed, the department's lecture timetable ensured that we, and Paul Morgan, the Assistant Organist, who taught us keyboard harmony, could always get to Evensong. I don't remember much about my audition. But I do remember the letter that arrived at my school the following week, in Lucian's distinctive hand, offering me a choral scholarship. It was for me, as I suspect for many of us here, whether chorister or adult singer, one of the defining points of my life. I'd never had much to do with church. So to sing daily in a Cathedral was a remarkable opportunity. But of course, it was, as it is now, so much more than simply a choir. Lucian was careful to forge a community. He was keen that the choir should get on with each other – you could hear that people liked each other. And we all waited, night by night, for the feint buzz of a note from the circular pitch-pipe, the Succentor's brave attempt to match it and, quick as a flash, the raised and jabbing finger, bringing us back to the correct pitch.

There's a lot one can say about the theology of Lucian's approach, taking St Paul's metaphor of the body, of many, interdependent parts, without which, even if the smallest member is compromised, the whole is weakened. In a sense the choir operated rather as a congregation within the wider cathedral community. Not aloof, but aware of its calling to offer music for worship of the highest standard, day in day out, on behalf of the wider community, with as much emphasis given to a wet Tuesday in February with a congregation of two, as to Easter or St Peter's Day.

Professor Peter Toyne has remarked to me that Lucian could often be characterised as a bit cold or aloof. But the reality was that he was, at heart, quiet, and self-deprecating. He wasn't one for big parties. Indeed Jane's party to mark the 25<sup>th</sup> anniversary of his arrival in England, in 1979, had to be planned with complete secrecy. But once he found himself in a room of his friends, he could not stop laughing. The laughing only increased when the gathered crowd sang to him a song set to the tunes of his least favourite hymns, *Lord of the Dance* and *Living Lord!* It has also been said that he had more ways of saying "No!" than Heinz have varieties of beans. But his achievement at Exeter was to drag it musically out of the Victorian era. He was a champion of polyphony and harmony, Palestrina and Durufle became mainstays of the repertoire, alongside other new pieces which, although familiar today, took courage to introduce in the 1970s.

And alongside all of this, the routines. Of morning chorister practice, of the subsequent hour with his pipe and *The Times*. Of the absolute silence



demanding in the house when a Test Match was on the radio. Of gin and tonic on Fridays. Of forgetting, week-by-week to buy tonic for gin on Fridays. Of his remarkable attachment, again on Fridays, to Kentucky Fried Chicken, and his weekly refusal to be seen in the Kentucky Fried Chicken shop, hiding in the ruins of the Vicars Hall on South Street while others were dispatched to order the take-away food across the road.

Underpinning all of the above were, of course, faith, hope and love:

Faith in God, expressed rarely, but very movingly in a 1994 BBC Radio 4 prayer for the day following surgery for cancer and a long,

difficult convalescence. He described the sense of being literally held up by prayer, of many hands bearing him, and naming John Donne's poem *Bring us O Lord God at our last awakening* as a prayer that had given him consolation and hope, especially in its setting by William Harris.

Hope, in his confidence to leave his home and family, seeing very little of them for much of his life – to the point where, in 1977 on his first return visit since 1957, he could not recognise his own father – all in pursuit of a career and calling in music.

And, of course love, love for Jane, Andrew and Alison, for Andrew's wife and children, and for his many friends and colleagues, of whom so many are gathered here.

In a moment, the choir will sing Harris' setting of Donne's prayer. You have the text in front of you. I cannot think of a better text to summarise Lucian's approach to his work and devotion to this place and its musical ministry and musicians; of the sense that what we do here, in this place, is a foretaste of heaven. Gliding through those golden gates into this place not of darkness or dazzling, not of raucous noise or empty silence, where fears and hopes, ends and beginnings merge, as they do for so many of us this afternoon. One equal eternity. One can hear that in the recording from Tenbury of 1965. One heard it in the plainsong requiem mass at his funeral. We can hear it now, in this space he knew and loved, in the choir of this time. Lucian now rests with saints under whose patronage he learned and directed: St Thomas, St Mary, St Nicholas, St Michael, St Peter, St Benedict. He rests in the habitation of God's dwelling where, no doubt, if you listen very carefully, a faint pitch-pipe can be heard.

Amen.

**Canon James Mustard**



## **From the Chairman of The Company of Tapisers:**

### **Stitching - across The Pond!**

A few months ago Karen Rieffel, from the United States, visited Exeter Cathedral to find out about the Rondels with the intention of writing an article about them.

You will be familiar with the Rondels which have adorned the stone ledges on both sides of the Nave for over thirty years. These cushions, illustrating our history from Roman Times, are unique and worthy of study.

Karen talked to one of our Cathedral guides, who – by chance – happened to be a former Tapiser! She was able to tell Karen about The Company of Tapisers and their contribution to the life and worship of Exeter Cathedral. Karen left her email address to be passed on to me.

So – through the wonders of the Internet – we corresponded: Karen in Illinois and me in Exeter! I provided her with background information and some photos to assist her with her article ... and this week I received a copy of the American Needlepoint Guild's 'Needle Pointers Magazine'. To my delight it contains Karen's article entitled: 'A Labor of Love: The Exeter Cathedral Rondels'. She has written a detailed account of the history of The Company of Tapisers and their work on the Rondels.

It feels quite surreal – without the Internet this comprehensive article would not have been possible! It is very pleasing to know that the story of the Rondels will be shared by members of the American Needlepoint Guild all over the United States, Canada and Mexico. Perhaps it will prompt some of them to visit Exeter to see the Rondels for themselves?

Meanwhile, take a moment or two to take a closer look at the cushions and marvel at the intricate design and needlework skills they represent.

**Diana Symes, Chairman of the Company of Tapisers**

## **News from the Cathedral Flower Arrangers**

Flower arranging continues back in our rota routine. It doesn't bring much respite for some of us, as other health horrors arise, covid (obviously) broken hips, and minor operations, all require us to find a stand in. This month has seen blue and green, and shortly green and white to follow. In between all this, has been the novelty of the Summer Fair. Five arrangers at a time, on a rota, have produced a stunning display of fresh arrangements costing from £2 to £15. As I write, we hope that the day ahead will see them all sold! This is a fundraiser for flower funds, so let us hope they all go.

Lucian Nethsingha was a great friend to many here, including some of the flower arrangers. We placed a yellow pedestal at the Golden Gates for his memorial service as a tribute to a gentle, kind, loving and very caring man. It is now sitting in the North Quire aisle for others to enjoy.

There is no St Peter's Day tableau as the Summer Fair took over the Nave, but watch this space, because it is one of Sylvia's favourite arrangements.

**Flick Evans, Temporary Chair of ECFA**

## **Exeter Cathedral Ringers compete again in the National 12 Bell Final**

After qualifying for the 12 Bell Final at Chester back in March, the Cathedral ringers travelled to Guildford for the National 12 Bell final on the 25<sup>th</sup> June. It was the first time that the competition has taken place since we hosted the final at Exeter Cathedral in 2019, where we won the competition and became only the 7<sup>th</sup> different team to do so in its 48 year history.

Unfortunately, some members of the Cathedral band succumbed to Covid-19 in the final weeks before the competition, and in the end the team were actually very pleased to find that they had a full set of 12 ringers who were able to compete this year – rather than having to withdraw.

On the day, the Cathedral band managed to attain 8<sup>th</sup> place, which is a very good achievement in the circumstances, and keeps them in the top 10 teams in the country by qualifying for this prestigious final again. They were able to include many new ringers who had not rung in the competition before, so the future of our younger ringers remains strong.

The Cathedral band will look forward to the challenge of trying to qualify for the final again in 2023, which will be held at Sheffield Cathedral.

**Paul Pascoe, Secretary Cathedral Bellringers**

## Embodied prayer

“I am fearfully and wonderfully made ... intricately woven in the depths of the earth.” (Psalm 139.14-15; NRSV). God has wonderfully woven each of us – body, soul, mind, spirit, emotions, feelings – into whole and inseparable human beings. Our body is not simply a container for mind and heart. Each affects the others, and engaging our body in prayer – praying with the whole person – deepens our attentiveness and enables different intentions in prayer.

The Eucharist, for example, is rich in use of the body. Depending on our tradition, we might stand to sing and raise our hands in worship; kneel to pray and confess our sins; sit to listen to God’s word; open our hands to say the Lord’s Prayer; bow or genuflect as we enter the church and approach the sanctuary; or cross ourselves as we receive God’s blessing. Simply opening or closing our eyes can signal our intention, either to be with others in this place, or to withdraw slightly to focus on our own relationship with God. We each have our own practices, and attach our own meaning to these actions.

We can also use these expressions in our times of private prayer, as well as many others. The rhythm of walking can help calm the mind, or work out a blockage in our prayer. Dancing can express our joy and other emotions. In the Orthodox tradition, repeated prostration expresses humility and a promise: kneeling and touching head to the ground, confessing sin and seeking mercy; returning to standing, turning in repentance and receiving grace. In the monastic service of solemn profession, full prostration is an expression of self-giving.

Paying attention to the body and posture is also useful, even vital, in silent prayer. It is difficult to drop down into encounter with God if we are moving around restlessly, or our mind is only focused on our discomfort.

So at the beginning of the prayer, take time to get comfortable. I recommend sitting upright in a chair with good back support, both feet resting on the ground. It is helpful to have an open posture, rather than closed in and hunched over. Hands could rest gently folded in your lap or on your knees, either upward to express receiving or downward to express letting go.

Then, as you begin your prayer time, you could use a body or breathing awareness practice to let go of your preoccupations and still your mind. Focus for a few seconds on each part of your body in turn – head, face, neck, shoulders, etc – and become aware of the sensations there – tightness, touch,



temperature. Or become aware of your breathing, the air as it enters and leaves your nostrils. Do not control your breathing, simply observe it. Then return to awareness of your body or breathing whenever you notice you have become distracted. . .

**Clare Bryden**

Explore Prayer on the Cathedral website – <https://bit.ly/exploreprayer2022>

See also Anthony de Mello's book *Sadhana: Christian Exercises in Eastern Form*

## **Christians Together Across Exeter (CTaX) News for July**

### **Prayers around the Cross -15<sup>th</sup> July 7pm**

#### **St Pancras Church Guildhall Shopping Centre**

Prayers around the Cross – from an Eastern European tradition. Adapted at St Pancras it includes readings, prayers, meditations and silence interspersed with songs and chants from Taize and elsewhere.

### **Exeter Communities Together: Neighbourhood Diversity Festival**

#### **Saturday 2<sup>nd</sup> July 11am-4 pm Wonford Community and Learning Centre**

An annual event in partnership with local residents and groups. Stalls with food, music etc. Faith groups including Exeter Hindu Cultural Centre and Exeter Sikh Society are involved. Other church groups welcome to get involved.

Contact [admin@exetercommunitiestogether.org.uk](mailto:admin@exetercommunitiestogether.org.uk)

### **Thursdays 7<sup>th</sup>, 14<sup>th</sup>, 21<sup>st</sup>, 28<sup>th</sup> July Lunchtime concert**

#### **St Stephen's Church, Exeter High Street**

With light lunch from noon and concert at 1.10pm

### **International Celebration ( St Thomas Together 2022) Saturday 9<sup>th</sup> July. 2-6pm**

#### **St Thomas Methodist Church Hall and Garden EX4 1HD**

An invitation to local performers and interest groups to join in and celebrate diversity in the community. Event is organised by volunteers and is **free** for all. Vegan and vegetarian food at the event. For more details and /or how to get involved contact [stthomastogether@gmail.com](mailto:stthomastogether@gmail.com)

### **Cream Tea for Exeter Community Initiatives 28<sup>th</sup> July 3-4.30pm St Stephen's Church, High St. Exeter**

An opportunity to find out more about the charity's work among different communities in Exeter and Devon including Transitions, Community Builders, Jelly Shop, Bike Bank and more.

## **Exeter Foodbank SOS**

Throughout the pandemic the Foodbank was able to operate successfully thanks to very generous support. Since the current financial situation became so serious, the amount of food donated has plummeted. Many of those who gave cannot afford to now, and some may, themselves, be seeking help from the Foodbank. It is likely that there are families living not far from the Cathedral who have not got enough to eat and parents who go without.

Please, please if you are able, give something when you go to the supermarket or shop there online. Just a tin of meat or fish, a tin of peas or carrots or mixed veg, rice pudding or custard, tinned fruit, longlife milk, tea, coffee, anything nutritious and non-perishable and, possibly, a little treat if you can manage it. It is easy to donate money too-details on the Foodbank website.

It is horrendous to think that in this city, in this age of comparative plenty, there are people starving. If you can, I am sure you will help. Thank you.

**Felicity Cawthra**

## **Cathedral Community Committee (CCC) 14<sup>th</sup> June**

At the meeting on 14<sup>th</sup> June, the main points were:

- to agree those who will seek re-election in Autumn 2022 so that the cycle of annual elections can be established, thus ensuring that in the future we don't have to elect the whole committee anew every three years
- agreed the action points for 2022-2023 (a copy will be on the noticeboard and the website as soon as possible)
- a paper proposing a welcoming presence outside the Cathedral before the 10am Eucharist was discussed prior to consideration by Chapter and the clergy team. This would be complementary to the work of the sidesmen.
- a representative for Christian Aid is needed.
- we welcomed the imminent first regular meeting of the intercessors, which will be convened by the Revd Julian Ould, Priest Vicar and members were invited to suggest items for the agenda

The next meeting is on Tuesday 12<sup>th</sup> July. If you would like to raise a subject for discussion, please contact Canon Ann Barwood [amb@exeter-cathedral.org.uk](mailto:amb@exeter-cathedral.org.uk) or me at [hmm53@tiscali.co.uk](mailto:hmm53@tiscali.co.uk)

**Heather Morgan, Chair of CCC**



Andrew and Alison Nethsingha hoped that the service of thanksgiving for their father, Lucian, would provide an opportunity for old friends to enjoy each other's company again. In that, they certainly succeeded. Many old choristers, choral scholars, lay vicars and other friends gathered, caught up with each other's news and

talked, and talked...and talked. In fact it was well into the evening before the Custos was required to use all his skills of diplomacy to suggest that it was perhaps time for us to go home!

In the photo above, we have the occupants of 4 Cloister Garth 1994-95 vintage, reunited for the first time since 1995. Choral Scholars: (l-r) James Mustard (Bass, 1992-5), Chris Jones (Alto, 1991-95), Simon Beattie (Tenor, 1993-97), Tom Harris (Alto 1993-97), Paul Sheehan (Bass, 1989-1994).

And here are Decani Choral Scholars and Lay Vicars from the 1990s: L-R: Julian Sutton, Liam Lyons, Paul Sheehan, John Turner, Phil Hobbs, Warren Trevelyan-Jones, Simon Beattie, Chris Jones, Mike Dobson, Ben Halsey, Brian Northcott.



## #PrayGrowServe22

This was the hashtag for the recent Exeter Diocesan Clergy Conference at Cirencester. Taking the diocesan priorities forward, emerging from Covid, deepening relationships were all-important elements of the conference.

And it was a masterpiece of planning and visionary leadership – bringing together just the right elements of learning, worship, activity, and socialising. I was lucky to get there. I had Covid the previous week, and only tested negative on the first morning of the conference.

I've not tried to sum up everything, but here is my very personal list of things I bring home from the conference, things I hope stay with me and prove useful in our ministry:

- I valued Fr Damian Howard – superior of the British Jesuits – talking about hope, with the reminder to pay attention to the 'spirits', the movements of our heart, the constantly touch us
- I enjoyed running at 7am two mornings with others, and having conversations on the path with people I've rarely talked with before.
- In fact I enjoyed many such conversations, and believe that this helped strengthen relationship between the cathedral and others in the diocese whom we less often meet
- In the same vein, it was wonderful to take chocolate from the cathedral to give out to others. This came with a QR code to enable them to access information on our website. But it became a talking point. People will remember that the cathedral gave them chocolate!
- I was inspired by the passion and vision of Baroness Helena Kennedy, her commitment to human rights and justice and the opportunities the church has to touch the life of our nation and world
- I was deeply grateful for the conference worship, which offered a varied range of music and prayer, whilst still being a means of unity for all those who were present
- I was grateful for a balanced timetable that created space to talk, explore, eat without rushing, learn, laugh, exercise, drink in the bar, and sleep. I had a small hand in this, as I was part of the planning team, and on the 'timetable group'
- I will remember a story the Bishop of Exeter told in the closing Eucharist. He was an observer at a military exercise. In the debrief afterwards, the message to the participants was, you were too noisy; in

a crisis you must be silent, so that you can hear the captain's voice. We also need to learn to be silent to hear the voice of Jesus.

I'm sure other things will bubble to the surface in the coming weeks as I continue to remember and reflect on the conference. In fact, even as I type I can think of more. But I'll stop here – and perhaps save something for a future occasion!

**Canon Chris Palmer, Canon Treasurer**

## **Sensing the World Around Us: *InFocus* Garden Open Day**

*InFocus* is an Exeter based charity for people who have a visual impairment (and who may also have additional complex needs). The charity was founded in 1838 - it was previously known as the *West of England College for Students with Little or No Sight*.

As well as providing educational and residential facilities *InFocus* has stewardship of 9 acres of land in East Devon. A team of people, led by a member of the Cathedral Community who is employed by *InFocus* to manage the development, has been busy creating an amazing sensory garden. It is not generally open to the public, so I was delighted to be given a rare opportunity to visit during an open day in mid-June.

Most of the estate had once been a densely populated plantation of Norway Spruce [Christmas] trees. As I strolled around, my guide talked enthusiastically about how, over the past few years, it has been lovingly transformed. It is now a beautiful, tranquil and thriving habitat for all sorts of plants where *InFocus* clients work, rest, and have fun. The volunteers work, sometimes supported by their sighted enablers, in the large allotment and polytunnels. They tend to the exquisite flower and shrub borders and have down time in the forest area.

Community volunteers also help out in various ways. In addition, Royal Navy apprentices have taken on some of the more complex landscaping and engineering challenges. For example, the budding sub-mariners have built a wooden bridge and an eco-irrigation system. I thoroughly enjoyed my visit. It was a huge privilege to be shown around and I left with a much deeper appreciation of just how important the garden is for all those who spend time there.

If you wish to find out more about the garden, there's a dedicated Facebook page: <https://www.facebook.com/InFocusWestHill>. There will be another open afternoon on Saturday 30<sup>th</sup> July between 2pm and 5pm (entry is free). More information, including directions, can be found on the *InFocus* website: <https://infocus-charity.org.uk/>.

**Phil Wales, Distinctive Deacon**

## The Summer Fair

On Monday 27<sup>th</sup> and Tuesday 28<sup>th</sup> June, the Exeter Cathedral Summer Fair filled the nave with an array of foods, crafts and gifts from over 50 local traders. Hundreds of visitors were welcomed with free entry and a free glass of Pimms, enjoyed live music, and watched demonstrations from our stonemasons.





## **Garden Opening 25<sup>th</sup> and 26<sup>th</sup> June**

Both the Friends of the Cathedral and the National Gardens Scheme will benefit from the generosity of all who visited the garden of Halscombe Farm, Ide on 25<sup>th</sup> and 26<sup>th</sup> June. As always, the garden was a thing of beauty. Those of us who have visited regularly found new developments to admire, while new visitors

were bowled over by the garden and its setting. A most enjoyable afternoon was rounded off by tea and delicious home-made cakes. Many thanks to all the members of the Cathedral Community who helped to make the open days such a success.



## **The August edition of *Cathedral News***

We hope to publish the next edition of the News on Sunday 31<sup>st</sup> July 2022. The deadline for material is **Monday 25<sup>th</sup> July 2022**. Please send any contributions to [hmm53@tiscali.co.uk](mailto:hmm53@tiscali.co.uk) or to any member of the editorial team; Heather Morgan, Rosemary Bethell, Jenny Ellis and Sheila Atkinson.



## **Evensong to Celebrate HM The Queen's Platinum Jubilee**

It was wonderful to have a full Cathedral at Evensong on 4<sup>th</sup> June to celebrate Her Majesty's Platinum Jubilee. About 700 people attended. They came from all parts of Devon, and included the Lord Mayor of Exeter, many other civic leaders, and representatives of public bodies.

*(Photo Chloe Axford/Diocese of Exeter)*

The St Peter's Singers, conducted by James Alexander-Besant, sang magnificently and Laurence John's organ playing was superb.

Prayers were led by Prebendary Nigel Guthrie, who is a Chaplain to the Queen and Rector of St David's, Exeter. In his sermon, Bishop Robert spoke about the Queen's faithfulness, integrity and service.

After the service, all were invited to a glass of bubbly and nibbles, all prepared and served by the Social Events Team and a host of helpers. This was a wonderful feat of organisation by James Hayward and Anne Eyre, working in partnership with members of the Cathedral staff including Catherine Escott, Heather Hagen and Luke Stevenson. Unfortunately, the weather defeated our intention to have the reception in the garden of the Bishop's Palace, but we were very grateful to Bishop Robert for his invitation to do so. To say thank you, the Cathedral Community gave him a tree for the Palace Garden.

## **Thank you and Goodbye**

The Valedictory Evensong will be at 5.30pm on Wednesday 13<sup>th</sup> July. Our warmest thanks and good wishes to all who are leaving the Cathedral Choir at the end of this term, and also to Laurence John, our organ scholar who takes up a new post at St David's Cathedral in September.

## **Summer Music Series**

Don't miss performances by the home team. Laurence John's recital is at 7pm on Thursday 14<sup>th</sup> July. On 28<sup>th</sup> July at 7pm Timothy Noon will perform a programme called *Royal Serenade*, featuring music heard at royal occasions throughout the Queen's reign.