



brothers and sisters in either the same or the different choirs, which is an opportunity not often experienced in wider education.

The whole thing worked right from the start – one of those projects that you just know is going to succeed, and the influence of that positive start has continued as a keystone in the life of the Cathedral Choir School. Another essential support is the

commitment of parents as they see their children through their years at Salisbury. Never a service goes by without a strong contingent of parent presence and this extends to tours abroad, “away matches” at concerts and events within the diocese and beyond.

Disciplines learned in these early days of education, rather like attending ballet school, have been of enormous benefit as

the children develop into adults. Of those original “year of 1991” girls, many have gone on to become rising stars in the professional music world with very bright futures before them. Watch out for Kenneth Branagh’s new adaptation of Mozart’s opera *The Magic Flute* due to be released this year and you will see a performance by the youngest founder member of the girls’ choir.

One of the most rewarding outcomes of their time together at Salisbury is that former choristers meet together regularly to sing, returning to perform under Ben Lamb (once a chorister himself) as conductor of Sarum Voices. They have made several recordings, which are frequently to be heard on BBC Radio 3.

Finally, try out a test. Over the years there has been much debate about the quality of singing of both girls’ and boys’ choirs. Buy the latest CD, *The Virgin Mary’s Journey*, and listen to it without looking to see which choir is singing any of the tracks – it will be an interesting experience.

Liveryman Emma Ryder-Richardson

## The Chiming Bells at York Minster

Last year I joined an élite team of bell-ringers at York Minster – there are only four of us! Not for us all that strenuous swinging on ropes; we sit rather sedately at a wooden keyboard playing hymn tunes. York Minster is unique in having a set of chiming bells, which are connected to a wooden keyboard, and everyday at 16:45 (except Sundays) we play hymns for half an hour before Evensong.

The chiming bells were purchased second-hand from St Mary’s Church, Nelson, Lancashire, after the church was closed and were installed in 1989. There are eleven bells, which make a diatonic ten in D with one accidental, and were cast by Taylors of Loughborough in 1933. They are played from a clavier in the ringing chamber, sometimes in imitation of change ringing although usually they are used for tune ringing to good effect.

We are not allowed to refer to the chimes as a carillon as we would need a minimum of twenty-three bells (some of the world’s largest carillons have over fifty bells!), so we are chimers, not carillonneurs. However, there are two drawbacks to being a chimer at the Minster – one hundred steps up to the ringing chamber, and any mistakes can be heard all over York!

Liveryman John Ridgeway-Wood

