

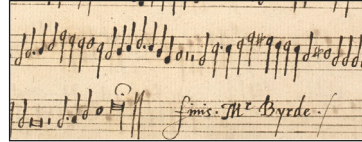
InHouse



the Journal of the Lincoln Cathedral Community Association



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A new approach to Christmas Eve

Muriel Robinson

For many people, the beautiful afternoon carol service in the cathedral on Christmas Eve has become a tradition; this year, there are changes afoot to allow more people to enjoy what has become a victim of its own success.

Most years, as the cathedral reaches capacity, the doors have to be closed before everyone who wants to come has been able to enter. As our Precentor pointed out when I talked to her about the changes, it feels very wrong to be saying 'no room at the cathedral' on the day when we hear the story in which Mary and Joseph found no room at the inn. For some who find themselves seated in St Hugh's Choir, or at the very back of the nave or transepts, visibility and a sense of participation is limited, despite the best efforts of those planning the event. And, of course, those unable to come in are not able to participate at all.

The service itself is a rich exploration of the complex themes of the Nativity in word and music, and as such it enriches the beginning of Christmas, but its formality is not always ideal for those with children, especially the youngest, and anyone who, like me, has been on duty as a steward on the Galilee door will have seen families leaving early as their little ones have got restless.

These were the challenges faced by our Precentor - how to hold on to what is so valued whilst also both increasing the capacity for more people to enjoy it and offering a more appropriate experience for families. This year's model is to offer two iterations of the traditional carol service, one on December 23rd and one

on the 24th, and to provide an informal crib service on the morning of Christmas Eve for families with young children.

The decision to have an additional carol service is welcomed by our Director of Music. Both afternoon carol services will have the same music, which gives the choir two chances to perform all the wonderful Christmas music they will have spent many weeks learning. The services will also have the same readings, but different readers, thus offering twice as many chances for the life of our city and county to be represented. There will be a strong 'community feel' to the service on the 23rd, with many of the readers being drawn from city and county charities. For some of us, who have grown up with different traditions for Christmas Eve, this allows us the best of both worlds. In my case I can come to the cathedral on the 23rd, then listen to Carols from King's on Christmas Eve while I make my mince pies and prepare myself for the midnight service. Others, who might be preparing to travel to spend Christmas elsewhere or to welcome family and friends to Lincoln on Christmas Eve, might find the additional carol service on the 23rd more convenient.

For families who want a more informal service, Christmas Eve morning will be just that! Those attending will be invited to come dressed as their favourite character from the story- as many Marys, Josephs, innkeepers, shepherds, angels and animals as turn up will be welcome and involved. As the service progresses, the relevant characters will be brought



near the Christmas scene at the front of the nave. The music will be provided by Ready, Steady, Choir, whose performances at the Christmas market will have been appreciated by many of our readers. This offers that choir a significant role to play and also offers a gentle introduction to cathedral music for the youngest members of the congregation.

In other words, we have an elegant solution to 'no room at the cathedral' which offers more people the chance to enjoy the traditional service and an extra offering for children to enjoy the Christmas story. Please spread the word!

A season of remembering

Muriel Robinson

We have just come through the Cathedral's Season of Remembering, from All Saints and All Souls to Remembrance Sunday, with white flowers donated in memory of loved ones; the moving Requiem for All Souls with the powerful naming of names and the chance to lay flowers on the cross; the traditional Service of Remembrance on Sunday 10th which this year included the receiving of new Rolls of Honour; and the quietness of the Sunday afternoon service, with readings to accompany the Faure Requiem reminding us of the horror and loss of war.

All these events, sitting in close proximity, make for a powerful period of time for remembering and mourning the lost whilst also receiving the comfort of our 'sure and certain hope' of resurrection.

In past years, as Halloween seems to become more and more about dressing up and 'trick or treat', it's maybe easy to forget both the Christian roots of the date and older traditions which probably influenced the Church calendar. In pre-Christian Britain, October 31st to November 1st was Samhain, the Gaelic festival marking the end of harvest and the beginning of winter – a festival still celebrated today by Wiccans and some Celts -and celebrated with bonfires,



mumming and guising, still evident in the secular enjoyment of Halloween and Bonfire Night. Other cultures also remember their dead at this time, for example in Mexico, where the Day of the Dead is marked not just by colourful decorations and street parades but by the creation of family shrines honouring the memory of dead relatives with photos, memorabilia and with food such as the special bread baked for the occasion. There is again a pre-Christian element here, which has been traced back to the Aztecs, and made into a national festival in the 1960s by a government keen to bring together different traditions.

Of course our cathedral is a place for remembering all year. We have living memories in stone, both under our feet as we walk around and in the wall monuments and larger tombs. I was amazed recently to discover how detailed are

the records of the floor tombs, even where the inscriptions are worn beyond reading; my brother has suggested that we have a distant ancestor buried in the cathedral and when I enquired at the information desk, I was directed to the exact tomb by way of a numbered floor plan which relates to more detailed records in the Library. Our chantry chapels, including of course the Forces Chapels, speak powerfully to us of those gone before. Many of the prayer cards left by people who have lit candles record loved ones who have died. And perhaps most powerfully, at Evensong each day, members of the Foundation who have died on that day, who are recorded in the Obit book, are prayed for by name. And so we mark this particular Season of Remembering in a context where we are always aware of the reality of death in a context of Christian hope.

The Lincoln Cathedral Chantry Chapels: The Fleming Chantry

Margaret Campion

The Chantry system of providing exclusive chapels (or Chantries) for the saying of masses and prayers for the souls of departed family members, benefactors or senior members of the Diocese became prevalent in the 13th century and the earliest recorded in Lincoln was for the soul of Hugh of Wells who died in 1235.

This information I found in a book dated 1933 called 'The Story of Lincoln Minster' by the Revd J H Strawley DD, and regrettably he does not say where this particular chantry was located, but goes on to say that originally these chantries were located in existing chapels and that it was not until 1330 that the first custom-made (so to speak) chantry appeared, one of the three known as The Works Chapels to the South of the Great Crossing.

The Fleming Chantry is the smallest of all the remaining chantry chapels and is notable for the magnificent Cadaver Tomb below the chapel window. This is probably the earliest such tomb in the country and was originally located in Lincoln College Oxford, where it was believed to commemorate the Founder of the college, Bishop **Richard Fleming** who died in 1427. It was restored to Lincoln in the 19th century when it was realised it was actually intended for Bishop **Robert Fleming**, Bishop of Lincoln 1420-31, and paid for by his nephew, Dean **Richard Fleming**, Dean of Lincoln 1452-83. (Well, it's a mistake anyone could make!) It never fails to attract attention from the more grisly-minded visitor and is in fact a moralistic story in stone warning that no matter how grand and



important in life, we all take nothing with us in death. Another reminder of death is found at the door of the chapel where two lovely little snails are to be found, both rubbed to a bronze gleam from the fingers of the many that have entered the chapel over five centuries.

Inside this tiny chapel there is a canopied piscina and above the altar is the triptych - a painting in 3 sections which can be folded, presumably making it easier to move should it ever be neces-

sary. The artist is something of a mystery but it is thought to be by Archibald Nicholson, 1871 – 1937, whose brother, Sir Charles Nicholson was the Cathedral architect during this period. Archibald was also a prolific designer of ecclesiastical stained glass, with over 700 windows attributed to his name, one of which is the round window at the west end of St. James Chapel, the area now used as a Lapidarium at the rear of the Morning Chapel. There are also three

oak pews which were given to the chapel by the Old Girls Association of Lincoln Christ's Hospital Girls School in memory of their former headmistress, Miss Savill.

Sadly this little chapel is usually locked, although until quite recently a Mass was said here on Tuesday mornings. However, the Vergers are always ready to unlock the chapel if you should wish to visit it and examine the triptych more closely.



Edward Dunkerton, 1846-1928, '55 YEARS A LAY VICAR OF THIS CATHEDRAL CHURCH'

Elaine Johnson

Have you ever wondered who the people were whose memorials are on the floor and in the walls of the Cathedral? Research into the early years of Lincoln Diocesan Training College (now Bishop Grosseteste University) for a different project, shed unexpected light on Edward Dunkerton whose memorial is in the north wall of the south choir aisle.

Edward Dunkerton came to Lincoln from London in 1872, aged 26, as a lay vicar of the cathedral choir where he sang tenor. Married with children, the family lived first at 45 Steep Hill before moving to 9 Eastgate, his residence when he died. As well as singing daily in the Cathedral, in 1876 he was appointed to teach singing at the Training College for 3 hours a week, retiring only at the age of 75. He also taught at the Lincoln Grammar School and the Girls' High School, as well as taking private pupils.

Over the years it is clear from many sources that he became very highly thought of, not just by the Cathedral, but

also by the wider community. On the occasion of their golden wedding in 1918, he and his wife were presented with a silver salver, an illuminated address and a cheque for £325 (worth several thousand pounds today) to which over 500 people had subscribed. Generous with his talents, he performed in many concerts, conducted several choral societies and was reported in the *Lincolnshire Chronicle* as 'ever ready to give his help as a vocalist to any good cause.' Old college students remember him as 'charming ... kindly yet dignified ... with a rich resounding voice [which] brought untold pleasure ... to countless numbers.'

The many tributes on his death confirm him as a man of deep Christian faith who consecrated his gifts to the glory of God and gave those gifts in the service of God all his life. The words from Psalm 26 on his memorial stone, were surely chosen to encapsulate his beliefs: 'Lord, I have loved the habitation of thy house' [and the place where thine honour dwelleth].



A word from the editor...

Muriel Robinson

The gathering dusk outside my window as I write this at 4.15pm is a visible reminder that we are coming yet again to the turning of the year.

Last Sunday was Stir-Up Sunday, the Sunday next before Advent, the Feast of Christ the King- and these different names remind us of the approach of Advent, the long lists of tasks to do before Christmas and climax of the kingdom season. The everyday secular world also has many different matters competing for our attention- an Advent General Election for the first time for many years, the constant reminders around us in the Lincolnshire flood waters of the reality

of climate change, and the appearance on TV of the big Christmas adverts by the major shops, which now seem to be a part of the lead up to the celebration of the Nativity. (I suspect I'm not alone in having missed the references to dragons in Matthew and Luke as they recount the story of Christ's birth, though one of the psalms I am required to recite daily as the prebendary of Welton Brinkhall does have dragons, at least in the BCP version!).

By the time you read this, some of the uncertainties and impending tasks will be over, and I sincerely hope that the floodwaters will have receded, although those who

have been directly affected will be living with the consequences of spoiled homes and damaged farmland for many months. It's been a dark and depressing autumn in so many ways. Let us hope that along with the hope brought to us by the Christmas story we may also recover a more optimistic, tolerant and humane society, where the words we heard on the second Sunday before Advent can be a watchword for us all in 2020:

He has told you, O mortal, what is good; and what does the LORD require of you but to do justice, and to love kindness, and to walk humbly with your God? (Micah 6, v8)

Unsung Heroes - The Brass Cleaner

Gordon Jackson

This interesting account comes from Gordon Jackson who works away regularly but almost completely unnoticed at the humble task of cleaning the door brasses – and there are quite a lot of them!

When my wife, for health reasons, had to give up her voluntary task of assisting with cleaning the misericords, I decided to take her place, but instead of going on my knees to spit and polish those precious masterpieces, I opted for something much more prosaic – I turned my unskilled hands to the brass handles, latches and copper plates of the old oak doors.

For years I had noticed whilst coming and going through them, how much they were in want of a bit of TLC and Brasso, so I made them my own.

I soon found out which of the pieces were worth the care and effort. Those that

were lacquered were stubborn against any assault by Brasso, lemon juice or tomato ketchup (really?) or were simply ancient and tarnished beyond redemption or made with some metal whose inbuilt dullness was proof against any hope of shining. Those I have come to happily ignore.

The others selected themselves; inside and out, they are the two west doors, at which visitors have their first acquaintance with the cathedral; the Galilee and Judgment doors, the Richard door and the Stuart door. This you may not recognise but it is the one that leads into the kitchen and is named for Stuart Boyfield who has a royal

name and whom I often meet there when I am about my humble chore. In addition I include the little key plate in the Longland Chantry because I pass through it every day and find it both chic and splendid.

I set off doing the cleaning rounds weekly on a Tuesday, but over the years I have found that inclement weather, graduations and other events, morning services and the grievances that tyrannise old age have brought about a slackening off, but I still get round and leave some part of my cheer on the brasswork – and it always repays me! Visitors usually have a word in passing – they are not intimidated by cleaners and not put off as they often are by clerical costume – and I don't know how many ladies have invited me to come to their homes and give their brass a similar going over!

What do I get out of it? You wouldn't need to ask if you had ever set about bringing back the smile to a saddened door knob, or restored the glory to a handle of the poor man's gold. Yes it is a spiritual thing, a recovery of the soul of a mere object, and a humble one at that. It is an act of worship, in the intention, the labour and the result. The great sermon on this theme is George Herbert's "The Elixir", well known in the hymn 'Teach Me My God & King':

*All may of thee partake:
Nothing can be so mean,
Which with his tincture, (for thy sake)
Will not grow bright and clean.*

*A servant with this clause
Makes drudgerie divine:
Who sweeps a room, as for thy laws,
Makes that and th'action fine.*

*This is the famous stone
That turneth all to gold:
For that which God doth touch and own
Cannot for lesse be told.*



The Green Man in the Cathedral

Elaine Johnson

A 'green man' is not green but an image which represents greenery. It is a face surrounded by foliage which may also grow out of the mouth or other parts of the face.

Although an ancient pagan symbol, the green man is often found in churches and has many interpretations, such as fertility or rebirth and the cycle of growth, for example. In Lincoln Cathedral, there are over thirty green men, the most famous of which is the illuminated carving over the entrance arch to the North Choir Aisle, but there are several more in the Cloister arcading and on the Misericords in St. Hugh's Choir. These date from the Middle Ages when pre-Christian pagan traditions and superstitions, especially those related to nature and tree worship, were still influential. In a medieval church, the green man, who might be seen as a symbol of rebirth, could also



represent the resurrection, thus uniting an ancient symbol of Spring with the Christian faith.

A book in the Pitkin series entitled 'The Green Man' is available in the Cathedral shop and is very informative, with colour-

ful illustrations. A useful list at the back of the book identifies several churches across the country where carvings of the green man can be seen. It includes our own cathedral, the church at Brant Broughton and St Botolph's at Boston.

A first peep inside the Old Deanery...

This year on St Hugh's Eve, the College of Canons had the chance to do a hard hat tour of the old Deanery. These images are just a glimpse inside to whet our appetites!



The Peace Blanket: The largest in the world?

Dorothy Moss

On Wednesday 13th and Thursday 14th November there was an unusual sight in the cathedral. Laid out all over the nave floor for two busy days only, were dozens and dozens of knitted and crocheted squares of all different colours and patterns.

Lots of ladies were sitting and kneeling amongst all the work, busily sewing the different pieces together to make intricate patterns which ultimately covered the entire floor of the nave.

What was it all about? Months ago ladies from our Muslim Community had the idea to try for a world record – for the ‘Largest Blanket in the World’ made from hand knitted or crocheted woollen squares. The aim was for the creation of 22,000 square metres, which would, in its making, bring together the women from both Muslim and other communities and which would, finally, provide

help for premature babies, children with cancer, the homeless and whoever else might be in need of warmth and comfort.

Women were invited to help in this creation by making squares of 25cms in any colour or design, either crocheted and knitted, at a series of weekly meetings which would take place in a number of different locations, or they could be made at home and delivered to a central collecting point. Wool and previously made blankets were also donated. The final stitching together needed a VERY large space, hence the cathedral nave floor space. It is hoped that the finished blanket will have made the world record but in any event, the blankets will be separated and given to those in need.

What a lovely idea, good luck for attempting a world record and ‘Thank You’ to our Muslim sisters.

(Editor’s footnote:

Some of you may recall our appeal for squares, carried in InHouse some two years ago, so I was interested to see the outcome. The blanket was so large that even the nave proved too small, and those of us who helped on Thursday helped to carry the heavy and unwieldy roll of wool to a waiting van, which took the blanket to the David Lloyd sports centre for the last attempt to join it. We have heard unofficially that the blanket was large enough, though this is unconfirmed. Either way, the project brought together people from so many groups and different faiths in a common endeavour, and many charities will benefit from blankets- surely a worthwhile outcome regardless of the verdict from the Guinness Book of Records!).



Nomad and the YMCA

Elaine Johnson

The work done by the charity, YMCA Lincolnshire, through its Nomad project, in supporting the homeless in Lincoln, is well-known and has been supported by the Cathedral and Community Association for many years. Last year 284 individuals came through their door; some stayed a couple of nights, some stayed for longer.

In 2013 the YMCA joined with the previously independent Nomad Trust and it was an opportunity to discuss what was and wasn't working, what the residents needed and how they could be supported in longer-term accommodation. One clear answer was 24-hour opening. Many of the clients need long-term support to regain their independence and having to go back onto the streets for 12 hours during the day was not meeting their needs. Although dormitory beds only offering overnight accommodation were better than being outside overnight, they were not the best solution. Fundraising began.

Funding for the new Nomad Centre came through donations large and small. While organisations such as Homes England gave over £700,000, the remaining donations to help them reach the £1.6 million target came from events run by the local community, local people wanting to help those with nowhere to call home.

Doors opened on new accommodation in St. Rumbold's Street in November. Upstairs there are 20 individual, en suite rooms; downstairs there are two additional rooms for longer term accommodation and a specialist day centre. Here residents will have the opportunity to engage with a range of supporting partners, such as health practitioners and housing staff. Three meals a day will be provided with food generously donated by the local community.

There are many ways in which we can continue to help. Food can be donated



directly to the YMCA to help provide meals. Alternatively, financial donations could help with ongoing running costs, or cash donations can also be left behind the counter at Foster's Butchers on Monks Road where the YMCA can purchase fresh meat. Good quality furniture and homeware will be used for those who can be helped into independent and supported accommodation, of which there are over 140 units across the city. Clothing is also welcome.

Volunteers are always welcome, bringing skills and experience with them. It might be hairdressing, catering, skills gained from a nursing career or teaching or even just being a willing listening ear. Male volunteers are particularly appreciated; the majority of the residents are men and they do enjoy another man to talk to.

What can we do when approached for money in the street? Giving money may continue to fund an addiction or help sustain a person being out on the streets, so ask instead if they know where to find support and give directions to Nomad. Concerns can be reported via the website Streetlink (www.streetlink.org) or by calling them on 0300 500 0914; this information is passed to P3 who are based

in Lincoln who will go out and do a welfare check.

The new Nomad Centre aims to encourage the homeless to come in, providing specialist day services and support. Opportunities to work with a wide range of partner organisations in the setting will mean people will have access to a wide range of support including bereavement, debt and finances, addiction and mental health issues, in a non-judgemental environment where everyone is treated with dignity and respect.



'A Nest of Unclean Birds'

Thomas Wilson, Senior Lay Vicar

On the 6th June 1923, a great concert took place in the nave of Lincoln Cathedral to commemorate the tercentenary of the death of William Byrd, sometime Organist and Master of the Choristers at Lincoln.

Though not entirely unfamiliar to cathedral musicians, Byrd and his music were nowhere near as well-known as they are today, and because of this, the concert was 'padded out' with music by Mozart and Haydn – an act of almost unthinkable iconoclasm to today's musicians! Nonetheless, concerts and festivals such as these, coinciding with a vast output of publications of newly discovered Tudor church music, helped spark a renewed interest in early music and its eminent place in the tapestry of England's rich choral heritage.

Byrd arrived in Lincoln at a challenging and uncertain time for cathedral musicians. The Act of Uniformity, the relatively recent 1548 Cathedral Injunctions, and the liquidation of many of the Vicars Choral's revenues and assets following the dissolution of the chantries, had raised serious doubts about the sustainability of 'professional' choral worship. Moreover, cathedrals and cathedral choirs were seen by many puritans as hotbeds of illicit, papist goings-on.



The organs of St Paul's, Worcester and Norwich Cathedrals were violently destroyed, and several strident polemicists like Thomas Wilcox and John Field openly advocated the outright eradication of cathedral music. It is no exaggeration therefore to claim that Byrd's tenacity and prolific creative productivity during these difficult decades helped ensure the prosperity, and perhaps even the survival, of English sacred music. He was known, even to his contemporaries, as the 'Father of Music.'

Despite his incontrovertible influence on the Anglican choral repertoire, Byrd was a stubborn Catholic, but, though he often found himself on the wrong

side of the law, his gift for obsequious toadying and his many friends-in-high-places always seemed to save him from the lion's mouth.

There is still much left to learn about William Byrd, and as we begin preparations for the quadricentenary of his death, Lincoln Cathedral is once again privileged to be at the centre of musicological research into – and celebration of – his extraordinary life and music. Over the next couple of years, we will be hosting a series of recitals, lectures and other events, exploring themes around his life, music and times.

The first of these lectures aims to take place around Easter time, and will, after a fresh look at Byrd's Lincoln years, his relationship with Dean and Chapter, and the music he wrote while here, examine whether Lincoln Cathedral, this "nest of unclean birds," as described by the Archdeacon John Aylmer (1521-1594), may have been where Byrd first conceived and cultivated his contentious theological and political convictions.

Do also keep your eye on the weekly music list, where you will occasionally find pieces which, after centuries of obscurity, are now once again heard in the great cathedral for which they were composed.

HOW TO CONTACT US

If you wish to be added to the list for electronic contact, or if you have an article to submit, please remember our new email: inhouse@lincolncathedral.com

See our editorial policy for more details. Thank you!

Editor and Editorial Policy

The current editor is Muriel Robinson, supported by Elaine Johnson and Margaret Campion and with photographs supplied by the editorial team, Jim Newton, and authors.

Decisions on content are made by the editors for each edition of *InHouse*. **Submissions of short articles are welcomed** though it may not always be possible to use all pieces as space is limited; articles are also commissioned to address identified issues. We reserve the right to edit submitted articles.

Copy for the next edition should be emailed to the Editors at inhouse@lincolncathedral.com by **February 15th 2020 in Word format**; accompanying photographs are also welcomed as JPEG files. Please don't insert photos or illustrations into the Word files but send them separately in as high a resolution as possible. Advice for contributors is available - please email for a copy. Regrettably it is not possible to accept hard copy as we do not have any secretarial resources.

If you do not currently receive *InHouse* by email and would like to do so, please email your address to us at inhouse@lincolncathedral.com. The electronic version has full colour photographs and is distributed ahead of the print version, so there are advantages!

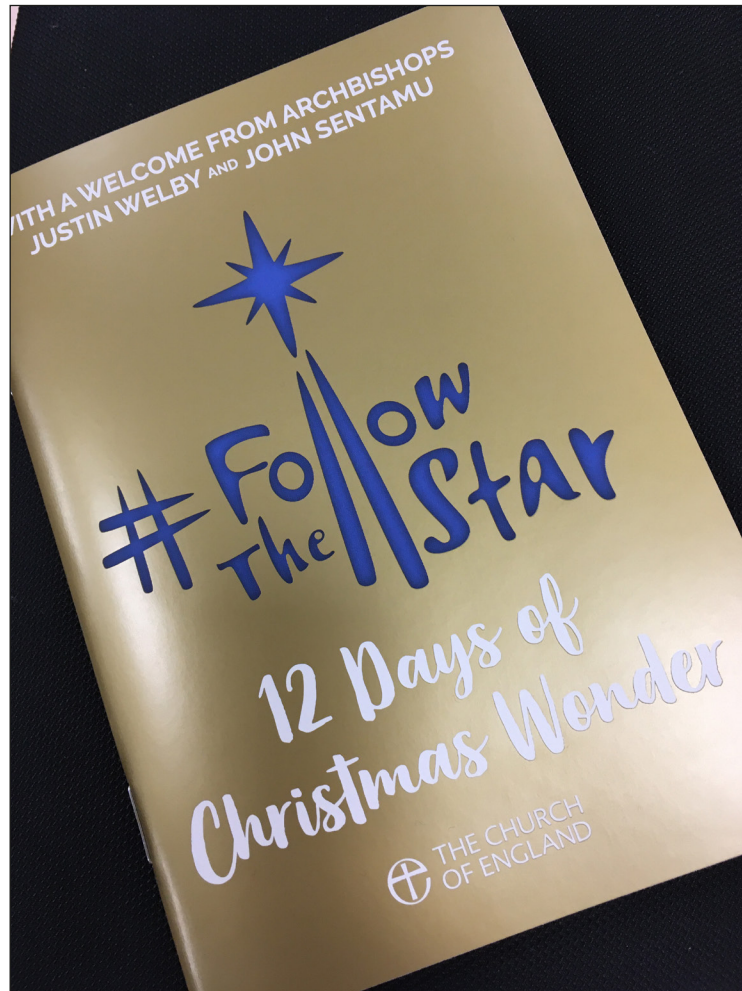
Diocesan Synod

Muriel Robinson

Quite often in these pages we bring items from General Synod to your attention. This time, we bring news from Diocesan Synod, which met most recently on November 9th 2018. Diocesan Synod meetings get more interesting each time, with more items for discussion and this was no exception.

The Cathedral is of course a part of the diocese, so what is discussed at Diocesan Synod is of great relevance to us all, yet often passes us by almost unnoticed.

Three items in particular seem important of which we should all be aware. The first of these was a powerful presentation from Bishop Nicholas on the new Pastoral Principles for Living Together, available online at <https://www.churchofengland.org/sites/default/files/2019-02/PAG-PP-webside.pdf>, or as a pack of cards for purchase, which have emerged from the ongoing work on Living in Love and Faith. The Principles, designed primarily to help us explore the ways in which LGBTQIA+ people are welcomed into the church, also offer real possibilities for looking at other sources of division and hurt. The document suggests that the quality of our relationships is hindered by six pervading evils. We are asked to consider these by acknowledging prejudice, speaking into silence, addressing ignorance, casting out fear, admitting hypocrisy and paying attention to power. Each of these pervading evils has a card which suggests ways to explore our own feelings and ways to improve our



relationships. The pack is commended to PCCs and church communities for use in discussion either over weeks or during a day; maybe at some point in the future we as a cathedral community might want to join other congregations in the diocese in doing so?

The second major item was around resources and the structural deficit. Our diocese is asset-rich but cash poor. We saw figures from the national church showing that not only is giving per head by congregation members the lowest in the country, but that giving as a proportion of income is also the lowest in the country. Without a sea change, the diocese could very soon have to review clergy numbers, as parish share giving continues to fall well below the levels needed to pay for clergy. This is significant for us

in two ways: first, we are part of the diocese and share in the responsibility for making sure that the church has the funds needed to engage in ministry and mission and to bring more people to Christ. But also we all need to consider our personal giving, of time, talents and money—perhaps not just in terms of giving to the cathedral, but also in terms of support for our local parishes?

Closely linked to this item was one on the ministry of all God's people. Every one of us has a ministry to fulfil, all of us have been baptised as prophets, priests and kings, and this presentation explored some of the new ways in which the diocese is looking to support us all in living out that calling. We heard of new initiatives to offer training and support to LLMs (Local Lay Ministers), ALMs (Area Lay Ministers) and Readers, looking at the three areas of leading worship, pastoral work and mission and evangelism. We heard too of national support, such as the forthcoming 'Follow the Star' 12 Days of Christmas Wonder booklet and app, running from Christmas Day to Epiphany, and the Everyday Faith programme which will follow it. Booklets are available from Church House Publishing at <https://www.chpublishing.co.uk/features/follow-the-star-2019> or you can download the free app on your mobile phone or tablet—just search in your app store. I used 'Follow the Star' as an app last year and it offers an easily accessible and thought-provoking addition to the Christmas season for regular worshippers and enquirers alike. Do have a look!

LCCA Committee 2019-2020

Margaret Campion

Some new faces can be found on the LCCA committee this year, together with a long standing committee member in a new role.

John McNeill, the new Lay Vice Chair of the LCCA and the Committee Chair, has worshipped at the Cathedral for seven years with his wife, Alice, and more recently also with their son, William. John is a member of the Fellowship of St Hugh, has served on the LCCA Executive committee for five years and for two years has organised the coffee rota for after the 9.30am Sunday Eucharist. He also spent a few years singing with the Cathedral Consort as a bass.

Before becoming a househusband upon the birth of his son, John was a compliance professional, having worked in financial services, education, health care and for the Diocese. John is a District Councillor for West Lindsey, holding a number of committee appointments, including Chairman of the Governance and Audit committee and Vice Chairman of the policy committee. He is a Trustee and the Treasurer for Middle Rasen Nursery, a charity providing childcare in the village where he lives. John's interests include history, science fiction, swimming, wargaming and the works of J R R Tolkien and Gilbert & Sullivan.

Marie Crookes is one of two new members of the LCCA 2020 Committee and will be known to many of you since she has been a regular worshipper here for 13 years and is a member of the Flower Guild. Although now retired, Marie was an Administrator and Personnel Officer for the NHS



Marie Crookes

and has already been co-opted onto the Social Committee to help organise the Shrove Tuesday party and the Pentecost Tea Party. To help those who do not know her, Marie usually sits on the south side of the choir, second row back opposite the pulpit! Richard Mazur is the other new member. Richard and his wife Anne moved to Lincolnshire in 2012 from Perth where they had both been involved with St. Ninian's Cathedral. They have daughters in Leeds and London and a recent grandson. Richard spent most of his working life with blind people, latterly running the Perthshire Association for the Blind for twenty years. He acts in the cathedral as a Tower Tour guide and as a volunteer Verger and is Treasurer of his local church, St. Giles, Langton by Wragby. As a helpful guide for people who do not know him, he and Anne usually sit at the front of the south side of the choir, opposite the pulpit!



John McNeill



Richard Mazur

The LCCA Harvest Supper

Judi Jones



The scene was set. Members of our hardworking committee had arranged the furniture, bedecked the tables with bright cloths and colourful flowers and organized the food and entertainment. The Chapter House, as always, looked resplendent. As we entered, we were greeted by the enchanting notes of the piano, the prelude to a really enjoyable evening.

What was not to like? A quiz helped

people at each table to bond, then Grace was said and the delicious meal was served. For many of the seventy members of the Cathedral Community who were there the music proved to be the highlight of the evening. Colin Dudman on the piano, Richard King on the saxophone and the fabulous voice of Marta Hristea produced sumptuous haunting melodies. These were Jazz standards encompassing amazing timing, a fine

tenor sax and a huge vocal range. The enthusiastic applause showed how well the trio had gelled and how much we had all enjoyed the evening.

It all looked so easy and everything went so smoothly it was easy to forget how much planning and work had gone on to produce such a marvellous event. On behalf of everyone, I would like to propose a vote of thanks to our committee.

The LCCA is very grateful to Savills, who have agreed to sponsor this year's editions of InHouse so that we can still provide free printed copies. If you might be able to sponsor an edition, either as an individual or on behalf of an organisation or business, please contact the LCCA treasurer, David Ford, via the LCCA email: lcca@lincolncathedral.com for further information.

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