



Friends of  
WINCHESTER  
CATHEDRAL

# WINCHESTER CATHEDRAL RECORD 2023

NUMBER 92



# Friends of Winchester Cathedral 2023

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## Friends' Prayer

Most glorious Lord of life,  
Who gave to your disciples the precious name of friends:  
accept our thanks for this Cathedral Church,  
built and adorned to your glory  
and alive with prayer  
and grant that its company of Friends  
may so serve and honour you in this life  
that they come to enjoy the fullness of your promises  
within the eternal fellowship of your grace;  
and this we ask for your name's sake. Amen.

# Welcome

I would like to quote the words of Owen Woods, project manager of the Harrison & Harrison workshop in Durham, where our organ has been restored.

*"It was a real pleasure to show the Friends of Winchester Cathedral around our workshop; it isn't often that a group is so friendly, engaged, and perceptive. It means a lot to us that the Winchester community is so appreciative of our work and committed to their beautiful building."*

It struck me that what he said precisely reflects what the Friends stand for, immersed in the Cathedral's welfare. The occasion was a trip to Durham by a group of Friends to gain an insight into the restoration work on our great Willis organ. Julie Adams (and Neil) had superbly organised an extremely complicated itinerary, enjoyed by forty-six Friends: her account of it is later in this issue of the Record.

We continue to marvel at the creations of our flower arrangers who remained undaunted by all the extra major services over the past twelve months that required their expertise. The Trustees were delighted to be able to increase funding for Cathedral flowers this year.

Funding for the Girls' Choir has also been increased and we were, once again, greatly entertained by them at a summer concert in the quire.

A number of other projects included the acquisition of a new cherry picker, doing those jobs in the Cathedral which would otherwise be near-impossible.

The new seating in the nave was slightly controversial but the overwhelming feedback is that not only are the chairs more



comfortable but they actually complement the nave itself. What's more, the virgers are relieved of trying to move the old, heavy and cumbersome chairs, sometimes at very short notice, to accommodate differing service requirements.

I now want to thank David Fellowes, our treasurer, whose contribution to the Friends has been immeasurable and who retired at the AGM in July. We just couldn't survive without people like David who give their all and solve financial problems that stump the rest of us. Thank you so much, David, we owe you a great debt.

We are delighted Richard Green-Wilkinson has agreed to take over from David.

Thanks also to Nathalie Shaw, who retired in December, for all her work as a Trustee. George Medd, too, a Chapter Trustee who has retired, has been a wonderful supporter of the Friends and I know he and Ros will continue their valued support.

Finally, this is about me. I was completely knocked sideways to be elected by Chapter to the Companionship of St Swithun and installed at a service in January.

It is, simply, the greatest honour of my life.

Bruce Parker  
Chairman of the Friends



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Back cover: Sculpture exhibit, Christmas star, Friends festal flowers, Blunt/Pesel cushions

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# The Dean

*'God save our gracious King.'*

Over the course of the past year, we have grown accustomed to singing 'God save the King'. At first, this felt a little odd, which was hardly surprising. The nation had been singing, and praying, 'God save the Queen' for 70 years. Her Majesty the Queen reached her Platinum Jubilee in 2022, an unprecedented achievement for any monarch.

Royal events were then to the fore for the rest of the year. Cathedrals have a particular role to play at times of national mourning and national rejoicing, and it has been an honour for this generation of clergy, staff and volunteers to serve the wider communities of Hampshire and beyond. First, during the mourning period for the Queen, when we threw open the great west doors for ten days to welcome everyone who wanted to come in, and then during the recent weekend in May when the great west doors were opened for the coronation of our new King, His Majesty Charles III and Queen Camilla.

The coronation service was shown on a big screen in our Cathedral to a huge congregation and once again we saw how the ceremonies of monarchy express both an unchanging Christian understanding of the world, and yet evolve continually in order to stay relevant in a changing world. The coronation service wove an ancient ceremonial and meaning with modern expectations in a seamless whole. The genius of monarchy is its gradual evolution while embodying stability and continuity.

In this, I believe the Cathedral learns lessons from monarchy. In our calling to serve the nation, we continually evolve yet seek continuity and the stability taught by St Benedict. The Cathedral changed this



year in that it adopted a new Constitution and Statutes. The Cathedral is working towards greater engagement in its wider communities, a new programme of creative activities and a focus on both conservation and environmental concerns within its new estates masterplan. As well as change and development, there is stability and continuity in the Cathedral in its daily and weekly rhythm of worship and commitment to our Choral Foundation, and in the spirit of service exemplified by volunteers, staff and clergy.

The Friends of Winchester Cathedral contribute so much to the shared life of the Cathedral, to its continuity and development, and notably to its joy through social events, service and friendship. The Chapter and I are most grateful to each one of the Friends for their support. I would particularly like to express grateful thanks to our Chairman, Bruce Parker, for his shining example of service and loyal commitment, recognised this year in his being made a Companion of the Order of St Swithun.

I do hope that you enjoy this edition of the Record, reminding us again of all that is being conserved and all that is developing within the vibrant life of the Cathedral.

*Catherine Ogle*

The Very Reverend Catherine Ogle  
Dean of Winchester

# Cathedral Governance

The Friends have been working closely with the Cathedral's Chief Operating Officer, Alison Evans, to support important projects and the Cathedral's Measure has resulted in governance changes.

Over the past year, we've made great strides in projects and in routine work, assisted by an increasing pool of talented staff and volunteers and with invaluable support of the Friends' staff and Trustees.

A new member of the Cathedral staff is the Commercial Director, John Blake, who is responsible for developing the annual events and exhibition programme. I was thrilled with the quality of the new annual Spring sculpture exhibition.

The aesthetics – and comfort – of the congregation and event audiences has been greatly enhanced by the new nave chairs, generously funded by the Friends.

The major project of the organ refurbishment has progressed with gusto, on budget and to time. Our Cathedral Architect, Charlotte Robinson from Purcell Architects, has been busy working on a vast number of projects, ranging from the conservation proposals for the font, to the refurbishment and repairs at Cheyney Court. All, inevitably, costing much money. Our Cathedral Archaeologist has been fully occupied too, painstakingly recording the condition of every single medieval tile on the floor of the retrochoir.



A significant piece of work throughout 2023 has been the Cathedral estate masterplan, which aims to help us decide how we can most effectively utilise our indoor and outdoor spaces for the next ten to twenty years and beyond. Of particular interest is Prior's Hall, and we must find a purposeful and appropriate use for this very important historic building at the very heart of the Cathedral precinct. With our architect, we are thinking radically but realistically, since finances always underpin the final decision.



*Retrochoir tiles*

We noticed the lingering impact of the pandemic on our visitor numbers throughout 2022 and into early 2023, but there was an encouraging sharp increase over the summer which gives hope to returning to business as usual in the future. The income we derive from our visitors purchasing the annual ticket forms a vital part of our income, and we feel it remains extraordinarily good value.

Nevertheless, despite the undoubted challenge of recovery from Covid, we are extremely optimistic about the future for the Cathedral, regardless of whatever is thrown at us. There is an old proverb (forgive the old-fashioned terminology) which says “when Man makes a plan, God laughs”. We have to plan, we want to plan, but are delighted when our plans turn into something completely different and better.

Thank you as ever for your unstinting support of the Cathedral and its work.



*The Prior's Hall*



## Cathedrals Measure 2021

We were relieved and delighted to have reached the conclusion of our epic journey through the new Cathedrals Measure. This is the act of parliament that all English Cathedrals are required to follow and has entailed the modernisation of Cathedral governance.

Recent changes include the Cathedral reporting, not only to the Church Commissioners but to the Charity Commission as well. Chapter has expanded to include more lay canons and all have become trustees. Chapter's role from now on is to concentrate on the

big issues, with the day-to-day running delegated to the Senior Executive Team, who are the residential clergy, the Chief Finance Officer and myself, the Chief Operating Officer. An odd quirk (there always is one in the Church of England) is that the Dean is both the Chief Executive and the Chair of Trustees, so Dean Catherine rightly retains her prominent role in leading Winchester Cathedral. Probably the only difference noticeable to the public is that we are officially a charity and have an official number, 120295, if you're interested.

# HM Queen Elizabeth

Thousands of mourners from all over Hampshire visited Winchester Cathedral in the days following the announcement of the death of Her Majesty the Queen. The great west doors were left open as queues formed for people to sign the books of remembrance and a special service of commemoration was held ahead of the state funeral in Westminster Abbey. The nave was filled again with a congregation watching the funeral on our large screens.

## Service of Commemoration

### A reflection by Bruce Parker

Down through the centuries of more than a thousand years, our bishops, our deans, our clergy, our musicians and our singers have provided regal pomp and circumstance for royal births, christenings, marriages and deaths.

Hardly surprising, then, that nigh on two thousand Hampshire people should come together inside and outside the Cathedral for the service of commemoration.



During the previous week, hundreds more had queued to sign the books of condolence. One senior Hampshire clergyman said he'd come over to Winchester for 'some space'. Providing space is what cathedrals do, particularly in these days of hurry: a chance to ponder, reflect, marvel at the magnificence and majesty of the building and settle other matters into perspective. Solitude is available even when others are around.

By contrast, a nave and aisles packed with folk from every section of society, all wanting to be sharing in a huge cathedral service, joyous or sad.

Our service of commemoration was actually both: sad at the loss of a long-serving, beloved monarch but thankful that we'd been so lucky to live in her reign. Some had dressed in their best, others were come-as-you-are but none of that mattered, we were all in this together. Judges in wigs, youngsters in fleeces. We would sing at the very tops of our voices when the hymns gave us the chance but listen in sad silence to the prayers and the tributes.

In a heartfelt address, our county's Lord Lieutenant, Nigel Atkinson, spoke for all of





*The 1979 Maundy Service with Bishop John Taylor and Dean Michael Stancliffe on the Queen's right*

us as he went through seventy years worth of Her Majesty's working visits to Hampshire. Many of them brought back memories for me, personally, as I'd covered them as a BBC TV journalist.

Before the Maundy Service in 1979, a palace aide told me quietly: "I hope your cathedral clergy have got this service right. HM knows it backwards and if there's a mistake, there'll be a friendly wiggling for your bishop."

As chairman of our windows appeal, I was presented to Her Majesty, our Royal Patron, at the New Forest show. "What do you need all this money for?" she asked. With a spot of quick-thinking, I blurted out: "Well, Ma'am, there's a hole in the Cathedral roof, the windows are falling in and the walls are falling out." In a 'you cannot be serious' look in her eyes, she then burst into laughter.

The Friends of the Cathedral have been honoured with royal patronage since the 1930s. Having Her Majesty as our Royal Patron was not just a matter of a name at the top of a letterhead.

To mark her 90th birthday, Buckingham Palace provided us with funding for the commissioning of *Queen Elizabeth's Winchester Carol*, a piece written by Roddy Williams, the international singer and composer. On the eve of the première at a Christmas concert, the palace asked if there was a recording of it for Her Majesty to hear. Andy Lumsden immediately provided one: royal approval came back and a message of good luck for the concert.

At the commemoration service itself, I'm guessing most of us had popped a handkerchief into the pocket for the inevitable welling up of watery eyes.

All had gone fairly well, until that is ...

... the organists (the simply outstanding Claudia Grinnell and Josh Stephens) pulled out all the stops and with the Kensington Brass Ensemble brandishing their instruments, gave it all the welly they had.

Then, the National Anthem.

Two verses.

God Save our Gracious KING ! Send HIM victorious ! Long may HE reign ! May HE defend our laws !

And as if that wasn't enough, we left to Elgar's *Nimrod* and Jenkins' *Benedictus*.

The tap of tears had been turned on.

Winchester Cathedral had done what we would have expected – a beautiful service superbly planned by the precentor, Canon Andy Trenier, and delivered by Andy Lumsden, the head of music; we had done our duty and paid our tribute.

Indeed, Her Majesty might have been proud of us.

# HM King Charles

On the day before the coronation, a thanksgiving service in the nave featured massed children's choirs, the Spitfire Band, the Royal Corps of Drums and other military musicians. Anyone wishing to watch the coronation ceremony itself on the Cathedral's wide screens was invited to do so and several hundred people took advantage of the offer. The following is an edited version of Canon Tess Kuin Lawton's address at Evensong on the day following the coronation.

## Coronation Evensong

"As Canon Missioner, you might not be surprised to know that I've spent the past few days noticing how effectively the mysteries of the coronation

service were translated and explained to us, the public. Here was a two-hour church service, full of ritual and symbolism at the heart of a long Bank Holiday celebration. The royal family understood the need to translate ancient into modern and they did a very good job of it, taking the tube to the 'Dog and Duck' pub and popping in on the happy campers in The Mall.

My question, though, is, 'Do we really need to explain the beauty of holiness before it can be believed?' After all, the anointing of the King, which took place behind screens, was understood instinctively through the theatre and the music which accompanied the moment: never have a simple linen shirt, and the singing of Zadok the Priest been so eloquent.



Perhaps we need no words when continuity and historicity are this visual, this visceral. As the images of the King in the ancient coronation chair, holding sceptres and wearing the crown, were beamed across the world, here was an instantly instagrammable mediaeval portrait. No explanation required. It tapped deep into a collective historical memory.

The power of an event like the coronation is the way in which it gathers together the past and present, whilst also speaking directly into the future. All in a building as old as Westminster Abbey: indeed, as old as the one we are sitting in here today in Winchester.

The King was also doing a new thing. His invited guests included those who serve their communities: they were to return home on buses and trains after their London adventure to continue in service for the love of their neighbours.

We noticed that, after carrying Augustine's ancient gospels into the congregation, to recite the powerful words of Jesus about his kingdom for the poor and the sick, the Gospel acclamation came from a choir who danced as well as sang their joy.



*Coronation thanksgiving service*

Seamlessly, the regalia was proffered by members of each of our faith communities, and we listened in wonder as the Holy Spirit was invoked, solemnly, in Welsh, English, Scots, Gaelic and Irish Gaelic.

I was also struck by a future king, who swore allegiance of life and limb, and then, unaffectedly, kissed his emotional father.

Perhaps it was in these moments that Christian hope for the future was articulated? Certainly, the imagery of the day was of a King who recognises that for the people of these British Isles, Jesus' example of service is a pattern of life for each one of us, as much as it is for King Charles.

How best, then, do we interpret the Gospel afresh for a new generation? How can we make sense of ancient ritual in a modern world, a world that is both suspicious of, and apathetic about, religion?

It seems that St Francis may have had the right idea when he urged us to preach the Gospel every day but only use words when necessary.

The next generation do not need us to explain, to commentate on, or to translate Christianity because 'actions speak louder than words'. We demonstrate the hope that is in us, through the life we lead, and the way we treat everyone, as if they were Christ himself.

Christ who came not to be served but to serve.

Our faith in God is never more apparent than when we love and care for one another. This is how the coronation Gospel is fulfilled.

This is how we make sense of the ancient and mysterious in the present world.

This is how we build a new heaven and a new earth. Amen."

A photograph of three people standing in the aisle of a large cathedral. On the left is a woman with dark hair wearing a black dress with white polka dots. In the center is a man with glasses wearing a light blue button-down shirt and dark trousers. On the right is a younger man with short brown hair wearing a light blue button-down shirt and dark trousers. They are all smiling at the camera. The background shows the high, vaulted ceiling and stone walls of the cathedral, with light streaming in from windows in the distance.

# Cathedral Music

With an ever-expanding Choral Foundation, it's hardly surprising that every year seems busier than the last. Extra services marking the death of Queen Elizabeth and the subsequent coronation of King Charles, together with the Southern Cathedrals Festival in July, have made the past year both memorable and inspiring.

Added to that was the 'organathon' when Winchester Cathedral's three organists, Andy Lumsden, Claudia Grinnell and Josh Stephens were joined by special guest organists to perform in a 24-hour organ marathon, raising vital funds for the organ appeal.

## The Choral Foundation

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### Andy Lumsden, Director of Music

The Choral Foundation's year included two important events. The county's service of thanksgiving for the coronation blended the old and the new. Winchester Cathedral has a long association with coronations and some of the music and prayers came from

the last coronation here, nearly a thousand years ago. We also welcomed many young people to the service, including our own Junior Choir (joined by singers from schools around Hampshire) and the 14th Eastleigh Scout and Guide band, otherwise known as the Spitfires. Co-ordinated by Canon Andy, this mix of traditions made for a very moving and successful event. On coronation day itself, the Boy Choristers and Lay Clerks gave the world première of a setting of





the evening canticles, commissioned by a generous member of the congregation, by the Australian composer Joe Twist, who was present at the service.

In July, we were busy preparing for the Southern Cathedrals Festival, this year in Chichester. With the loss of a residentiary SCF in 2020 (which was due to be here in

Winchester), the usual three-year cycle slipped back a year. The silver lining was that we could mark the 400th anniversary of the death of Thomas Weelkes, a former organist of Chichester, in his own cathedral. Weelkes was quite a character, with some of his antics causing him to be sacked but then re-instated. Other antics are not publishable!

He composed a wealth of church music, much of which is still used today. It is also the 400th anniversary of the death of, perhaps, England's greatest Tudor composer, William Byrd. Byrd's staunch Catholicism led him into trouble with the authorities and, whilst he wrote a lot of music for the Anglican Church, he continued to write mass settings which were only ever performed in secret. So, a festival and a veritable feast.

## Girls' Choir

### Claudia Grinnell, Sub-Organist and conductor of the Girls' Choir

At the end of a very busy year for the Girls' Choir, there is a lot to look back on with a smile. The girls have been suspended on harnesses in mid-air as we started the year with a team-building day; sung two joint Evensongs with their counterparts

at Guildford Cathedral; taken part in radio interviews and filming for an upcoming documentary; terrorised the open-air ice rink at West Quay; sung in workshops with Emily Dickens (a founding member of the choir) and Professor Laurie Stras, and alongside world-renowned tenor Sir James Gilchrist; spent the morning pottery painting; and joined forces with the rest of the Choral Foundation on numerous occasions, not least in commemoration of Her late Majesty the Queen and in celebration of the coronation of the new King.

There was still more to come at the Southern Cathedrals Festival and end-of-term festivities. And all this alongside their regular pattern of rehearsals and services, and generally being a teenager.

Big changes at Winchester College this year saw one of our senior choristers join their first intake of girls and the return of Sarah Baldock to Winchester as the College's new Director of Music, having founded the Cathedral's Girls' Choir 25 years ago.





### *Girls' Choir*

Keen to forge a strong College relationship, we have collaborated on a number of services and are looking forward to a joint performance of Handel's *Messiah* in January 2024. It will also be wonderful to have her nearby when we celebrate the 25th anniversary of the Girls' Choir's next year, which we hope to do in suitable style.

Thanks to the ongoing generosity of the Friends, we have not only been able to increase the girls' bursaries for their instrumental lessons by over 80%, but we have also expanded the age range of the choir, welcoming choristers from Year 7 and offering the option to remain in the choir for an extra year in Year 13. This change has been met with great enthusiasm at both ends of the scale and we had lots of applicants for the next academic year's chorisherships. We are very much looking forward to being joined by Cameron, Élise, Eliza and Imogen in September, as well as to our bonus year with Lauren.

In all the time I spend with the girls, I am struck by how close they are as a group.

You probably saw this in their support of each other at the recent summer concert, but we also see it in the stream of homemade choir birthday cards, the general merriment of the Christmas ice skating trip (which was the loudest train journey of my life) and the scrapbooks filled with choir memories which will be presented to each graduating chorister at the end of this term amidst tears and endless giggling. Those who are leaving us, Amelia and Katie, will be sorely missed, but are leaving having been a part of a group which is about so much more than just the music.

We cannot thank the Friends enough for their support which enables our girls to live the truly unique and extraordinary experience of being a chorister.

The joint performance of Handel's *Messiah* by Winchester College and the Girl Choristers will be in the Cathedral on Saturday, January 20th, with tickets available from the box office.

## Voluntary Choirs

### Josh Stephens, Sub-Organist

It's been a spectacular first year in post as sub-organist at Winchester Cathedral. Working and performing with our Cathedral choirs each day is an immense joy and privilege and I am thankful to work with such fantastic colleagues and contribute towards our welcoming community. As summer approached, I was already looking forward to September.

Across all our voluntary choirs, we can evidence tremendous development and growth. The Cathedral Chamber Choir has almost doubled the amount of services and performances it sings, broadening its repertoire to match. Liturgically, the Chamber Choir has explored late works by Howells and Leighton and celebrated the 400th anniversary of Byrd and Weelkes.

Alongside regular Evensong, service highlights include our regular Palm Sunday Sequence and Holy Week Tenebrae, as well as singing at the annual 'Baby Loss Awareness' service, further supporting our growing community. External to our liturgical routine, the Chamber Choir has performed concerts here at the Cathedral and at St Peter's Church, Ropley, and sung Evensong at St Cross, Winchester and Guildford Cathedral.

The Cathedral Nave Choir continues to blossom and grow, welcoming more members each term who enjoy singing in our wonderful building. This non-auditioned choir sings an Evensong each term, and this year's highlight was singing at the Royal School of Church Music national celebration held here at Winchester Cathedral last October. This service celebrated the life and memory of the late Queen, including *In Our Service* by Thomas Hewitt-Jones, specially commissioned to celebrate her platinum jubilee.

### Junior Choir

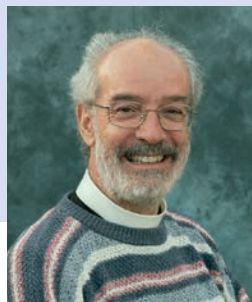
Chris Burton,  
Choir Director  
(Access and  
Engagement)

Members of the Junior Choir have worked extremely hard this year broadening their repertoire and working on tone production. They held an open rehearsal for parents, sang as part of a massed choir for the coronation service, provided music for evening worship and performed their own concert in the Cathedral at the end of term in July.



# My Week by the Cathedral Chaplain

Canon Gary Philbrick juggles two jobs, Cathedral Chaplain and Assistant Archdeacon, giving him a unique role in both the Winchester Diocese and the Cathedral. We asked Gary to catalogue the events of a single week in July.



From Mondays to Thursdays, I focus mainly on my role as Assistant Archdeacon, working with the bishop's staff team and across the diocese, supporting the archdeacons of Winchester and Bournemouth, and working with parishes and clergy in a variety of ways; and from Fridays to Sundays, I am mainly based in and around the Cathedral, as the Cathedral Chaplain, with a ministry that is mainly pastoral and liturgical. So, no two weeks are ever the same, but ...

**Monday** – A newly-ordained curate, Jo Criscenti, arrives on placement. I arrange a schedule for her first week, go to Morning Prayer, and then meet her to plan the week. Then one of the few gaps in the week to catch up with e-mails, and work on projects, before chairing a shortlisting meeting for a parish post, catching up with the archdeacons, and attending Evensong; humbling conversation with two members of the congregation going through a difficult time; and having supper at the Deanery with the Abbot and Brothers of Fleury.

**Tuesday** – In the swimming pool just after 6.30am and then an all-day meeting of the bishop's staff team, reviewing the past and

looking towards the arrival

of the new Bishop of Winchester. Prepare the intercessions list for the coming week – a weekly task: Cathedral prayer pattern, the sick, those who have died, events in the diocese, etc. This is used each day at Evensong, and feeds into *Community News*. Licensing of a parish priest in the evening.

**Wednesday** – Clergy breakfast briefing in the diocese, hosted by the archdeacons. An information-sharing event for the diocesan clergy, with bacon baps and worship. Christchurch Deanery Chapter of Clergy 'away-day', looking at preaching. Lead choral Evensong, catch up with e-mails.

**Thursday** – New Bishop of Winchester announced, Philip Mounstephen, currently of Truro; breakfast with him, his wife, Ruth, and the bishop's staff team. Chair interviews for a parish post in the New Forest – great appointment. Licensing of three clergy in the bishop's chapel at Wolvesey – very joyful; a meeting with the bishop and others about the future ministry of a parish; Evensong attended by the new bishop; meeting with a parish about finances.



Friday – Write sermon; lead Morning Prayer; meet with the curate to see how her week is going; meeting in the Cathedral office about the induction of new voluntary chaplains (whom I look after); two home communions; some e-mail and planning time, lead Evensong.

Saturday – Morning Prayer and Communion, leisurely breakfast, working on Cathedral Pastoral Care Group organisation and training, catching up with the endless heap of e-mails, blessing pilgrims *en route* to Canterbury or walking the Camino Ingles. Lead Evensong.

Sunday – Unusually and delightfully, 'Praying away!' at Chandlers Ford, in vacancy,

leading the 8am and 10am services. Good opportunity to make links between Cathedral and the wider diocese. Back in time for a short memorial service for a family whose father died earlier in the year, and his wishes were not to have a funeral service. Family bereft. We're not having a service, simply the opportunity to light a candle and remember him. Then Evensong in the Cathedral.

A full and fascinating week – like every week!

(The observant among you will have noticed the absence of a day off – I find I can't fit one in weekly, so take two nights off a fortnight, which enables me to go away for a day to see family, visit friends, do nothing ...)

## Royal Tea for Two

The Cathedral Music Foundation was doubly honoured with invitations to the royal garden parties at Buckingham Palace in May. Both the precentor, Canon Andy Trenier, and the succentor, Lucy Hole, attended the summer parties, hosted by HM the King and other members of the royal family in the palace grounds.

Canon Andy was accompanied by his wife, Emma, and Lucy by her mother, Wendy.



Garden Parties are intended to honour people from all walks of life, all of whom have made a positive impact in their community.

After his visit to Buckingham Palace, Canon Andy commented: "It was a privilege

to be able to attend one of two coronation garden parties at Buckingham Palace and a particular treat that it happened just a few days before the coronation itself. This Cathedral has laid on some of the largest events and services connected with the royal family over the last year and that has taken a large army of volunteers and staff to achieve. It was excellent, then, that the new succentor, Lucy Hole, was also able to attend the second garden party in the days following the coronation."



# Seven Winchester Bishops over Seventy Years

With a new diocesan bishop this year, Bruce Parker reflects on his own close connections with previous Bishops of Winchester, professional and personal, stretching back nearly seventy years to 1955.

## Alwyn Williams

ATP Williams was already a distinguished cleric when he was appointed (or translated, to be absolutely correct) to Winchester in 1952. He'd been a much-loved and respected headmaster of Winchester College and Bishop of Durham, too. It was this revered figure who confirmed me in 1955, aged fourteen, in our school chapel at Elizabeth College in Guernsey.

Before my confirmation, I'd looked him up in *Who's Who* and discovered just how distinguished he was, academically and otherwise. However, I remember this great man for something far more mundane and personal. When my 'confirmation card' details were handed to Bishop Williams he noticed we shared the same birthday, July 20th: for the five years that he remained Winchester's bishop, he and this (then) teenager exchanged birthday cards every July.

## Falkner Allison

Although ATP's successor, Falkner Allison, was bishop for fifteen years, I met him just the once, in Guernsey when, as 'College Visitor', he opened and named a new wing at Elizabeth College, the 'Winchester Building'. By that time, I had been to university and returned to my old school as an English master. I had lunch with Bishop Allison –

genial, very interested in education and delighted that one of his great loves, sailing, was firmly on our school syllabus.

Bishops of Winchester have been 'The Visitor' to Elizabeth College for nearly two hundred years and the strong connections go back to Bishop Morley (1598-1684) who established scholarships for Guernsey boys to go to Oxford.

## John Taylor

I first came across John Taylor when he published *'Enough is Enough'*, a thought-provoking book on how we overindulge ourselves, a book which would have quite some resonance today. I went to interview him at Wolvesey for *South Today*, the BBC programme I presented for many years. When I arrived, he apologised for living in 'a palace' and was quick to point out that he and his wife only occupied a few (cold) rooms at each end of the building. He was a charmingly modest man. The pectoral cross he wore, he told me with a smile, had cost him 60p in London's Carnaby Street and his bishop's crook was a real old wooden shepherd's crook from Wales.

A letter came after that first interview, thanking me for conducting it in a 'helpful

way'. He was truly a one-off bishop and something of a literary and arts giant, too.

### Colin James

When I started with the BBC's South and West region in Bristol in 1967, the affable and much-liked religious affairs producer there was one Colin James. I was the youngish cub reporter, finding his feet in the big, wide world of television after the fairly sheltered life of a teacher/housemaster in my old school. I'd had a quasi-church upbringing: our school chapel doubled up as a leading parish church in St Peter Port with services, for me as a choirboy, every morning in term time and two every Sunday throughout the year. It meant Colin and I were likely to get on well together and we did. We both moved on from Bristol but soon met up again – he'd become the first Bishop of Basingstoke and I was posted to BBC Southampton. After a further stint as Bishop of Wakefield, Colin became John Taylor's successor as Bishop of Winchester. I did a number of filmed interviews with Bishop Colin and we worked closely together, for example, preparing for the Clapham rail disaster memorial service for which I was the BBC 1 commentator (holed up in the Epiphany Chapel with headphones and microphone).

### Michael Scott-Joynt

Then came Michael Scott-Joynt whom I was sent to interview on his appointment. For me, this was a 'policemen getting younger' moment when I read on the press blurb that this new bishop was actually two years younger than I was. What's more, he'd been a pupil at Bradfield College in Berkshire: just two years after he'd left Bradfield, I did my postgraduate teacher training there. In other words, I was just two years away from his being one of my sixth form English pupils.

I got to know Michael well, a splendid holder of the office and supported so



*Bruce Parker with Bishop Scott-Joynt in Guernsey*

superbly by his wife, Lou. He and I would often travel home together on the train from Westminster to Winchester: he was a member of the House of Lords and I was a lobby journalist, a member of the House of Commons Press Gallery. As it happened, our paths often crossed, too, on air-hops to the Channel Islands – he, of course, was the islands' bishop at that time and I was busy running my old school's charitable foundation with frequent visits to Guernsey.

### Tim Dakin

I was appalled that the centuries-old connection between the Channel Islands and Winchester was broken during Tim's time as bishop. I had many discussions about the dreadful problems that had arisen, as I was well-acquainted with some of the senior characters involved in the islands. Alas, nothing I said was likely to influence the outcome and it didn't – the islands moved from Winchester to Salisbury. It shouldn't have happened but, as they say, we are where we are.

Welcome, now, though, to our new bishop,  
**The Right Rev Philip Mounstephen.**

# The Rt Rev Philip Mounstephen, Bishop of Winchester, writes ...



Dear Friends of Winchester Cathedral,

It's a real joy and pleasure to write to you and to say how much I look forward to meeting you and working with you in the years to come.

My wonderful day of introduction to the Diocese, on July 6th, culminated with Evensong (perhaps the most wonderfully, distinctively Anglican service) in the Cathedral. It was most beautifully and prayerfully sung, and we followed it with a very happy drinks reception in the south aisle.

To me, those two express something vital: the Cathedral as a place of wonderful worship and of warm community. And how much we need both – and what a gift those two are to the wider world too: a world which often knows little of either.

Look around in the Cathedral and there's so much else to see. As Ruth and I walked from the quire into the aisle with Dean Catherine, we passed the modest memorial to one of my great predecessors, Lancelot Andrewes. It was Bishop Andrewes, of course, who oversaw the translation and compilation of the Authorised Version of the Bible – a work which did so much to make God's Word available to a whole people and which, in the process, shaped a whole culture and way of thinking and seeing the world.

Look up, around the quire, and you can see the coffins of the ancient Kings of Wessex. Not for us, just post-Conquest monarchs!

It reminds me just how profoundly the Kingdom of Wessex, with Winchester as its capital, shaped what came to be Christian England, promoting Christian mission and learning and shaping the very relationship between Church and State: not for nothing does the Bishop of Winchester have a seat by right in the House of Lords.

And of course, not far away, you find the grave of Jane Austen whom I don't hesitate to describe as England's finest novelist (English graduate of Southampton University as I am), and indeed whose writings I would say are far more Christian than many would credit.

Those are just three examples of the way Winchester Cathedral speaks of a profoundly, spiritually-rich heritage – as indeed does the Diocese of Winchester more broadly.

These are rich and deep wells to draw from. But they are not just wells, they are signposts too: signposts which point us not just back into the past, but forward into the future. They call us, indeed, to the serious but hopeful and joyful business of 'building Jerusalem in England's green and pleasant land'.

I so look forward to joining you in that wonderful work.

+ Bishop Philip



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# Cathedral Curator's Five Key Lessons

The past twelve months have been eye-opening for the Learning and Heritage Department, writes Ellie Swire, the Cathedral's Curator and Librarian.



Inevitably, there will be much I will miss in writing this, but in my attempt to distil down the full breadth of what I have done, from carrying the Winchester Bible to attending a conference on mould (far more interesting than you would think), I have pulled together five key lessons, picked up along the way.

1. The first lesson is to **expect the unexpected** – in the past year, I have been struck time and time again by things I could never have anticipated, and met people who have helped me to see a situation in a completely new light. I have loved the occasions in which I have felt my perspective shift or learned something I didn't know about the Cathedral and its history.



*Morley Library*

My job is always full of surprises. I would never have imagined myself, for example, going up in a cherry-picker to dust the mortuary chests last summer – as someone who, as I discovered, suffers from mild vertigo, my main challenge was to keep breathing and not look down, trying to concentrate on cleaning the surface of the chests. Then there are the weird and wonderful queries and questions which land in my inbox: do I know anything about x or y, or do I have any relics of St. Swithun for sale? (no).

2. The second lesson is to **always seek advice from experts** – I am very fortunate in my role to be able to benefit from the knowledge and expertise of highly-specialised conservators and academics, who help to treat, conserve, interpret and identify the objects in the Cathedral's collections.

I have often been struck by the detail and skill with which conservators and researchers can make sense of what is in front of them, ranging from a study of the 16th-century books in the Morley Library; the ongoing research for the mortuary chest project and the recent symposium for the conservation of the retrochoir tiles,

which brought together archaeologists, conservators and cathedral delegates to explore long-term solutions for the preservation of the tile pavement.

3. The third lesson is that **you can't do everything all at once** – the Cathedral is a big and complex space to conserve, and its historic library and object collections are no less so. It can be hard to know that, with the best will in the world, it isn't possible to address everything straight away. Developing solutions to protect objects, improve storage and restore damage takes time and, therefore, being able to agree priorities for conservation with other members of staff is key. I have learned to focus on doing what I can and seeking advice on interim solutions for what I can't, but of course, this is always work-in-progress.

4. The fourth lesson, **you can't achieve anything without the support of others**, is perhaps the most important lesson I have discovered – I am very fortunate in my role to work daily with such a wide range of staff, volunteers and contractors, who all share a love for, and commitment to, the Cathedral. I have been blown away by the generosity of everyone I have worked alongside, kindly sharing their time, energy and advice with me. I have far more names than I have space



*Mortuary Chest*

to thank here and I hope you will all know how appreciative I am. I do want to give a special mention, however, to our Learning and Heritage Officer, Aisha, who in the past year has been such a huge source of support, especially in the work towards the Cathedral's salvage plan. Together, we have crawled through many a dusty rack and cupboard to update records, and recently, Aisha was there to help me at the coronation service of thanksgiving when we carried one of the volumes of the Winchester Bible. She coped very well with my last-minute panic about whether I would be strong enough to lift it. I am so grateful to Aisha for all she does behind the scenes.

5. My fifth and final lesson is a very simple, but a significant one, which is: **always carry a microfibre duster and a torch with you**, as you never know when you will need them and it is very frustrating to be caught without. Something I hope will be of great use in the year ahead ...



# Friends Visit Durham Workshop

One of the highlights of the year was a visit to Durham by a group of Friends to see how our Cathedral's organ was being restored at the famous Harrison & Harrison organ builders. The company has been servicing the organ for nearly ninety years. Julie Adams organised and led the exciting trip north.



This was an opportunity of a lifetime, a chance to find out more about the way an organ is constructed and to see skilled craftsmen at work. And so it was that just before we set off, Dean Catherine came aboard our coach along with Bruce Parker and Lucy Hutchin, to wish us Godspeed, as forty-six Friends set off on the 300 mile journey north to stay at The Hall Garth Hotel and Country Club, set in wonderfully green countryside twenty miles south of Durham.



The anticipation and excitement was palpable at breakfast time on the day of our visit. Lucy had travelled up on the train to join us, and three more Friends had made their way directly to the workshop. We were warmly greeted by Andrew Reid, the former Managing Director of Harrison & Harrison and Owen Woods, the project manager, who were both to be our guides. We were advised that Owen's tour would be the more technical and Andrew's the more musical. (In truth they were both practising organists and knew all that needs to be known about building organs.)

In every area of the workshop, individual craftsmen, both apprentices and more experienced employees, were invited to explain their role and their contribution to the project. We were shown how pipes were fashioned from metal, an alloy of tin and lead, and carefully soldered to make them airtight. We were shown how a wooden pipe is constructed, carefully cut to a set length, and how the shape of the hole is adjusted to change the tone of the pipe. We saw air



reservoirs being made from wood and sealed with sheepskin. We were amazed at the size of the ducting being produced, but had we thought about it, the console of our organ is a long way away from the majority of the pipes, so it should have been no surprise. We had a good close-up view of our console, standing by the side of the workshop, yet to be worked on. We were allowed in the storeroom where many of our pipes were sitting, to look but not to touch. Questions were encouraged all along the way; one aspect of our organ restoration was to create a new swell box, so I asked about this, and its action was explained.

Perhaps the most important aspect of getting the organ ready for use is the process of “voicing”. A small room had been set aside for this, a highly skilled task, whereby the pipes are matched against an existing “organ”. Final voicing can only be done on site once an organ is reconstructed. For over two hours we had been on our feet, looking and listening, but we had all been so absorbed by what we saw that no-one noticed any tired muscles or aching feet. What stood out was the accuracy and dedication of these craftsmen, who took such pride in their work. There is no doubt that when we finally hear our great organ again in the autumn, we will marvel at the complexity of such a



*Owen Woods, project manager*

magnificent instrument, and remember with gratitude that we took up the opportunity to respond to the invitation to visit Harrison & Harrison.

Just to add that we were away for three nights, and managed to fit in visits to three great cathedrals, Durham, Peterborough (en route north) and Southwell (en route south), where we enjoyed guided tours. We also visited the tiny Saxon church at Escomb founded in the late 7th century, which gave us an idea of how the original church in Winchester, founded by King Cenwalh in c. AD 650 might have looked. In contrast, we had a short river cruise in Durham accompanied by a witty live commentary from our captain, and also spent a leisurely afternoon at Beamish Open Air Museum. We so enjoyed our time together and made new friends within the Friends.



# Organ Stops and Starts

The substantial restoration of the organ began with an extremely complicated scaffolding system in and around the north transept. It has remained in place to facilitate the reassembly of the organ.



While most of the six thousand pipes were transported for cleaning and repair to the organ builders, Harrison & Harrison in Durham, the larger pipes have been treated on site.

At the end of March, the Harrison & Harrison team returned to Durham.

The overhaul of the organ isn't just about the pipes. The electrics, soundboards, action, manuals, indeed every aspect of the great instrument are part of the overhaul.

We looked forward to all of it returning to the Cathedral, in fit and proper shape, during August, ready for the period of voicing which was to be completed by the end of October. We have been warned by our organists that the necessary tuning and voicing will not be the most melodious sounds ever to have been heard in the Cathedral.

In the end, however, we are well-assured that it will all have been worth the considerable upheaval. While grateful that our own and visiting organists have 'made do' with a replacement organ for most of the year, we have absolutely no doubt that there's nothing like the real thing: our superb, grand and historic Willis organ.



## Organ Appeal Update

Appeal Target: £1.1m

Funds raised (August 2023): £1.08m

Contribution from Friends: £415,000

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# Grants and Gowns



A thousand chairs funded by the Friends arrived in the nave in October and have been used in all the major services throughout the year.

The chairs were much welcomed by Custos, Daren Gibb (*pictured left*), who described them as 'fantastic': "The design of the chair has already been rigorously tested by the whole team and we like them enormously. They are quicker to put out, saving both time and energy. They are light, stack easily, and a great number can be moved easily, even by a single virger. Comfortable to sit on, they look amazing in the nave with their etched numbering system."

The Friends funded a symposium to discuss proposals to conserve the remarkable medieval 'pavement' of tiles in the retrochoir.

The Trustees also agreed to fund a cherry picker, replacing the worn-out vehicle bought nearly twenty years ago by the Friends.

We were also happy to facilitate a generous grant from The Worshipful Company of Broderers to provide a completely new set of gowns for incoming virgers and a replacement garment for the Head Virger, Daren Gibb. This replaces a gown made in the coronation year of 1953.



*From left to right: Ian James, Kat Thomas, Daren Gibb, Dickon Kelly, Tom Jenkinson, Ann Harris*





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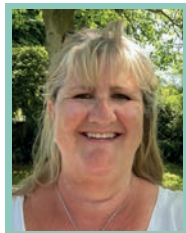
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# Window on a Diocesan Dispute

It may not quite match the Elgin Marbles dispute between Britain and Greece but, as Bruce Parker has discovered, there are still rumblings about how and why, nearly a hundred years ago, some of Salisbury Cathedral's priceless 13th century glass found a place in some of Winchester Cathedral's hallowed areas.

The mediaeval Salisbury glass, now the oldest glass in Winchester Cathedral, remains today within the very fabric of our building, never (one assumes) to be returned to our friendly rival in Wiltshire. What's more, some of it occupies a position in one of the most revered Cathedral spaces, the charmingly-named Guardian Angels' Chapel.

There was no song and dance when the glass was installed, confirmed by *The Winchester Cathedral Record's* downbeat account of it in 1938: "Dr Stanley Baker has been working throughout the year on completing the

beautiful mediaeval glass which he has presented to the Cathedral. The insertion of the glass is under the direction of Mr TD Atkinson and its dedication at Evensong on Whit Monday will mark a benefaction of outstanding generosity to our great church."

The whole story was laid bare in the late 1930s when the Rev Dr Stanley Baker, a Salisbury Cathedral vicar choral, gave a lecture to our own Cathedral Friends in Winchester on St Swithun's Day in 1937.

In the course of his lecture, he tried to answer the big question of why on earth a Salisbury canon offered his own cathedral's glass to Winchester and, more to the point, why did Winchester even accept it?

Dr Baker told the Winchester Friends' lecture that when Salisbury Cathedral was completed in 1258, "its windows were filled with stained glass, mostly the grisaille type – a dark greyish colour arranged in geometrical patterns. In the 1789 restoration works, supervised by their cathedral architect, James Wyatt, most of the glass was broken up and thrown into the 'Town Ditch', to be replaced with much lighter clear glass which was in vogue at the time."



In 1924, Salisbury's famous Jesse Window was moved from its place at the west end of the cathedral and returned to its original position in the south aisle with a service of dedication. It was during the service that Canon Baker wondered why no one had ever thought of searching for the lost grisaille glass.

The Dean gave Baker his blessing for the setting up of a comprehensive search for the discarded glass and there followed what can only be described as a remarkable investigative operation, involving mechanical diggers which excavated several sites in and around the Salisbury Cathedral estate. A campaign was launched in *The Times* and a protracted correspondence was conducted in its letters column.

## SALISBURY GLASS FOR WINCHESTER

### DR. BAKER'S EXPLANATION OF HIS GIFT

FROM OUR CORRESPONDENT

SALISBURY, Nov. 17

The gift by the Rev. Dr. Stanley Baker, of Salisbury, of ancient glass—said to be Salisbury Cathedral glass—to Winchester Cathedral has aroused controversy in the Salisbury Diocese. Dr. Baker has been asked why he did not accept the offer of the Dean and Chapter of Salisbury to put the glass into the Cathedral Library window.

Dr. Baker said:—"I entirely agree that the thirteenth-century glass belongs absolutely to Salisbury Cathedral; not, that is, to those who happen to bear rule in it at any particular time, so that they may accept or refuse it as

After seven years of intense effort, however, absolutely nothing was found. Baker persevered, though, and finally he was miraculously rewarded when pockets of mediaeval glass began to be discovered in various rubbish heaps, not only in Salisbury but elsewhere in Britain.

Dr Baker immediately set about re-making 'leaded' windows, using the rediscovered fragments of the 13th century glass. *The Salisbury Journal* reported Dr Baker's account of what happened next:

"I began the task of 'leading up' the 13th century Salisbury glass in April, 1935, and took as my model the beautiful grisaille window over the south-west door of Salisbury Cathedral. When I had completed all the important parts, I asked the Dean and Chapter to come and inspect my work and tell me how they would wish me to complete it. They asked the keeper of the ceramics in the Victoria and Albert Museum for his advice. He said it was genuine 13th century glass and, in all probability, an original part of the cathedral and should be preserved. He, however, expressed a doubt as to whether it would look well in any conspicuous part of the cathedral. He suggested that 'samples' should be placed in the windows of the 15th century library. The Dean and Chapter, therefore, sent me an official letter saying that they did not, in consequence of this report, see their way to placing the glass in any of the vacant windows of the cathedral but expressed their willingness to accept 'samples' to be placed in the cathedral library."

Baker was appalled at the Dean and Chapter's attitude. He considered, but rejected, selling the glass to willing buyers in New York but this was his riposte to Dean and Chapter:

"What has once formed a part of a consecrated building must always remain so. I could not offer it to any of the parish churches in Salisbury, for they are all of the 15th century, so 13th century glass would look an anachronism and incongruous: a substance which is, quite possibly, scarcer than diamonds is only in place, high up in a cathedral window. I, therefore, packed up a panel, and took it to Winchester and, through their Dean, offered it to Winchester.

He telephoned to the Cathedral architect, who came at once, and the matter was settled, there and then. In the course of



a few days, the panels which I had made, sixteen in number, were in the windows of the 13th century retrochoir, and now the sun shines through this Salisbury glass upon the tombs of two of the founders of colleges of my own university, William of Waynflete and Richard Fox."

That, of course, was not the end of the matter. Baker was soon challenged by senior clergy of the Salisbury Diocese. Why hadn't he accepted the offer by the Dean of Salisbury to put the glass into the Cathedral Library window?

Dr Baker's reply was reported in *The Times* in November, 1937: "Am I to blame for this glass going to Winchester? Since Salisbury Cathedral seemed to be inexorably closed, what was I to do? There was a real likelihood that when I and those nearest to me had fulfilled our days, it would again be thrown away and, this time, perhaps, be lost irretrievably. The one consideration which overrode all others was that it should at least be placed somewhere where it would be in safety. That is the reason why I gave all that I had set up to Winchester, both as the mother church of Wessex and as the nearest cathedral to Salisbury."

The final conciliatory word in this sad saga must be from the current head of Salisbury's glazing team, Sam Kelly:

'It is always interesting to find out what has happened to the ancient glass from Salisbury, removed in the so-called re-ordering at the end of the 18th century: it pops up all over the place even in America. So, it is gratifying that a large quantity found its way into the care of Winchester Cathedral but a little galling that this was allowed to happen by disinterested parties at Salisbury in the 1930s, doubly so for poor old Canon Baker who put in so much of his personal time and effort into retrieving glass that had been carelessly removed and discarded in the 1790s.'

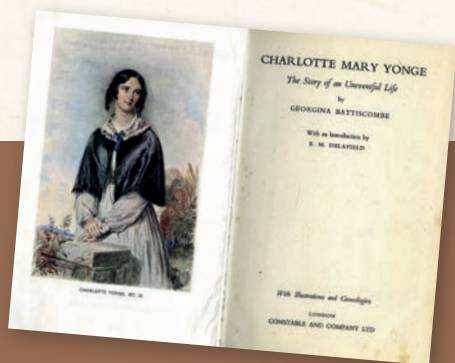




# Charlotte Yonge – a Revival on her 200th Anniversary

Charlotte Mary Yonge (1823-1901) was a Victorian best-selling author. Yet for much of the twentieth century she was seldom read and her books were – and sometimes still are – consigned to a dusty Victorian attic of the mind.

As Alys Blakeway writes, she is now enjoying something of a revival.



CMY began writing stories for others to read in 1838, and went on writing fiction and non-fiction until the year of her death. She can be read, therefore, as a mirror of the Victorian age. But above all, we're now enjoying her novels as 'good reads', with lifelike and likeable characters, believable, unstilted dialogue and moments of high drama.

So what shaped this chronicler of the Victorian years? She was born on 11 August 1823 in Otterbourne, a few miles from Winchester, where she lived until her death in 1901. She never married and she didn't need to earn her living. Her father had an independent income and the family lived in Otterbourne on a small estate which belonged to CMY's maternal grandmother. From her parents, Fanny and William Yonge, and from her parish priest, John Keble, vicar of Hursley and Otterbourne and one of the founders of the Oxford Movement,

forerunner of today's High Church, she drew her deep Christian faith, sense of duty and obligation to serve her fellow men, women and children.

But perhaps even deeper than that was CMY's compulsion to write. "I *must* have written", she said to a friend who asked her what she would have done if her parents had forbidden her to publish. As a solitary child, CMY began her story-telling habit early, at the age of about five. She wrote "my great world was ... out of doors with an imaginary family of ten boys and eleven girls who lived in an arbour". These imaginary children were the precursors of the brothers and sisters who feature in her family sagas.

This combination of Christian faith and literary talent meant that she excelled in "making goodness attractive". Her good characters aren't perfect; they have to struggle to overcome their faults. Their



development over time is also convincingly realistic, and this was what drew praise from her contemporaries. who compared her favourably to Zola, Balzac and Flaubert.

But what's most important is the modern reader's question – "Where do I start?" If you like romances you could start with her most successful book, *The Heir of Redclyffe*, a story which combines Gothic elements – a deadly feud, a ruined castle and wild mountain scenery – with "a tale of love, repentance and redemption." Or if you like family sagas you could try *The Daisy Chain*, the story of a motherless family of eleven children, the Mays, and their adjustment and development through life without a mother. It's sequel, *The Trial*, is a detective story which also shows us what happened to the Mays. Also enjoyable, and much shorter, are her children's books. There is the harum-scarum *Countess Kate*



A sculpture of Charlotte Yonge opposite Eastleigh Station. It's been designed so people can sit on the bench alongside her.

who has to adjust to life as the heiress of an earldom, and the exciting adventures of *The Little Duke*, the young Richard, Duke of Normandy, and his escape from imprisonment in the French king's castle.

As well as spreading the word about CMY's novels, the Charlotte M Yonge Fellowship has been busy celebrating her bicentenary.

On August 11th, CMY's birthday, a commemorative Evensong in the Cathedral included a hymn by CMY sung to a new setting commissioned by one of our fellowship members, Ruth Carlyle, and written by David Barton.

A memorial to CMY is in the Lady Chapel in the form of a reredos.

On September 27th, Alys Blakeway will be giving a talk to the Friends entitled "Charlotte M Yonge as a Christian novelist".

# Director's Report

The Friends' Director, Lucy Hutchin, reports on a year of varied and popular talks.



This last year has been one where the world and the Friends of Winchester Cathedral have really returned to normal after the disruption of the Covid pandemic but not without some adaptations learnt during the lockdown times.

All of our many talks were held both in person and online. Those in the Paul Woodhouse Suite were streamed on Zoom with the help of Nick Braddock and David Rees. For talks in the Cathedral, we have used the audio-visual system, originally bought by the Friends at the start of lockdown, to stream via the Cathedral's own equipment.

Last autumn, we held an annual lecture where Professor Martin Biddle, the eminent archaeologist, was interviewed by the TV-renowned historian, Professor Michael Wood. They discussed Martin's works across the decades in Winchester and beyond. As the autumn progressed, we held an afternoon talk by the local historian, Derek Whitfield, on *'Remembrance in Winchester'* and a Zoom talk by the Friends' trustee, Cindy Wood, on *'Chantry Chapels in Southern Cathedrals'*.

Our new year began with a fascinating talk by Canon Tess about her background and the journey, personally and professionally, which brought her to Winchester. Hugh Morris, Director of the Royal School of Church Music, talked to us in March about the history of cathedral music. A personal highlight of the year for me was the talk given by our Chairman, Bruce Parker, about his sixty years in broadcasting. We had a very large audience in person and online and

many attendees commented that Bruce

had taken them through the history of their lives whilst commentating on local and world affairs. April saw us hosting two talks. The first was a fascinating account of the *Hampshire Chronicle* over its 250 year history by Dr Barry Shurlock. Another highlight of the year was Dean Catherine's talk which was postponed from September to April. Ticket sales were so numerous that we had to move the event to the Cathedral quire. The Dean took us through a wonderful history of textiles. Our final talk of the season was by Dr Mary Wellesley who shared her knowledge about medieval manuscripts with a particular focus on the Winchester Bible. One of our regular talk attendees and a Cathedral guide said this particular talk was one of the best he had ever attended and a recording of it is now being used as part of the training for *Kings and Scribes Exhibition* stewards.

In June, the Girls' Choir held an end-of-year concert which was attended by 160 members plus parents, family and friends of the girls.

My thanks to our Trustees and volunteers for their help and to Lesley & Leisl in the office.

Thank you as well to my vast team of volunteers who put together our mailings and deliver them, reducing our costs considerably. We always enjoy their company in the office and love hearing how they have struck up conversations and friendships when delivering the mailings.





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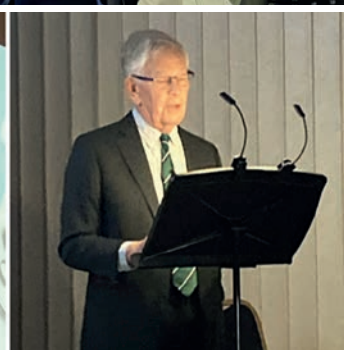
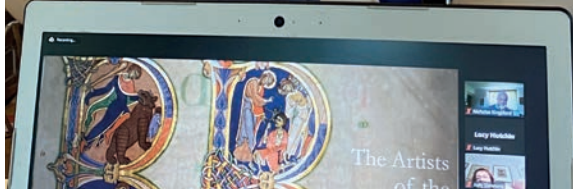
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# Events 2022-23



Some images of the main events of the year which included the Chairman being made a Companion of St Swithun and his talk about sixty years of broadcasting, the Annual Lecture by Martin Biddle and Michael Wood; the Dean's textiles talk; the raffle at the Friends' Festival; the talk by Mary Wellesley in person and online; the much-awaited arrival of the Christmas tree; Claudia Grinnell, our sub-organist, addressing one of our coffee mornings about her musical career and the Friends on their way to Durham by coach to inspect the organ restoration in progress. Immediately above left, Rob Mitchell and Jack Moorhouse of Baxter Storey who look after us superbly with event refreshments.





# Minutes of the AGM

Saturday 15th July, 2.30pm, Cathedral Refectory Marquee

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## 1. Welcome and Opening Prayer

The meeting was chaired by the Very Rev Catherine Ogle, Dean of Winchester and President of the Board, who welcomed around 110 members. The Dean also welcomed the Lord Lieutenant, Nigel Atkinson, and Angela Clear, Mayor of Winchester.

## 2. Apologies for Absence

There were apologies from twenty-five Friends.

## 3. Minutes of the AGM held on Saturday 16th July 2022

The minutes were agreed.

## 4. Matters arising from the Minutes

No matters arising.

## 5. Dean's Report

Cathedral worship was growing across the country and this year had seen us playing a major role in national events such as Queen Elizabeth's funeral and the coronation of King Charles.

Under the Cathedrals Measure Act 2021, the Cathedral is now governed jointly by the Church Commissioners and the Charity Commission. The charity objectives are 1. Advance the Christian religion and 2. To care for and conserve the fabric and structure of the Cathedral building and estate.

The Dean updated the meeting about the current masterplan, funded by the Church Commissioners, and the recent access survey. Music, at the centre of worship, continues to expand at the Cathedral and the Junior Choir now has 50 members. The Dean talked about partnerships across the wider community

and how Chapter engages further with the congregation through open Chapter meetings.

## 6. Chief Operating Officer's Report

Alison Evans thanked the Friends for the many projects they have recently funded: including the nave chairs, the funding of one day of the curator's salary, the tiles symposium and a new 'cherry picker'. Future events in the Cathedral will attract more visitors: *Luxmuralis*, an annual sculpture exhibition and *Museum of the Moon*. AE stressed the importance of the Christmas market and further improvements that are being made this year.

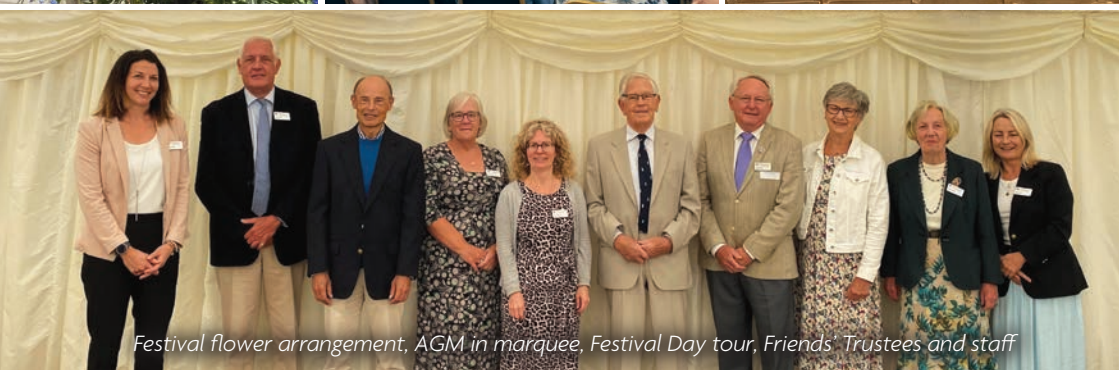
## 7. Chairman of the Board of Trustees

Bruce Parker, Chairman, reported that he had been in correspondence with Buckingham Palace about the possibility of HM the King becoming our Royal Patron. BP thanked George Medd and Nathalie Shaw who had both stepped down as trustees. He also thanked David Fellowes, who's also stepping down, for his years of dedicated service as Hon Treasurer.

## 8. Director's Report

Lucy Hutchin, Director, reported on a successful year of events. All events during the year have been available in person and online. Lucy thanked the Friends for their generous donations to the organ restoration project and to Julie Adams for organising the excursion to Durham to visit the Harrison & Harrison workshop. The Director thanked our volunteers who delivered the mailings. She also thanked Lesley Mead, Leisl Porter, Bruce Parker and all the Trustees and volunteers for their invaluable help.





*Festival flower arrangement, AGM in marquee, Festival Day tour, Friends' Trustees and staff*

## 9. Honorary Treasurer's Report, year ended 31st March 2023

The statement of financial activities on page 46 shows net incoming resources (i.e. a surplus) of £198,955 for the 2022/23 financial year (£91,660 in 2021/22).

A simplified version, drawn from the internal management accounts, had been circulated for the meeting.

- There was a net surplus of £57k, lower than the previous year's £64k, but level with the forecast.
- Having funded our commitment to annual grants of £75k this year (including £51k in support of the choir), there was a drawdown from general reserves of £17k before accounting for legacies. David briefly explained the Trustees' ongoing policy of approving annual grants that exceeded the year's net surplus, preferring the Cathedral to benefit now.
- Legacy income, either received or confirmed during the year, was £274k, well up on the previous year's impressive enough £176k. Our annual legacy income has averaged £206k over the past five years.

- Special grants totalling £56k had been approved during the year, with a further £140k available to Chapter from the 50% of the legacy income that is not added to our investment portfolio.
- A detailed list of annual and special grants to Chapter is provided on page 48 and details of grants since 1931 on page 44.

## 10. Appointment of Independent Examiners, Buzzacott, for the year 2023/24

Proposed: Nigel Atkinson, Seconded: Jamie Milford. Agreed by a show of hands.

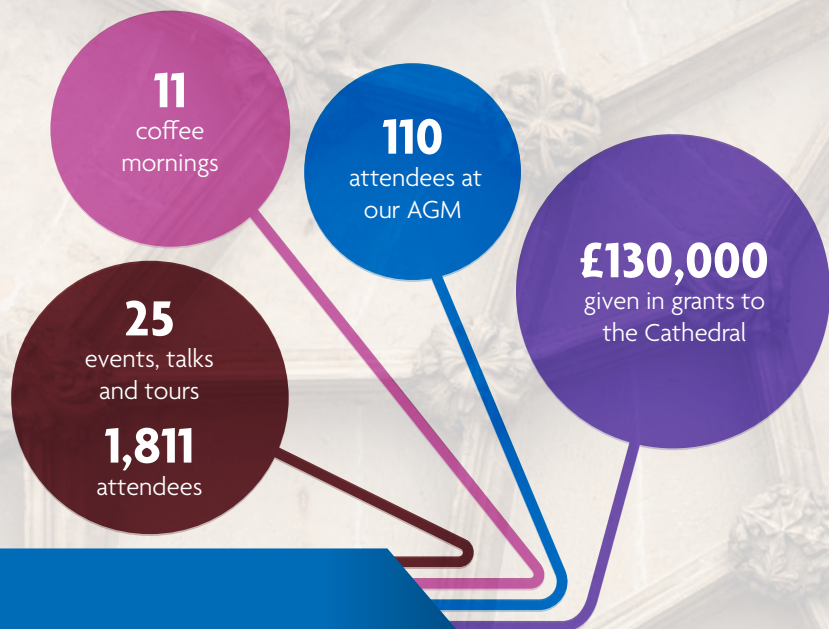
## 11. Board of Trustees Elections

Nigel Spicer. Proposed: Nathalie Shaw, Seconded: Chris Sermon.  
Cindy Wood. Proposed: Sylvia Jobson, Seconded: Suzanne Parker.  
Jenny Hilton. Proposed: Anne Pearson, Seconded: Margaret Braddock.

All agreed by a show of hands.

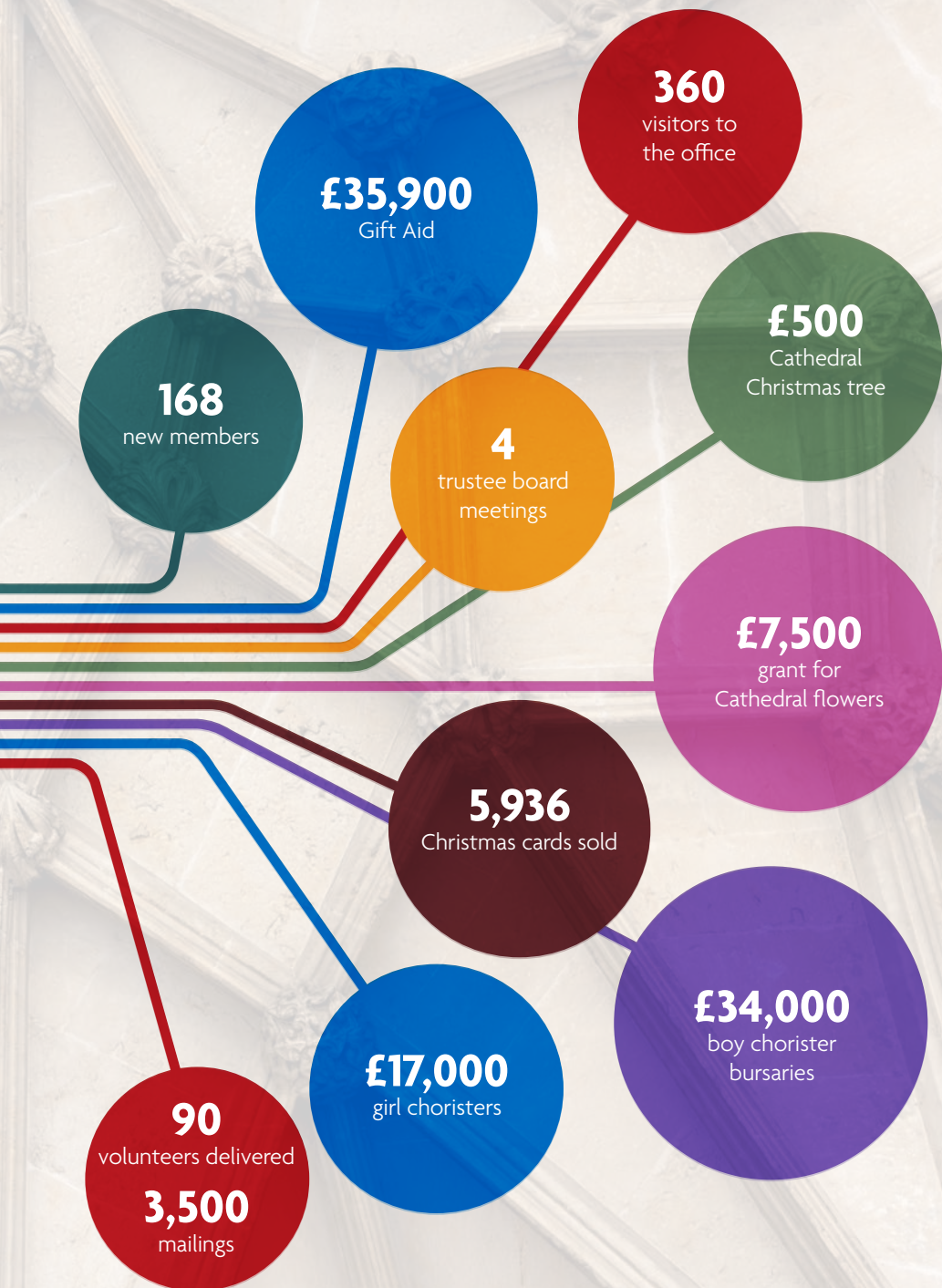
## 12. AOB

A member queried the lack of an architect's report at the AGM. The COO and Director explained that the architect will be giving a comprehensive talk to the Friends in the spring.



# The year in figures







# Cathedral Support over Nine Decades



David Fellowes, as he retires from his role as our Treasurer, provides a resumé of the significant extent to which the Friends have been able to support Chapter since it all began in 1931.

Total payments made to Chapter since 1931, £7.11m, of which total payments made in the 21st century have been £5.24m, being nearly three-quarters of the total.

Adjusted for inflation, using the RPI, those two figures become £16.6m and £8.1m.

The totals (N.B. not adjusted for inflation) can be broken down into the following categories, with the payments made this century in brackets:



External fabric  
**£3.34m (£2.37m)**



Cathedral music  
**£1.49m (£1.35m)**



Utilities, kit  
**£0.89m (£0.51m)**



Miscellaneous  
**£0.55m (£0.48m)**



Enrichment  
**£0.51m (£0.33m)**



Internal fabric  
**£0.33m (£0.20m)**

There have been six specific grants over £200k, all made this century:

**£800k**

Windows Project

**£765k**

Fleury Building  
(utilities and flower room)

**£408k**

Organ Restoration  
(including the appeal: £133k)

**£278k**

South and East Gable Presbytery  
Clerestory Stonework

**£257k**

Eastern Chapels Stonework

**£242k**

Nave Chairs





In addition, there have been many further categories of regular and significant grant-making:

### **£876k**

Choristerships

(Boy Choristers annually from 1981, and Girls' Choir annually from 2003)

### **£378k**

Stonework, Masonry and Fabric  
(mostly last century)

### **£270k**

Public Address Systems and CCTV  
(mostly last century)

### **£119k**

Maintenance of Close Trees  
(annually from 2003)

### **£110k**

Cathedral Flowers  
(annually from 1995)

At the other end of the scale ... £4.38 in 1956 for a beam support in the bell tower, £6.70 in 1937 for a tablet to Bishop Ken and £12.25 in 1956 for a case for Bishop Fox's crozier. At that cost, I'd probably rather not stand under the beam support!

Our members have quite clearly made a very commendable contribution to our Cathedral, for which its Trustees over the years have been supremely grateful – thank you.



## Office New Look

The Friends were delighted to receive a generous gift from a Cathedral-loving member who wanted to improve the courtyard leading to our office so staff, volunteers and members could see something lovely as they approached. After discussion with the Cathedral gardeners, a handsome set of pots and plants was purchased which will be low maintenance but provide a whole new and attractive approach to the Friends' office. The wooden door, walls and window paintwork were also given a spruce-up by the Cathedral maintenance team. Thank you so much to the generous benefactor and all of those involved in this work.



Friends of Winchester Cathedral statement of

# Financial Activities

## for the year ended 31st March 2023

	Unrestricted funds £	Restricted funds £	2023 £	2022 £
<b>Income</b>				
Voluntary income	372,682	136,555	509,237	274,636
Activities for generating funds	18,372	-	18,372	23,652
Investment income	8,906	-	8,906	5,338
<b>Total income</b>	<b>399,960</b>	<b>136,555</b>	<b>536,515</b>	<b>303,626</b>
<b>Expenditure</b>				
Costs of generating funds	12,943	4,790	17,733	12,474
Charitable activities	186,795	133,032	319,827	199,492
<b>Total expenditure</b>	<b>199,738</b>	<b>137,822</b>	<b>337,560</b>	<b>211,966</b>
<b>Net income (expenditure) for the year</b>	<b>200,222</b>	<b>(1,267)</b>	<b>198,955</b>	<b>91,660</b>
<b>(Losses) / gains on investment assets</b>	<b>(35,770)</b>	<b>-</b>	<b>(35,770)</b>	<b>11,674</b>
<b>Net movement in funds</b>	<b>164,452</b>	<b>(1,267)</b>	<b>163,185</b>	<b>103,334</b>
Fund balances brought forward	614,101	1,267	615,368	512,034
Fund balances carried forward	<u>778,553</u>	<u>-</u>	<u>778,553</u>	<u>615,368</u>

The above is an extract from the full Financial Statements for the financial year ending 31st March 2023. The formal Trustees' Report and Financial Statements have been independently examined and were approved by the Board of Trustees on 23rd May 2023. They will be submitted to the Charity Commission as required. Copies of the full document are available on application to the Friends' office or from the Charity Commission's website [www.charity-commission.gov.uk](http://www.charity-commission.gov.uk)

## Balance Sheet

	2023 £	2022 £
<b>Fixed assets</b>		
Tangible assets	-	508
Investments	503,825	416,908
	<u>503,825</u>	<u>417,416</u>
<b>Current assets</b>		
Stocks	872	445
Debtors	210,906	76,288
Cash on deposit	140,356	383,483
	<u>352,134</u>	<u>460,216</u>
<b>Current liabilities</b>		
Grants outstanding	52,823	253,057
Other creditors	24,583	9,207
	<u>77,406</u>	<u>262,264</u>
<b>Net current assets</b>	<u>274,728</u>	<u>197,952</u>
<b>Total assets less current liabilities</b>	<u>778,553</u>	<u>615,368</u>
<b>Representing:</b>		
Unrestricted funds	778,553	614,101
Restricted funds	-	1,267
<b>Total funds</b>	<u>778,553</u>	<u>615,368</u>

## Grants to Chapter

	2023	2022
	£	£
<u>Unrestricted:</u>		
Trees in Public Areas	9,000	7,800
Girls' Choir	17,000	16,500
Baker Choristership	17,000	16,500
Friends' Choristership	17,000	16,500
Cathedral Flowers	7,500	5,600
Planned Maintenance of Cathedral Precincts	7,500	9,000
Broderers	-	1,100
West End Christmas tree	500	500
1,000 Chairs in the Nave	1,681	240,679
Electric-powered Truck for maintenance team / gardeners	-	25,005
Fleeces for Cathedral staff	-	824
Inventory Project	20,750	-
Stone bridge-saw for Stonemasons' Department	32,978	-
Retrochoir Tiles Conservation Symposium	3,500	-
Repair / restoration of Nativity figures	-	199
Restoration / reinstatement of Dean Garnier Gate	-	11,262
East Window Project	(1,463)	(1,333)
	<b>132,946</b>	<b>350,136</b>
Visitor Centre – application was withdrawn	-	(200,000)
Unspent grant allocations written back	(3,579)	(2,788)
	<b>129,367</b>	<b>147,348</b>
<u>Restricted:</u>		
Windows project	1,267	-
Organs restoration	131,765	-
	<b>133,032</b>	<b>-</b>
	<b>262,399</b>	<b>147,348</b>

Grants written back in the prior year are primarily as a result of the cost of the anticipated work being lower than the original estimate on which the grant application was based, or in respect of which the work associated with the project was no longer required to be undertaken.



# Friends' Archive and Record Extra

*Record Extra's* co-editors' Dr Cindy Wood and Prof Tom Watson produced three editions of our online journal in the past twelve months.



**October 2022:** The lead article was about Bishop George Morley and his library, written by the Morley historian (and Friends' member) Andrew Thomson. Editors of *The Winchester Cathedral Record* from 1932 to 2022 were analysed in an Editors' Note, with special emphasis on three early editors, Canon A.W. (Arthur) Goodman, G.H. (George) Blore and H.S. (Harry) Altham. Two books were reviewed – both on great European cathedrals: Simon Jenkins' *Europe's 100 Best Cathedrals* and Emma Wells' *Heaven on Earth – The Lives and Legacies of the World's Great Cathedrals*.

**March 2023:** The edition's lead article was on the Victorian novelist Charlotte Mary Yonge, whose birth bicentenary was celebrated locally this year. It was contributed by the Yonge specialist Hilary Clare. Roger Ottewill's article on the Charlotte Mary Yonge memorial reredos being installed in the Cathedral's Lady Chapel, supported the main article. The Siege of Winchester in 1141 and the myth of St Amphibalus as a Cathedral patron saint were explored in Editors' Notes. James G. Clark's *The Dissolution of the Monasteries: A New History*, a major contribution to church history in the Tudor period, was reviewed.

**June 2023:** All four articles were Editors' Notes. The first article by Cindy Wood was on the history of Cardinal Beaufort's chantry chapel and effigy, much changed after the English Civil War. It was followed by articles from Tom Watson on the Huguenot refugee, Jean Serres, who survived being a galley slave to live out his life in Winchester, and the two occasions when the French captured Winchester in 1216 and 1217. The final article was a vignette on Prince Louis 'Le Lion' (later Louis VIII of France) who led the French invasion.

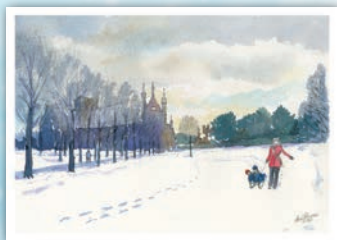
The archive's home page is [www.wincathrecord.org](http://www.wincathrecord.org). It can be searched as a complete resource using 'Search All' or specific editions, publications and articles can be accessed through the 'Browse' facility. *Record Extra* is also on the Cathedral website under the Friends tab.

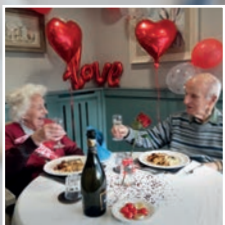
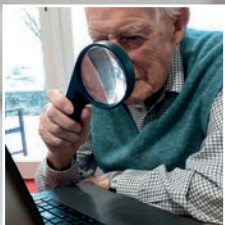
[www.wincathrecord.org](http://www.wincathrecord.org)

# Christmas Cards 2023

Our cards this year cost £5.50 for a pack of 8 cards.  
All profits will be used by the Friends to support the Cathedral.

The order form accompanies the Record.





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## New Members

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Mr & Mrs S Almond	Mrs A Gaskell	Mr I Monro
Mrs J Anderson	Miss T Georgiadis	HH Judge A Morris
Mr & Mrs J Aplin	Mr & Mrs N Glover	Mrs J Newton
Mr & Mrs J Arnold	Dr M Gomes	Mr D Nicols
Mr M Atkinson	Mr A Gordon-James	Mr & Mrs J Nield
Mr & Mrs A Bailey	Mrs P Grammaticas	Mr J Norman
Dr R Bailey	Mrs A Green-Wilkinson	Mrs J Norman
Dr R Beardow	Ms R Hall	Mr R Ottewill
Mr & Mrs G Beckett	Miss AL Hanson	Mr J Pacey
Mr & Mrs J Bourne	Mrs J Hay	Mrs P Peskett
Mr & Mrs S Brooks	Mrs S Haywood	The Rev C Pettet
Mrs P Brown	Mr W Herriott	The Rev Canon G Philbrick
Mr & Mrs M Buck	Mrs F Hewitt	Mr & Mrs Pope
Ms C Buckland	Mrs S Hitchcox	Mrs S Povey
Ms R Burns	Mrs N Hughes	Mr & Mrs G Prest
Ms J Bush	Ms T Isaac	Mr S Prior-Palmer
Miss H Calder	Mr & Mrs R Kelly	Mr & Mrs D Ranger
Mr & Mrs D Carey	Dr J Kerr	Mrs I Rauhala
Mrs B Carpanini	Dr & Mrs S Keyes	Mr & Mrs N Reynolds
Mr T Chan	Mrs S Latter	Mrs K Riddle
Ms S Chaperlin	Mr & Mrs P Leventon	Miss E Rider
Mr J Christie	Mr E Lewis	Mr P Robinson
Mr & Mrs R Cole	Mr & Mrs T Lewis	Mr & Mrs RJ Robinson
Ms J Coles	Mrs J Leyman	Mrs K Rogge
Ms S Cooney	Ms C Lloyd-Davies	Mr J Romero
Dr V Coote	Mrs L Macklin	Mr J Rose
Dr & Mrs R Coppin	Miss V Manfield	Mr J Russell
Mr & Mrs J Coulson	Miss M Martin	Mrs C Salwey
Mrs D Dixon	Mrs A Mathews	Mr & Mrs D Seymour
Miss E Driscoll	Mr & Mrs I Matthews	Mrs H Sharples
Mr S Dunn	Mr J Maxwell-Scott	Mr & Mrs P Shepherd
Mr R Emtage	Mr P McConnachie	Ms J Shuttleworth
Mr & Mrs R Fawcett	Mrs L McEwen	Mr M Smethurst
Miss L Fletcher	Mr & Mrs M McIntosh	Mr E Smith
Mr B Foss	Prof & Mrs G Meads	Mr I Smith
Mr & Mrs J Fox	Mrs J Mellor	Mrs V J Smith
Mrs G Freeman	Mr D Mercurio	Mr & Mrs A Stidwill

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Mrs L Symington  
Mr & Mrs S Theobalds  
Mr & Mrs O Thomson  
Lady Toulson  
Mr & Mrs M Turner  
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Mrs J Vose  
Dr H Wace  
Dr R & Dr M Wace  
Dr M Webb  
Dr & Mrs M Webster  
Mr & Mrs M West

Mrs S Whittall  
Mrs C Wood  
Mr R Wood  
Mr M Woodhall  
Mrs N Worthington  
Mr P Young

---

## 50 Year Membership Anniversaries

Mr K Bennett

Mr & Mrs C Keir

Mr AJ Sambrook

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## In Memoriam

Mr R Annis  
Mr K Bell  
Mrs CJ Britton  
The Rev Canon P Britton  
Mr DL Brown  
Mrs M Carter  
Mr P Carter  
Mr MK Charrett  
Mrs N Ellis  
Mrs VA Fellowes  
Dr C Fewtrell  
Mrs SM Glasspool  
Lt Cdr BH Goulding  
Mr A Gower  
Mr A Graham-Wigan  
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Mrs ME James  
Miss MC Kuner  
Sir D Lumsden  
Lady S Lumsden  
Mr AD Marles  
Mr DGA Maxwell  
Mr AF Monk  
Mr BH Moss  
Dr D Ower  
Mr A Parry-Jones  
Mr J Pattisson  
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Dr S Rogers  
Mr DG Salter  
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The Rev J Shaw  
The Rev D Snuggs  
Mrs G Surgenor  
The Very Rev M Trickey  
Mrs EM Trotter  
Mr DF Weaver  
Prof RD Weller  
Mr JR Wells  
Mr FJ Whitworth  
Mr JR Williams

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## Legacies

We are grateful for all the legacies we have received, most recently from:

Janet Corton  
Clare Podger

Thomas Wade-West  
Elizabeth Joan Warren

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# *A gift for all time*

Throughout our history, some of our most important work in the Cathedral has been supported by legacies.

If you do decide to leave a gift to the Friends or have already made a provision, we would be very pleased to hear from you, if only to say thank you for your contribution during your lifetime.

Please contact Lucy Hutchin on 01962 857244 or [lucy.hutchin@winchester-cathedral.org.uk](mailto:lucy.hutchin@winchester-cathedral.org.uk) if you would like to discuss leaving a gift to the Friends in your will.

Thank you so much.



Friends of  
**WINCHESTER**  
CATHEDRAL

A person is seen from behind, sitting on a dark wooden bench in a grassy field. They are looking towards a large, leafy tree on the right side of the frame. The sky is a mix of orange and blue, suggesting a sunset or sunrise. The tree's branches are silhouetted against the bright sky.

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01962 857 245  
[friends@winchester-cathedral.org.uk](mailto:friends@winchester-cathedral.org.uk)  
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