



# Pen & Palette Club Papers

Autumn 2015

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*Edited by The Recorder in Ordinary*

**Committee**

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**Committee Members**

J. Bell

J.Millard

Alan Sidney-Wilmot

**"Let no man take, beyond this threshold hence, words uttered here in  
friendship's confidence."**

## President's Evening 9th September

Not only was it the President's Evening but also the auspicious time for Queen Elizabeth II to become our longest reigning monarch! So the evening took on bit of a Royal flavour by the 2d end asking all sorts of leading questions to its Toastees!

The President was welcomed wholeheartedly by the 2d end and asked if over the years he had ever come across the Monarch? He answered that despite his enormous reputation, not once! He had however a great admiration for her and also for Prince Charles, who he thought had over the years had an undeserved bad press!

Undeterred the 2d end ploughed on toasting our guest speaker Lindsay Allason-Jones. It was impressed on her that this was for customs sake and that a reply was in fact unnecessary!

Bro. Frank Evans dodged the issue and made a number of lighthearted comments blaming the 2d end for not enunciating sufficiently for him to hear the question!

Bro. Jeremy Bell on the other hand rose magnificently to the occasion citing the many instances he had been acquainted with Her Majesty whilst in the Diplomatic Service. However he could not tell us anything about them or what she said as this was covered by the Official Secret's Act! However our resident poet Bro. Kelsey Thornton was up for the occasion and quickly penned the following two poems :-

How the Queen has managed to keep quiet on everything:

The war was raging in Iraq,  
The East End hot with riot,  
The Irish problem coming back,  
The city far from quiet;  
The terrorists had put a bomb  
To blow up all King's Cross;  
The place was like another Somme,  
The police were at a loss;  
Parliament was worried by  
How they could maximize  
Expenses that they all would try  
To keep from prying eyes;

Ten thousand immigrants near death  
Were clamouring to come,  
But our good Queen Elizabeth  
Has managed to keep shtum.

The other on how Jeremy met the Queen but will tell nothing of it, mostly inspired by that curious phrase 'an audience of the Queen':

Her Majesty had poise and wit  
And quite a lot of talk  
And there was nobody about  
To watch me like a hawk;  
But I'm not allowed to tell you of  
The things that might have been  
But oh, how strange and magic was  
My audience of the Queen.

I walked up to the Queen and bowed --  
I almost touched the floor --  
The equerry retired and as  
He went he closed the door.  
And what she said is with me still  
And all that I have seen,  
But I can tell you nothing of  
My audience of the Queen.

Finally and as he was not subject to the Official Secrets Act, Bro. Paul Hickey told us how he had met her twice and informed her of their mutual friend the late life member of the Club James Alder and this resulted in a nice chat!

The Open Toast was given by Bro. David Kilner and was entitled  
"Last Minute"

He found that choosing a suitable subject for the Open Toast very difficult and thought it would be much easier to be given a specific title such as "Snails in Costa Rica" or 'Tourist hotels in Vladivostock"

However the subject of this toast is one that we have all experienced. Men thrive on it and their wives despair of it, and when wives rely on it husbands get irritated by it!

Although one can never prepare for it, it can often have far reaching effects. The length of time in the title bears no resemblance to the actual time taken by its operation. It is the final moment of any year and yet it can happen at any time. In a record of a meeting it usually advertises the date and place of the next one. The subject can change lives, events, programmes and decisions.

In my case it gave me the opportunity to share an experience - I was going for a bus in Pilgrim Street when I suddenly decided to walk up to the Haymarket. On my way I encountered a rather elderly, eccentric solicitor who I know and he was looking very glum. I asked him what was his trouble and he replied that it was a client of his who had died and left just two bequests - one to his cat of the bulk of the estate and the remaining £10,000 to his butler. I said I thought this was not a problem. "Ah" he replied "But at the last minute the Budgie is contesting the Will"!

The Toast this evening is to "**The Last Minute**".

The Loyal Toast was sung by Bro. Pat C accompanied by Bro. David Kilner with the company joining in on the chorus.

Bro. John Penn then introduced Lindesay Allason-Jones with her talk "The Women of the Roman North"

At first sight if one looks at the literature about Roman Britain you would think that it was only soldiers who were here serving out their time before returning to sunnier climes. It may be that is because most of the many books and papers which have been written by men! Lindsay then gave us a detailed insight to what was nearer to what was happening some 2,000 years ago. It had all the appearances of a holiday camp rather than an army garrison. This has all been gleaned from elaborate tombstones and the wooden tablets discovered at the diggings at Vindolanda.

The talk ended with a picture of a delightful gold ring with a ladies name carved into the ring itself. A most interesting and well presented talk which was received with much applause by the company.

Pat Cooper  
Recorder in Ordinary

## **24th September 2015**

### **Theatre of Subversion**

32 members and ladies were welcomed especially those who had not been for some time. Max Adams was given a special welcome as the guest speaker.

The Chairman of the 2d end Bro. Paul Hickey quickly got off the mark by toasting the President and asked him if he had benefitted at all from hot air raised by members? Discretion as always won the day and the question was deflected to the problem of his car which happened to be a VW diesel and the concern he had of how much pollution this was causing from illegally emitting NOX gases!

Max Adams was treated to the memories of a good evening in March 2011 with the 2d End Chairman when an enormous amount of snow fell during the evening. Did he premeditate the snow and walk home? Probably by car was the answer but nowadays it would be by walking as he had developed a love of this traditional way of locomotion emulating long since passed writers such as Laurie Lee. By way of diversion he once attended a feminist dinner and presumed he was there as the token man. At the end of the meal he was brought a large box of cigars and selecting one in the approved manner said "would the ladies leave so that I can enjoy my cigar"!!

Advice was sought as to how one should toast a lady at these suppers and like many men over the years he asked his Mum - Norma! Your Recorder failed to hear the answer except that daughter in Law, Susan was asked to sit on the Naughty step.

Bro. Frank Evans was asked if he had ever owned a bike replied to the half that he heard that a Patrick McMillan invented the cycle and that for his pains had been picked up by the Police! He added that had members noticed that the 9 of diamonds card had disappeared from the ceiling - was this the Curse of Scotland's revenge? Apparently it had been removed so that Prince Andrew was not offended during his recent visit!

### **An Open Toast - Bro. Kelsey Thornton**

We will have the Palette represented in our talk on Martin, so I thought I would balance things out with the Pen. But I want to offer a toast not to all writers, or even to great writers, and not to novelists and playwrights who might be toasted more often, and not even to poets; or at least not to great

poets. I shall be inviting you to toast those minor, neglected and often forgotten authors of comic verse, the likes of Ogden Nash, Edward Lear, C.S. Calverley, Owen Seaman, Chesterton, Belloc, Harry Graham and the greatest of all, Anon.

We needn't be ashamed of a liking for these lesser lights of literature, and can remember the reassuring point which is offered in this verse:

For years a secret shame destroyed my peace;  
I'd not read Eliot, Auden, or McNiece;  
But then I found a thought that give me hope –  
Neither had Shakespeare, Milton, Dryden, Pope.

One of the reasons for offering this toast is my horror at the proliferation of Schools of Creative Writing. I read with some horror the productions of various so-called 'poets' on the shelves of the Lit and Phil, and am struck with the general inability of the writers to manage things like rhythm or rhyme or what seem to me the basics of poetry. There's a splendid little poem by Dick Davis (once a Literary Fellow of the university here) which expresses nicely my notion. It's called 'Preferences':

To my surprise  
I've come to realise  
I don't like poetry

(That drunkly woozy,  
Accommodating floozy  
That she's obliged to be,

Poor girl, these days),  
No, what I love and praise  
Is not damp poetry

But her pert, terse  
Accomplished sibling, verse.  
She's the right girl for me.

And that skill and ability with words is part of the reason I am so fond of comic verse, and its various forms.

Like the Clerihew, a form invented when he was a schoolboy by Edmund Clerihew Bentley. It is deceptively simple but demands a good deal of wit. Bentley's examples include

Sir [Christopher Wren](#)

Said, "I am going to dine with some men.  
If anyone calls

Say I am designing St. Paul's."  
and  
[John Stuart Mill](#),  
By a mighty effort of will,  
Overcame his natural bonhomie  
And wrote [Principles of Political Economy](#).  
and one can add many more:

Rupert Brooke  
Could have written many a book  
But a mosquito  
Held the final veto.

Or  
Lewis Carroll  
Had the Queen over a barrel:  
When she asked for his next book, meaning Alice  
He sent An Elementary Treatise on Determinants to the Palace.

One could add legions of Clerihews, and many another volume of Limericks. There's no agreed history of where the limerick came from or even why it is called the limerick. It looks possible that the form was singable to a popular tune called 'Won't you come to Limerick?' Whatever its origin, its popularity took off with the work of Edward Lear, although Lear's limericks (he never called them that), which repeat the first line as the last, are rather disappointing on the whole. But the limerick developed its own momentum and became characterised by some mildly shocking content. As one limerick says:

The limerick packs laughs anatomical  
Into space that is quite economical.  
But the good ones I've seen  
So seldom are clean  
And the clean ones so seldom are comical

But at least one has to be able to manage rhyme and metre (though I must admit I couldn't work out what Martin Rowson's so-called limericks were doing). Like the one about the nun of Siberia:

There once was a nun of Siberia  
Who of fasting grew wearier and wearier  
Till at last with a yell

She burst from her cell  
And devoured the mother superior.

And then there is the Epitaph, which is not a form, but has serious constrictions.

Here lies Tom Bun.  
He was killed by a gun.  
His name as not Bun, but Wood,  
But Wood would not rhyme with 'gun', but 'Bun' would.

Or that very useful rhyme:

Mary Ann is laid to rest,  
Safe at last on Abraham's breast,  
Which may be nuts for Mary Ann,  
But it's certainly rough on Abraham.

Epitaphs can be critical as well as praising:

Here lies, returned to clay  
Miss Arabella Young,  
Who on the first of May  
Began to hold her tongue.

But the form with the oldest history is of course the Epigram or the simple verse, such as those we all know:

I take my peas with honey,  
I've done it all my life.  
It makes the peas taste funny,  
But it keeps them on the knife.

Or that masterpiece composed by I know not whom, on the college at Wadham being insured against fire, after one of its members had been accused of an unnatural crime:

Well did the amorous sons of Wadham  
Their house insure 'gainst future flame.  
They knew their crime, the crime of Sodom  
And judged their punishment the same.

**The Toast is to the writers of Comic Verse.**

Bro. Alan Kerr then introduced Max Evans who delivered the talk on **John Martin**.

John Martin 19 July 1789 - 17 Feb 1854 was born in Haydon Bridge (where incidentally Philip Larkin was also born). He was a biographer, artist and writer. An extraordinary man who painted those fantastic canvases which adorn the Laing Art Gallery - The great Day of his Wrath and Sodom and Gomorra. His art was largely overshadowed by Constable and Turner. His father was a worker of many skills. His Mother was a religious fanatic who Jonathan (John's brother) took after.



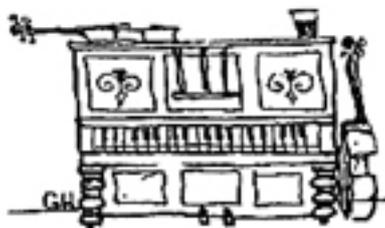
At the age of 17 he was offered a job in London and was robbed on his way down, so arriving with nothing, he found that there was no job! Against all advice he started to paint. He joined a network of influential friends - Faraday, Wheatstone as well as Marc Bruce, Caroline Norton, Henry Brougham, John Constable and Charles Babbage. He was deemed a radical and so it's not surprising that he painted a number of subversive paintings such as 'The Bard' 1817 and the 'Crisis of the Peterloo Massacre'. He lost two fortunes and one was in defending his Brother Jonathan who was found guilty of trying to burn down York Minster. Jonathan was then incarcerated in St Lukes Hospital for Lunatics where he continued to paint. His artwork is still intact and kept at Bethlam Gallery.

John Martin went into depression for a number of years but then went on to paint his great masterpieces - The Plains of Heaven, The last Judgment and The Great Day of His Wrath.

He died on the Isle of Man in 1854 and he was one of the most interesting people to come from the North East of England who was very much in the 'Theatre of Subversion'.

The President thanked Max for his most interesting talk and brought the evenings proceedings to a close.

Pat Cooper  
Recorder in Ordinary



## 15th October - Music Night

With our President elect in the Presidents Chair, Bro. Peter Wallace in charge of the 2d end and music to come, we were in for an entertaining evening! In accordance with tradition Bro Malcolm Yorke was the first toastee and asked, bearing in mind his recent long sojourn in the USA if he had indulged in the cultural scene, and if so what particularly attracted his attention? The Book of Mormons as a basic foundation and then the Arts of Boston - the Peabody and other museums. They have a wealth of art 'over there' including 40 Renoir's. Williamsburg was also a happy hunting ground for art and interest so all in all a good cultural experience.

Bro David Murray is a musician of many talents and he was asked what he thought about music on TV? Yes Gareth Malone shows promise but is suspicious as to it all being a bit artificial. he had experience of spending two hours recording a song which on going out was precisely 45 seconds! How does Gareth manage to cope with a 1 hour programme! Who really trains the choirs? However it's good television!

Bro. John Havis was asked for his experiences regarding Tenors having nice arias but that baritones get the girls. The 2d end were firmly put in their place by John stating that it was the other way round from his experience! He put this down to his stage appearances in numerous musicals ranging from Oklahoma, South Pacific, Kiss me Kate etc where it was always the other chap who got the girl and seldom him. Just as well with Anne present-----!

Bro. Frank Evans piped up to say that his choice of music was Choral Evensong whilst looking down a microscope looking at plankton.

The Loyal Toast was then sung by Bro. John Havis accompanied by Anne.

The Master of the Musik Bro. Michael Borthwick then introduced the two soloists

Ana Fernandez-Guerra (Soprano)

Marnie Blair (Mezzo-Soprano)

Accompanist - Bro. David Murray

Duet: Offenbach: Barcarolle (from the Tales of Hoffmann)

Marnie: Handel: Svegliatevi nel core (from Giulio Cesare) by Massenet from Opera - Va! Laisse couler mes larmes (from Werther)

Anna - Mozart Zeffiretti Lusinghieri (from Idomeneo)

David- A selection of pieces from Brahms Op 117

Duet- Humperdinck: Abends, willich schlafen gehn

Ana: Mozart: Abendempfindung

Marnie: Schubert: Nacht und Traume

Duet- Mendelssohn: I would that my love

**Ana** has recently graduated from Newcastle University with a first class degree where she studied music and singing under the tuition of Miranda Wright. She currently teaches at The Chorister School and at the Northern Music Centre, as well as being co-musical director of *Pride & Joy*. Whilst at school, she studied voice at the Junior Department of both The Royal Academy of Music and The Royal Welsh College of Music & Drama. She has been a Samling Academy participant from 2013 to 2015 and has taken roles in both their operatic productions: *L'ecureuil* and *la bergere* (*L'enfant et les sortilèges*) and *Emmie* (*Albert Herring*). Other operatic roles include *Rowan* (*The Little Sweep*); *Elsie Maynard* (*The Yeomen of the Guard*); *Dido* (*Dido & Aeneas*); and *Phoebe* (*Rosina* by William Shield). She is also busy as a soloist for oratorio and concert work. Her repertoire in the area of oratorio includes *Dixit Dominus* and *Messiah*. Future engagements include singing the role of *Eve* in Haydn's *Creation* for the Durham Singers at Durham Cathedral as well as singing as the soloist in Jenkin's *The Armed Man* in Exeter Cathedral. She hopes to further her vocal training by auditioning for music college in the future.

**Marnie** is a freelance mezzo-soprano having recently graduated from Durham University and is taught by Miranda Wright. Whilst at Durham she immersed herself in the musical opportunities on offer to her, performing as a soloist with University societies and in professional engagements around the North East. Marnie is a Samling Academy scholar as well as a member of The Sixteen's training programme *Genesis Sixteen*. Recent solo engagements include Bach's *B Minor Mass* in Durham Castle, Vivaldi's *Gloria* in Durham Cathedral, Karl Jenkin's *Armed Man* in the Sage Gateshead and Britten's *A Charm of lullabies* performed on tour in Madrid with Durham Orchestral Society. Her operatic roles with Durham Opera Ensemble include

Cherubino in their recent Gala production of the Marriage of Figaro, The Sorceress in Purcell's Dido and Aeneas and 3rd Lady in The Magic Flute. She is currently preparing for postgraduate music college auditions.

The President Elect on behalf of the Club thanked the Artistes for such an excellent programme which was enjoyed by all.

Pat Cooper  
Recorder in Ordinary

### **Club Supper 4th November 2015 'Democracy - Ancient and Modern'**

With our President Elect in the Chair, after saying grace, he welcomed our guests Peter Jones and Bill Peacock. He also made a late plea for offerings to the Memory Lane Booklet ! The assembly then stood in remembrance of Bro. Gerry Wilson who had been a member since 1995 and had been Assistant Secretary for a number of years.

The 2d end was under the Chairmanship of Bro. David Kilner and addressed the President that he did not understand Democracy or what it means. He replied that he has heard the maxim 'Ruled by the people for the people' By that he assumes in the P & P it means 'Blokes'. But from January it will be 'All' ! Lets await developments — —

Next was Peter Jones who it was north that his last talk to the P & P was on 'the Rape of Lucretia' and this had made a lasting impression of the Chairman of the 2d end - he awaits your talk with interest! Bro John Anderson was asked if he had anything to say and answered - Umbrage; as he wasn't really here as he had been omitted from the list of diners! So ended the toasting!

Bro John Millard gave the open toast -

### **PICTURES.**

For centuries people had no pictures. They might see pictures in the church, or on the walls of the big house, on the day in the year that rent was to be paid. But they had no pictures to hang on their walls.

200 years ago we were in the early stages of massive changes in technology. Huge effort went into the new ways to produce prints in larger and larger numbers. For example if you managed to engrave on steel rather than copper, you could increase the number of prints you could make to a thousand or more, before the plate started to show obvious signs of wear.

Strenuous efforts and increasingly fast changes in technology throughout Queen Victoria's reign brought colour printing, photography, and a monster growth in illustrated books, magazines and posters. Improvements in lithography produced more and bigger images in colour. Everyone but the very poorest could have, at least, a portrait of the queen on their wall, and, at their school, a coloured map of the world showing her empire in pink.

Colour printing is now everywhere around us, and digital photography means that there are more photos taken every hour, than were taken during the whole history of pre-digital photography... or is it every minute?... or every second?

And the web has more pictures of cats, hamsters, and gerbils than seems reasonable.

So let us toast **the rise and rise of pictures... a wonder of our age.**

Bro. Alan Kerr introduced our speaker - Dr Peter Jones and his talk - "**Democracy Ancient and Modern!**" Peter was recently a guest of the Club and offered to do a talk - hence his return! He is a writer and a classics authority. His latest book is "Everything you want to know about the Greeks but didn't have the guts to ask!"

With that introduction Peter launched into his talk commenting that Jeremy Corbyn uses e-mails! Atheneum Democracy is power to the People. There is nothing wrong with our system but its not democracy but Oligarchy! The derivation of democracy - Demos meaning 'people matter' Cy - meaning 'sovereignty'. The people of Athens decided this would be a good idea and formed an assembly comprising all males over 18 made all the decisions and all those over 30 the Laws. Women and slaves were never involved and had no vote!. Our democracy leaves it all to the elected members and to hell with the people!

Athens looked at what was best for the country rather than a Party. Another aspect was that any Athenian had the option of putting his name forward to

do a job. Theoclion thought of a way of tackling a problem with the Spartans who had invaded one of the Greek islands. He put his name forward and then had 20 days in which to accomplish the deed or face the consequences. His scheme worked and so he was looked on as almost a God!

Preparation was considered vital and every year 500 people acted for 1 year and would put forward various motions. The appointment was for one year only and anyone provided you were male and over 18 could put forward his name. These names were then put into a pot and then 500 names pulled out became the Council for running Athens for the year. (The Military were elected year after year presumably for continuity!)

The Councillors were subject to audit by the people they could not do what they liked. If the audit was OK then everyone happy, if not the council member could be excommunicated or even executed! This tended to concentrate the mind of those who put their names in the pot for the top posts. The extraordinary thing was it worked.

In the UK we have an Oligarchy system where every 5 years the public is allowed to vote as to which party will govern the county and make the laws. Having voted them in, the general public has no say in what Parliament does and there are no sanctions apart from some pressure from the press and general moaning which may possibly make a minister reconsider a particularly unfair enactment!

The general maxim today is that the people cannot be allowed to take the law into their own hands, but in 300 BC it was quite the reverse!

After a number of searching questions the President wound up the proceedings thanking Peter Jones for his very interesting talk to the acclaim of all present!

Pat Cooper  
Recorder in Ordinary

## **Supper 26 November 2015**

### **Regional Broadcasting - Adrian Pitches**

Acting President Malcolm Yorke took the chair in the continued absence of Bro President John Charlewood and welcomed guest speaker Adrian Pitches together with the guests of Bro Kerr, Donald and Maureen Eccleston. With

the ladies and the 15 members present a total of 28 people sat down to partake of dinner.

Chairman of the Tuppenny End Bro John Anderson first congratulated Bro Yorke on the production of the little red book with its wealth of reminiscences by no fewer than 22 of our members then proceeded to mime the said book to great effect in his subsequent toasts.

His first venture was to ask Bro Yorke whether, in describing his trip to Stratford with his friend Jake Thackeray, he had omitted anything of significance. In reply Bro Yorke expanded in a fascinating way on the tantalising final sentence in his piece concerning the antiques dealer who gave him a lift and tried to fondle his knee. As a Eng. Lit. student the man asked if Malcolm knew the Coghill translation of Chaucer. Despite being familiar with that translation Malcolm refused to engage in discussion of the matter only to discover, to his chagrin, as he was being dropped off that the antiques dealer was one of the dedicatees of the book.

Bro Kelsey Thornton was asked if he still used clogs and replied that he could not afford to pay the £250 which a pair would cost these days. He then expounded on his current hate which is the need to dress for such an occasion as this which involves a change of jacket and trousers and the transfer of keys, wallet etc. which tonight had resulted in him standing outside the house with the door locked behind him, minus keys etc and no one else at home all of which entailed a late arrival at the Mansion House.

Bro Jeremy Bell was asked if, having conquered Kilimanjaro, he had any mountains left to climb. He expressed his great regret at not having made the attempt on Mount Kenya when he was on post in Nairobi. However, he pointed out that Mt Kenya is a more difficult proposition than Kilimanjaro, requiring rock climbing skills and equipment for the final several hundred feet to the summit.

Bro John Millard was asked if he still used his bike, to which he replied that, never having learned to drive, he had biked until his 50's but the likes of Sandyford Road would be too daunting now. Having acquired a pass he will now be happily found on the bus!

The Loyal Toast having been tunefully rendered by Bro Kerr to the accompaniment of Bro Kilner.

The company was then treated to an amusing account of the life of the celebrated Welshman William Price by Bro Frank Evans-

## **Open Toast**

I want to tell you of a Welsh doctor, Dr. William Price, a nineteenth century practitioner from Llantrisant in South Wales. He lived from 1800 to 1893 and

was famous in his time as a healer. Unusually he was both a physician and a surgeon, a Member of the Royal College of Surgeons. For many years he was the company doctor of a large ironworks, one patronised by Brunel. Many tales were told of his almost miraculous cures.

In addition Dr. Price had other interests. He was prominent in the Chartist Movement in South Wales, a movement which at times became violent, once causing him to avoid arrest by fleeing to France for a while, disguised as a woman. He was a Welsh nationalist and a proponent of the Welsh language. Perhaps his major interest was in Druidism and it may be through him that we see the formalities of the white-robed folk who assemble around Stonehenge, using routines that he mostly invented. He himself wore a red shirt and trousers adorned with sewn-on mystic symbols while on his head he wore a fox's skin cap to indicate his healing powers.

He was a vegetarian, refused to wear socks, did not believe in marriage but fathered several children. One, born to him in his eighties by a mother sixty years younger than himself he believed would command the world and he named the infant Jesu Grist or in English, Jesus Christ. Unfortunately the infant died at five months.

Price did not believe in burial in the earth either, holding that it would befoul the ground; instead he built a large bonfire on the hill behind his house, placed the young body in a barrel with paraffin and set fire to the whole. The villagers soon assembled and when they discovered what was happening dragged the body from the flames and called the police. Price was arrested and eventually charged.

Now Price had been a pretty constant litigant all his life, winning many cases. On one occasion he had been charged with perjury but counter claimed against the court officers for extortion (they had over-charged him) and won. He could throw a court onto the back foot by refusing to swear on an offered bible he claimed was inaccurate, for instance because of an incorrect map of Judea. He would take his young daughter into court as his assistant and address her as "m'learned friend".

On this occasion, being charged with burning the body of his son he proved that there was no law preventing him from doing so and so he was discharged. He then built another bonfire to incinerate his son and this time a very large and now supportive crowd assembled.

You may ask why I am telling you of this apparently unimportant, odd, slightly mad, ancient medical man. Well, he was significant as the founder of a vast industry. Shortly after his court case cremations, now shown by him to be legal, began to occur. Today, little tuppenny halfpenny places like Blyth, Whitley Bay and North Shields have crematoria. Seventy per cent of the dead in this country are currently cremated. Many acres of municipal burial ground have been sold off for housing since they are no longer required for burials. And it is all due to **Dr. William Price of Llantrisant.**

## **Regional Broadcasting**

Adrian Pitches came to BBC Newcastle 25 years ago and has worked as a news producer and reporter throughout that time. His is a familiar face on Look North and he began by describing a typical day in the life of a reporter on that programme. It can be difficult to understand the sheer amount of work that is required to produce a 2 minute clip on a news programme. He described the stories that people liked to see, anything involving snow is always well received and why there must always be a sports item every night. He agreed with Malcolm Yorke Yorke that there should be more coverage of the cultural life of the region but it is difficult to shoehorn such items into the time available. Adrian took the opportunity to treat the gathering as a well informed focus group and a lively discussion ensued. Who knows we may see the results of our comments on the box some time!

Peter Wallace

## **The Christmas Celebrations with the Samling Foundation! 9th December 2015**

41 Members and guests were attended this popular night and after the Grace, the President welcomed both guests and performers.

The 2d end quickly got into their stride by having a Christmas theme of asking toastees their favourite carol or traditional happening. Both the President and Karen Wright (Director Samling Foundation) went for 'In the Deep Bleak Winter' both as a poem and a carol. The words of Christina Rossetti having a profound effect. Noel Burton-Roberts likes carols with words if only he can remember them despite being a chorister. John Anderson was more interested in people - Noel Coward for being afraid of Christmas perhaps! Alan Kerr being diplomatic favoured Carol as his favourite looking directly towards his wife Carol!. President Malcolm then

recalled a Jack Benny remark in a Christmas Show where he is asked 'Money or your life' - he stops short then as if promoted replies -'I'm Thinking'!

A toast was then made to absent friends remembering in particular Ian Lavelle who hopes to get back in the New Year and John Charlewood who regretfully thinks he has been to his last P & P supper.

The Loyal Toast was sung by John Havis accompanied by Anne.

Karen Wright introduced the Samling singers -  
The programme -



# A Samling Concert for The Pen and Palette Club

Wednesday, 9 December 2015  
Mansion House, Newcastle

with Caroline Dowdle, piano  
and members of Samling Academy  
Ana Fernandez-Guerra, soprano  
Rebecca Madden, soprano  
Marnell Blair, mezzo-soprano  
James Draper, tenor  
Crispin Lord, baritone

O Little One Sweet Ensemble	German carol, arr. Lampard
Les Filles de Cadix Ana Fernandez-Guerra	Delibes
It is Enough, from Elijah Crispin Lord	Mendelssohn
L'invito (Bolero) Rebecca Madden	Rossini
Sonntag James Draper	Brahms
Meine Rose Marnell Blair	Schumann
In Dulci Jubilo Ensemble	German carol, arr. Willcocks
The Holly and the Ivy Crispin Lord	English carol, arr. Britten
Corpus Christi Carol Marnell Blair	Britten
All Through the Night Rebecca Madden	Welsh carol, arr. Schram
I Sing of a Maiden Ana Fernandez-Guerra and Marnell Blair	Hadley
The Holy Boy James Draper	Ireland
The Little Road to Bethlehem Ana Fernandez-Guerra	Head
The Carol Singers Ensemble	Sterndale Bennett

The logo for Samling, featuring the name 'Samling' in a white, elegant cursive font on a dark red rectangular background.

INSPIRING  
Musical Excellence  
in Young People

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## About Samling

Since it began life in a converted barn almost twenty years ago, Samling has established an international reputation through its intensive residential Artist Programme. Led by world-class artists and teachers, it has produced well over 280 professional Samling Artists, many of whom have gone on to forge impressive international careers and see their work with Samling at that crucial stage in their development as their springboard and inspiration.

Founded three years ago as an extension of the Artist Programme, Samling Academy is developing the next generation of classical singers in the North East of England.

Young people aged 14-21 who are growing up in this region and those who have chosen to come here to study are benefiting from unique training and performance opportunities. Between Manchester and Glasgow there is no conservatoire – junior or otherwise – offering high level 'performance' based opportunities to young singers. Samling is identifying voices in the region's universities and schools, nurturing them and by giving them the opportunity to study with the best professional performers and coaches, enabling them to develop their talent.

Participants are selected by audition on a recommendation basis. We start the academic year with six days of intensive training including vocal masterclasses and tuition, workshops in acting and movement and language coaching, culminating in a concert. Training continues throughout the year building towards performances and a biennial opera production. Led by Samling Artists and leaders of Samling Artist Programme, this self-sustaining musical community provides a much needed centre for classical singing and music offering a trajectory to the very top of the profession. So far, one quarter of Samling Academy participants have gone on to study classical singing full-time at conservatoires.

We have ambitious plans to increase Academy activities throughout the year and extend our reach, particularly to schools across the North East. We believe that in every school there is at least one young person with a voice that they have never found because they haven't been given the opportunity. Our success will be assured when, in future years, the young people you have seen this evening successfully audition as young emerging professionals for Samling Artist Programme – a 'virtuous circle' and a unique model in education.

Samling is a registered charity. We receive no regular or government funding.

The only building we invest in is the future of classical music and a commitment to excellence.

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## Caroline Dowdle

Samling Academy's Music Director Caroline Dowdle read music at the University of Cape Town and subsequently at the Royal Northern College of Music, where she was made a fellow in accompaniment. She has performed widely in Britain and Europe, giving recitals with singers such as Sir Thomas Allen and Simon Keenlyside. She has led the Verbier Festival Opera Academy for the last eight years and is co-director of the Academy of French Song and Opera. She works regularly as a vocal coach with the Jette Parker Young Artists' Programme at the Royal Opera House and at the Royal College of Music. Caroline first became involved with Samling's professional Artist Programme in 2002 and this has been an important part of her year ever since.

Karen Wright thanked the P & P for the help given to the Samling Foundation over the past two years and hoped this link would be long going. The Foundation had about 300 Artists who now perform worldwide. It has partnerships with both Newcastle and Durham Universities. Their courses enable outstanding musicians to share their skills with young upcoming artistes. This year is the 20th since its foundation.

After the performance the President congratulated all the performers and their accompanist Caroline Dowdle for this superb concert. He then wished everyone a very happy Christmas and looked forward to the New Year and the Spring Programme!

Pat Cooper  
Recorder in Ordinary







