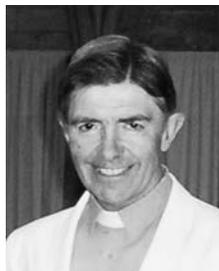


Welcome by the Dean of Lincoln

Built in a corner of the old Roman fortress (the name Lincoln derives from the Latin for the Colony by the Pool - Llyn Colonia) Lincoln Cathedral is more than a building. It has witnessed more than 900 years of worship, service and mission dedicated to God. Prayer and teaching of the Gospel, so perfectly expressed in today's choral services, can transport us in spirit to that heavenly Jerusalem which inspired the Minster's medieval builders. The Cathedral Church of the Blessed Virgin Mary, mother church of Lincoln diocese, is a presence on the horizon visible from 30 miles away. Many feel it is like a person calling to them. Considered to be the finest English Gothic Cathedral, and one of the largest, Lincoln Minster is a stupendous human achievement. Yet without a desire to glorify God, it would never have been built, embellished and maintained.



The Chapter is pleased to welcome the Federation of Cathedral Old Choristers' Associations' Festival and we warmly invite as many members of the Federation who care to join us. It is a very fine venue and all who come can be assured of a very warm welcome from the community who worship in it and sustain its life. I trust that God will bless your Festival.

Alec Knight
Dean of Lincoln

Editor's Note: Alec Knight announced his retirement back in November and by the time you read this, he will have taken his last service and will officially retire on March 31st. His place as President of the Federation will be taken by one of the other members of the Cathedral Chapter at Lincoln, but at the time of publication it was not known who this would be. We would like to take this opportunity to wish Alec a long and happy retirement.





Lincoln Cathedral Old Choristers' Association

FEDERATION FESTIVAL LINCOLN 2006

PROGRAMME OF EVENTS



Friday 23rd June:

12.00 noon onwards: check-in available at Old Choristers' reception area at Lincoln Hotel (rooms not available until 2.00 pm)

- 2.00 p.m. Optional Tour of the Cathedral Works Department
- 3.00 p.m. - 4.30 p.m. Exhibition of the History of the Cathedral Choir open in the Library
- 4.30 p.m. Tea in the Lincoln Hotel Lounge
- 5.30 p.m. Evensong sung by Men and Boys
- 6.30 p.m. Reception and welcome by the Federation President in the Cloisters
- 7.00 p.m. Finger Buffet Dinner in the Chapter House, which will include traditional Lincolnshire food and drink
- 9.00 p.m. Sung Compline
- 9.30 p.m. (onwards): Free time at the Hotel

Saturday 24th June:

- 7.30 a.m. onwards: Breakfast
- 9.30 a.m. First optional tour (Cathedral or Works Department)
- 10.30 a.m. Second optional tour
- 11.45 a.m. Recital on the Father Willis Organ
- Lunch: Delegates to make their own arrangements
- Afternoon: Free Time
- 3.30 p.m. Rehearsal with Cathedral Choir for Evensong
- 5.30 p.m. Festival Evensong sung by Men, Boys and Girls
- 7.30 p.m. Pre-Dinner Drinks and Civic Reception followed by
- 8.00 p.m. Festival Banquet in the County Assembly Rooms

Sunday 25th June:

- 9.30 a.m. Sung Eucharist sung by the Men, Boys and Girls
- 11.15 a.m. Sung Mattins sung by the Men and Girls
- 12.30 p.m. Farewell Reception followed by
- 1.00 p.m. Optional Sunday Carvery Lunch at the Lincoln Hotel
- 2.30 p.m. - 4.00 p.m. Exhibition of the History of the Cathedral Choir open in the Library.

When we started planning the Festival at Lincoln, we decided to take the unusual step of offering two very different types of accommodation. We wanted to base the Festival in the Lincoln Hotel (formally the Forte Post House) because of its location directly opposite the Chapter House of the Cathedral. However, the hotel has now moved rather more upmarket and so the decision was made to offer a less expensive option for accommodation in Edward King House, part of the old Bishop's Palace on the South side of the cathedral. Whilst the Hotel offers all you would expect of a three star hotel, Edward King House offers a very comfortable but more basic accommodation. The rooms are similar to the student accommodation offered at Durham last year and do not have en-suite facilities, but this means that we can offer a Festival ticket at a considerably reduced price, again similar to last year.

Because of the variety of rooms available, we are offering a telephone / e-mail booking service, so you can reserve the accommodation you require before filling in the booking form. For more details, please contact Andrew Orland on 01751 460210 or email@orland.f9.co.uk

Both the Lincoln Hotel and Edward King House have plenty of car parking and for those arriving by train, we will be able to arrange transport from the station. We look forward to welcoming you!

Music at Lincoln

The Choir

For over 900 years a choir has sung in Lincoln Cathedral, one of the finest medieval buildings in Europe. Historically the choir consisted solely of men and boys, but since 1995 a girls' choir was formed to share the singing of the services - the 10th anniversary of which was celebrated this November. The choirs sing eight services a week, divided equally between the girls' and boys' voices. A high standard is maintained at all times not only through hours of practice but also through the experience and enthusiasm of the choristers and staff.



Choristers process with Dr Bennett, c.1900

A new chorister joining either of the choirs starts as a 'Probationer'. As a probationer he or she participates in most of the weekly services and rehearsals but has special training sessions with the Assistant Organist, Richard Apperley. When they have completed their training they are made up into 'Burghersh Chanters', the core group of the cathedral choirs, and now wear a surplice or scapular over their cassock. The term Burghersh Chanter comes from the 14th Century Bishop of Lincoln, Henry Burghersh, who left an endowment to fund the boys of the Cathedral Choir. The four senior boys and girls in each choir who have shown an exceptional level of merit in singing and behaviour are made up into 'Choristers' and gain a black cope to wear over their other vestments. The Alto, Tenor and Bass parts are sung by the Cathedral Lay Vicars. The choir maintains a busy schedule of tours, concerts, broadcasts and recordings in addition to the daily pattern of services. This year we have already broadcast choral evensong on BBC Radio 3 as well as recording three programmes of *Songs of Praise*.

The Organ

Once described as “the fairest in the land”, Lincoln boasts one of the finest cathedral organs and one of the great examples of the work of ‘Father’ Henry Willis. It was built in 1898, the organ case of 1826 being altered to receive it, and was opened by Sir Walter Parratt on St Hugh’s Day that year. The choir, great and solo organs with part of the pedal department are located in the case on the screen whilst the swell organ and the other pedal stops are in the north quire triforium. The organ is played from the console on the north side of the screen.

In 1903 the 32 foot Posaune was installed and then in 1960 the organ was restored by Harrison & Harrison, with a new console and electro-pneumatic actions. The tonal scheme was not changed, except for the addition of several stops to the choir and great organs.

In 1998 the organ was again restored by Harrison & Harrison and was re-opened by Daniel Roth on St Hugh’s Day 1998, exactly 100 years after the opening recital. This renovation included a complete clean, the addition of a tremulant on the choir, new coupling and piston systems and a new solid state system, including generals at the console.

In addition to the Father Willis organ there are three other instruments: a one-manual and pedal organ in the Retro-Choir (at the east end of the Cathedral); a one-manual chamber organ by Peter Collins in the Choir, built in 1993 for continuo work, and a one-manual instrument at the west end. All four instruments are in regular use.



The Precentor

The member of the Cathedral Chapter who oversees the choir is the Precentor, The Revd Canon Gavin Kirk. Canon Kirk is no stranger either to Lincolnshire or to Cathedral ministry. He spent his teenage years in Louth and, following university studies and a brief time teaching Classics, trained for the priesthood in Chichester, where he was ordained. After his first appointment in Seaford, East Sussex, he became Succentor at Rochester Cathedral.

In 1992 he moved to the King's School, Rochester (the Cathedral School) to be Head of Classics and assistant chaplain, moving from there to Portsmouth Cathedral as Precentor in 1998. He joined the Chapter of Lincoln Cathedral in September 2003.

As Precentor, Canon Kirk is responsible for the worship and music of the Cathedral, the care of its plate and vestments and for the welcome of its visitors. He works closely with the Director of Music and the Assistant Director of Music, as well as the cathedral organists and represents the Chapter on the Governing Body of Lincoln Minster School.

The Director of Music

Aric Prentice has been the Director of Music in Lincoln Cathedral and Lincoln Minster School since January 2003, having worked in the School since September 2001. He began his musical training as a chorister in Durham Cathedral, moving to Trent College as a music scholar in 1985. He became an instrumental exhibitioner at Jesus College, Cambridge in 1990 where he read Music and Theology and in his final year sang as a choral scholar in St John's College Choir, recording and broadcasting extensively. A counter-tenor, he still sings regularly as a soloist. As Director of Music at the Cathedral he is responsible for the whole music department and takes particular responsibility for the girl choristers.

The Assistant Director of Music

Aric (right) is aided by Charles Harrison (left), the Assistant Director of Music. Charles also began work at the Cathedral in 2003, where he directs the boys' section of the choir. He has worked in Guildford and Carlisle Cathedrals and at St George's Church in Belfast (where he was also on the staff of the Queen's University).



He began his musical training as a chorister at Southwell Minster and in 1992 took up the organ scholarship at Jesus College, Cambridge, where he read music and continued his organ studies with David Sanger.

A top prize winner in two international organ competitions, Charles performs extensively in the United Kingdom, and has toured Denmark, Finland and Poland.

The Organist Laureate



Colin Walsh came to Lincoln in 1988 as Organist and Master of the Choristers. In 2002 he was appointed Organist Laureate, and is now responsible for developing Lincoln as a centre of organ excellence. He is very much in demand as a concert organist: he has played many recitals in this country in cathedrals, abbeys, college chapels and two at the Royal Festival Hall. Further afield, he has played in France, Belgium, Denmark, Norway, Sweden, Germany, Slovakia, New Zealand and the USA. The next twelve months will include visits to Germany, Sweden, New Zealand, Holland, Australia, France and Belgium. His work as organist has always been connected with long established choral foundations: at St George's Chapel, Windsor Castle and Christ Church Cathedral, Oxford; at Salisbury Cathedral as Assistant Organist and as Organist at St Alban's Abbey.

The Cathedral Works Department

Lincoln Cathedral is one of only a few Cathedrals in the country that still has its own full Works Department. The department is led by Works Manager, Carol Heidschuster, who also holds the ancient title of *Clericus Fabricae*. All aspects of repair work on the Cathedral are carried out by the team of 28 Craftsmen, based in their workshops just to the east of the Chapter House. Only electrical and plumbing work is regularly contracted out. The glaziers, masons and carvers, the timber and lead team and the conservation department undertake work that is steeped in tradition, and very traditional methods are used. However, modern technology and modern tools have their part to play. The Conservation Department is also making fascinating discoveries as it tries to undo the ravages of time, discovering, for example, that the friezes on the West Front were originally painted.



One of the main projects over the last few years has been the *Dean's Eye*. It is with great pride that the restoration of this window is now completed. New stone tracery has been carved and installed, and the last sections of glass were put in place by the end of November. Visitors over the Christmas period were the first to be able to see the priceless restored mediaeval glass panels, the jewels of the window, back in all their glory for the first time in many years. This historic glass is now protected from pollution and from the force of the elements by an outer layer of isothermal glazing. This outer glazing, although clear glass, has had to be made with lead work replicating that of the original window behind. Without it, the view from outside would resemble a big mirror. Work to replace the pinnacle above the *Dean's Eye* has continued into the New Year, as has work on the windows below it, but very soon this architectural masterpiece will be back on full view, restored, it is hoped, for at least the next 500 years.



Paul Ellis (above) and Tom Kupper (below) at work

The department also prides itself in the training it offers. For a relatively small voluntary organisation the Works Department is involved in a wide range of projects and training programmes including school work experience, four-year apprenticeships, post apprenticeships, higher education placements and research projects. The Cathedral has been 'learning by doing' for 900 years. Traditional skills are passed on through practical experience and learning on the job. In 2005 the department received a total of £25,000, after winning a new and prestigious national award for training. *The Edge Awards* are a joint Jamie Oliver and Simon Woodruffe backed initiative to recognise the best employers in England offering practical learning opportunities to 16 - 25 year olds. To be recognised as one of the foremost practical learning employers in the country is a great accolade for Lincoln Cathedral, and more practically, the £25,000 prize money will allow substantial investment in training at a time when craft skills nationally are under threat. This new investment opens up all kinds of exciting opportunities to promote the skills that built the Cathedral, and which continue to make it the magnificent building it is today.



Tours around the Works Department are being offered as part of the Festival Weekend and will give an insight into the varied work that is undertaken. Those able to visit on Friday afternoon will actually see some of the craftsmen at work, whilst those visiting on Saturday morning will be given a guided tour of the various shops and shown examples of recent projects. Each tour will allow the opportunity to see at close quarters the skill and dedication of the men and women who work to help preserve this wonderful building and talk to some of those involved.

Lincoln Minster School

The growth of Lincoln Minster School since the initial merger in September 1996 of Lincoln Cathedral School (3-13yrs) and St Joseph's (8-18yrs) and then in January 1997 of Stonefield House School (3-16yrs) has been remarkable. From 278 pupils the school now has over 800 on roll from two-and-a-half years to eighteen, 531 of whom are in the Senior School. Growth throughout has been impressive but most importantly the Sixth Form has developed from 16 pupils to 90 in September 2005. The school has many dimensions being a through school, co-educational and non-selective, boarding and a school for cathedral choristers. Such dynamic growth has required ever changing ways of operating, and a much larger and diverse staff but it has retained an intimacy and is renowned for its high level of pastoral care where every child matters and there is a feeling of security, respect, love and self worth. Children are happy, balanced and live within a really purposeful Christian environment. A dedicated group of teachers and an extremely talented senior team has stimulated the growth. Parental support has been strong and the open access policy the school offers ensures strong dialogue cementing the triangular relations between staff, parent and child.

The initial investment from the United Church Schools Trust (formerly The Church Schools Company) was in the Pre-prep and Prep School. New classrooms were created in the Cathedral School (the Prep School 7 - 11 years) and a complete refurbishment took place in the summer of 1996. In the summer of 1997 the Stonefield House building was transformed into a bright and exciting Pre-prep School. The Preparatory School is divided into two main sections - the Pre-preparatory site is situated in its own area 5 minutes walk away from the Prep School and has a Head of Pre-prep, Julie Bunker, who, as well as teaching, has a responsibility for this area. The Head of Prep School, Karen Maltby is based on the Prep site but has responsibility across the sites. The Preparatory School uses three buildings, the former Deanery which houses most of the classrooms, a grade II listed house which is the music school and the Priory building which is used for Art, History and DT. There is also a grade I listed building which is the Junior Boarding house and three further senior boarding houses. This aspect has grown in recent years and the purchase of Lindum View (girls Yrs 7 - 9), development of Hillside (girls Yrs 10 - 13) and the Pottergate Boys' House has met demand. Over the nine years, the Preparatory School library facilities on both sites have been developed. The computer room on the Prep site has been upgraded and new classrooms on the Pre-prep have been established. Improvements have also followed in the Early Years and Nursery areas, as well as play areas. There is now an adventure



The Senior School

playground, patio and quiet area on the Prep site and a quiet area and sensory garden with an environmental area with mini beast trail on the Pre-prep site.

In the summer of 2001 work started on an outstanding development in the Senior School once additional land had been bought. The first phase of this development met the demand for teaching spaces providing 21 classrooms, staffroom, staff work room, resources centre, Home Economics room, Science facilities and an Art school and was opened in September 2002. Almost immediately afterwards in order to sustain the growth, the second phase development including six Science laboratories, Prep Rooms, 8 classrooms, a refectory and further resource centre and meeting room was started. This was opened in September 2004 with the total cost being c£9m. In the second phase, the second floor is to be completed and part of this will provide space for a library. Other projects including a Sports Hall, Senior Music School, and extension to the drama area are planned for the future. Since September 2001 there has been a major investment in ICT facilities throughout the school. All Senior School classrooms and most Prep School classrooms have interactive whiteboards. Significant training has been embraced by all staff and the scope of teaching has been enhanced as a result. There has been a real commitment to raising the standards in teaching and learning and sharing best practice. Much is being achieved from the Pre-prep with its outstanding OFSTED report in the Foundation Stage through to Sixth Form with three consecutive years of all students achieving 100% passes and their first choice destination.

The boys' choir has existed for hundreds of years and is well established. The girls' choir was formed in 1995 and since 1996 has been funded by UCST. All choristers are educated in the School. In September 2002 UCST took over the management of the cathedral music when Aric Prentice was appointed as Director of Music for both the school and cathedral. Aric and his team have been inspirational. The quality of music and the whole experience have developed, and recruitment has been extremely strong under the leadership of Karen



*Clive Rickart, Headmaster of
Lincoln Minster School*

Maltby, Head of the Prep School with a full complement of 20 boys and 20 girls currently in the choirs. This is a wonderful aspect of school life. Drama is extremely strong throughout the school. Musical evenings and drama experiences are regular occurrences across sites and there are many extra curricular opportunities available, as well as extended care. Sport too is developing, and as well as individual successes of the highest order, the girls' under-14 Netball team are the current National Champions.

There are many trips and visits. This is seen as a key area of education. The Prep School has residential trips for Years 3-6 to York, the Lakes, London and France. There is an annual ski trip to Les deux Alpes, and Geography fieldwork in Switzerland. This year's World Challenge Expedition is to Brazil, Year 9 have been to Barcelona, there is a Mediterranean water sports

holiday and next year's highlights will include a netball tour to Barbados and a further ski trip to Stowe, Vermont, USA and a concert band trip to Lake Geneva. There is a joint Prep/Senior music tour to France and Switzerland planned for summer 2006.

The School develops its wider community links through fundraising activities such as non uniform days, cake sales, raffles, singing at the local hospice and old people's centres, visiting Romania to support local schools, Readathon for Leukemia research, Jump Rope for Heart skipping day, Christmas child, book aid, sponsoring a cow, supporting the Nomad trust through the Harvest festival, soup lunch for the Tsunami, Comic Relief and Red Nose Day, *matt.com* and The Cathedral Choir is a key element in providing the music for regular worship and the Building Bridges with Manchester Academy is a very exciting development. Saturday morning "Ready, Steady, Choir" and "Be a Chorister for the Day" are music links with the local community. The past year has been one of transition as Clive Rickart has moved to an Executive Principal role overseeing the four UCST schools in the East Midlands and East Riding (Lincoln Minster, the newly merged Hull Collegiate School, Bramcote Lorne Preparatory School and Brigg Preparatory School). He has been with the School since the merger in September 1996 starting life at Lincoln Minster as Head of the Preparatory School and moving to overall Head of Lincoln Minster School in September 1999. This structural change has meant that Anne Wood, previously Head of Hull High School, has become Head of Lincoln Minster Senior School from September 2005. This is still a very young school which continues to develop traditions, celebrate success and is constantly evolving to meet the challenges of the twenty first century. These are exciting times.

Lincoln Cathedral Library

The Library has been an integral part of the life of Lincoln Cathedral from the earliest years of its history. The oldest manuscript, a copy of the sermons of the Venerable Bede, was made in the late tenth century, one thousand years ago, and may have been brought to Lincoln while the Cathedral was being built.

Today, the Library comprises three areas: The Medieval Library, dating from the 1420s, is used for regular exhibitions of books and manuscripts; The Wren Library, commissioned by Dean Honywood and completed in 1675, houses a magnificent collection of early printed books, and The Reading Room, built in 1914, contains the reference collection and is open regularly for use by students. The long musical tradition of Lincoln Cathedral is naturally reflected in this rich heritage of books and manuscripts. Among the 5,000 books bequeathed by Dean Honywood in 1681 may be found one of his most treasured possessions - a bound set of five volumes of the music of William Byrd, Organist and Master of the Choristers at Lincoln from 1563 until 1572.

The history of the cathedral choir itself can be traced through a remarkable series of manuscript part-books, from the second half of the seventeenth century onwards. To look, for example, at the pages of an organ book containing, among other works, Maurice Greene's fine anthem *Lord, Let Me Know Mine End*, is to gain a very direct insight into performance practice in the Georgian cathedral. Some of these treasures, together with material illustrating the more recent history of music at Lincoln Cathedral, will be on display in the Cathedral Library during the Federation of Old Choristers' Associations' weekend in June 2006. Dr Nicholas Bennett and the Library staff look forward to meeting former choristers from many different cathedrals on that occasion.

“Problems with the Choir!”

For his after dinner speech to the Lincoln Cathedral Old Choristers’ Association at their Reunion in October 2005, Aric Prentice, Director of Music, delved into the Archives and, with the kind assistance of Dr Nicholas Bennett, Cathedral Librarian (and Lay Vicar) and researcher Lynn Godson, came up with a fascinating insight into the choir and organists of the past. A trawl through some of the old choir records in the Cathedral Library prepared in Victorian times tells of life around the time of the Reformation. Here is what he had to say:

The Lay Vicars or Vicars Choral in those days, were divided into “priests and simple laymen”, and, in a series of swingeing financial cuts in the 16th century, their numbers were drastically reduced, (nothing changes), and it was not uncommon to employ the same man as Lay Vicar, Poor Clerk and indeed, Organist. In fact John Reading, famous for his responses, was both a Lay Vicar and Master of the Choristers at Lincoln in the 1690s. Thankfully though, remuneration has improved, since the appointment “on 7th December 1572, of Thomas Butler as Master of the Choristers and Organist at the princely sum of £10 per year - and that on the recommendation of Mr William Byrd.” Choristers, too, were not immune from budget cuts; on 3rd March 1560, Thomas Appleby, the Master of the Boys, complained to the Dean and Chapter of the Choristers’ revenue having diminished. What was their response? Not to increase the funding, oh no! They cut the number of choristers. Our current choristers would do well not to complain about their £3.00 per term!



Lincoln Cathedral North East Green



And what about the standards of behaviour in the past? On 18th January 1558, trouble arose amongst the Lay Vicars:

“Huddlestone had been insolent to the Precentor, Slade had been impertinent to the Dean, but prudently begged pardon and was forgiven.”

“On 28th August 1583 (no proper summer holidays then) a Lay Vicar, Augustine Transome, was brought before the Chapter for striking the Dean’s servant on the head with a Crabtree cudgel; and on 26th November, he quarrelled with one of his brother Lay Vicars, John Bacon.”

The Lay Vicars continued to cause trouble, until, in 1608, Chapter took matters in hand and decreed that “if any Vicar (Choral) be absent from prayers above twice in a week, he shall forfeit 11 pence every time he is absent.” I think our current lay vicars would be struggling to find a deputy at 11 pence a service nowadays!

And what about the choristers?

Well, we know that chorister George Moyne was a villain and a vandal, because if you look carefully on the choristers’ bench at the west end of Cantoris, you will see his initials GM scratched into the wood, and the date 1606. As if that wasn’t bad enough, a few years later, we see the “Quiristers” admonished “that in time of divine service they should not run

from seat to seat in the Quire, unless called or ordered by the Dean or Master of the Choristers, on pain of being thought contumacious" (stubborn and ill disciplined)!

A couple of years later, we find that the Residentiary Canons had obviously had enough of the choristers, who, since medieval times had been fed in the Residentiaries' houses. There's an idea! Another decree was issued, this time that "the Quiristers shall no longer have their meat at the Residentiaries' houses that are present, but instead thereof, the Master of the Quiristers shall have as good allowance from the Residentiaries when they are present as when they are absent". Thankfully, these days, I am able usually to hand the responsibility for "Quiristers' meat" over to the Cathedral Coffee Shop and the Prep School dining room! I do wonder though how the Master of the Quiristers spent his chorister meal allowance when he didn't have Café Zoot nearby.

At that time too, chorister supervision was not all it might have been - yet another charge was laid, this time that the choristers "do not frequent the grammar school and also are negligent in ye song schoole". A whipping ensued, and Chapter insisted that all choristers attended the grammar school regularly for 8 weeks. As I'm sure you would expect, chorister supervision is far better now than it was then; it's only occasionally that basketballs break 17th Century glass in the Wren Library! Much to the library staff's disappointment, chorister punishment does not usually tend to include whipping now though.

Chorister discipline was still a problem in 1619, when chorister Hastings-Markby was charged before Chapter that "he abused Mr Roberts, a Vicar, calling him 'bald-pate', and that he had offered violence to Mr Stanley, his master". Poor Hastings-Markby's punishment was to be whipped and to confess his faults upon his knees. It is good to discover, however, that our turbulent friend, Chorister Hastings-Markby did find favour with the Dean and Chapter after ceasing to be a Chorister. What do you think the Dean & Chapter did when Hastings-Markby got older? Well-known for being a scoundrel, with a chequered past they made him a Lay Vicar.

Chapter Minutes on 2nd November in one year state that "the choristers were a credit to the Cathedral" - you may well notice what's been missed out there. This, I think, followed a choir excursion beyond Lincoln. In addition, records of a Lay Vicars' meeting held the following February state:

"Extracts from performances during the tour were played. There was little verbal reaction, but disappointment and embarrassment were among the sensations which could have been inferred from the gestures and expressions of those present. It was accepted that some gentlemen, by an extravagant participation in one particular social activity, had placed themselves at a disadvantage with regard to their singing. It was agreed that this would be avoided in the future."

It is certainly with the Lay Vicars' discipline that the majority of problems have seemed to occur, and I am glad to say that none of my current colleagues "lay violent hands upon each other at night within ye Baile with many opprobrius words"... or indulge in "bowlinge during service time". Nor, of course, are they "often" drunk nor do they "read absurdly in the Church".

Perhaps my final word on behaviour should be of Thomas Kingston, an organist. In 1611, he was arraigned before the Chapter "for beating the boys and calling Mr Dye the Master of the Choristers, an ass!"

John Joubert



John Joubert was born in Cape Town in 1927. An Anglican-based education served to emphasise an inherent Britishness and when the South African Republic was declared in 1961, John had already been resident in England for many years and waived his South African citizenship for British nationality.

His ancestors were French Huguenot, those from his paternal side being amongst the first wave of settlers to be granted land at the Western Cape by the Dutch.

His musical talent probably stems from his mother who had studied in Britain and who ran a private piano teaching practice from the family home.

John's teachers included Claude Brown, one time assistant to Ivor Atkins at Worcester, and W.H.Bell, a gifted English composer whose music has been featured by Manns at the Crystal Palace and also by Henry Wood at the Promenade Concerts.

Bell was a former professor in Cape Town and his strong musical personality and connections to Britain contributed greatly to Joubert's burgeoning Englishness.

By 1946, John was studying in England, first under Theodore Holland and then with Howard Ferguson. In 1949 he was awarded the Royal Philharmonic Prize for his *Symphonic Study* and in 1952, shortly after taking up a lectureship at Hull University, he won the Novello Anthem Competition thereby establishing an ongoing relationship with that firm. That award winner was the first in a long line of anthems, motets and services for the Anglican rite.

In 1962, John became Senior Researcher, and subsequently Reader in Music at Birmingham University, retiring early in 1986 in order to devote more time to composition. A Durham degree of Doctor of Music *Honoris Causa* in 1991 was followed by an appointment as Senior Research Fellow at Birmingham in 1997.

John Joubert is prolific in all fields of composition and has emerged as one of the country's most significant senior composers, with commissions from the Three Choirs Festival, the Birmingham Triennial Festival, the CBSO, the Royal Philharmonic Orchestra and the BBC.

Approachability is his watchword. His masterly grasp of form, fine spun lyricism, poetic insight and acute sense of musical drama are indicative of a rare ability to communicate directly, and on the highest intellectual plane.

It is small wonder that Joubert's music is so highly regarded by performers and audiences alike, both at home and abroad.

Editor's Note: John Joubert has been commissioned by the Lincoln Cathedral Old Choristers' Association to write an Anthem for the Festival Choral Evensong. This is to celebrate the centenary of the founding of the Association in 1906. John will be joining us as a guest of the Association at the Festival Banquet.