

the Companion

the magazine for the College of St George



The Music of St George's

ISSUE 13 SUMMER/AUTUMN 2011

£2.80

DIARY OF EVENTS

APRIL

UNTIL 2 OCTOBER Exhibition in the South Quire Aisle to mark the 400th anniversary of the King James Bible

MAY

- 1 National Scouts Service
- 7 Friends and Companions Day
- 19 Obit of Henry VI at Evensong
- 22 Confirmation

JUNE

- 7 Quarterly Obit at Evensong
 - 12-14 Solemnity of St George
 - 12 Pentecost
 - 27 Lecture by Adam Nicolson marking the 400th anniversary of the King James Bible
 - 29 & 30 St George's School play
- JUNE & JULY Exhibition in the Dean's Cloister to mark the 90th birthday of HRH The Duke of Edinburgh

JULY

- 2 Feast of Title - The Visitation of the Blessed Virgin Mary
- 3 St George's School Speech Day

AUGUST

SEPTEMBER

- 18 Opening Evensong of the Windsor Festival
- 17 - 2 OCT Windsor Festival (including concerts and recitals in St George's Chapel and the Waterloo Chamber)
- 20 - 2 OCT Exhibition of watercolours and sculpture in the Nave and the Dean's Cloister
- 25 September Obit at 10.45 am

OCTOBER

- 13 Feast of Title – Edward the Confessor.
- 26 Bond Memorial Lecture by Dr John Adamson on the projects of Deans Matthew and Christopher Wren

NOVEMBER

- 1 All Saints
- 2 All Souls
- 13 Remembrance Sunday
- 23 Evensong broadcast live on BBC Radio 3
- 28 Advent Sunday

DECEMBER

- 6 Quarterly Obit at Evensong
- 8 & 15 December concerts
- 16 St George's School Carol service
- 22 Choristers Carol service
- 23 Community Carol service
- 24 Christmas Eve - services include Nine Lessons & Carols at 5.15pm and Midnight Mass at 11.15 pm
- 25 Christmas Day– services include Sung Mattins at 10.45am and Evensong at 3.30 pm



ORGAN RECITALS

Evening Organ Recitals (ticketed)

4 May, 1 June, 6 July

Lunchtime Organ Recitals (free to those already in the Chapel)

3, 10 17 and 24 May

7, 14, 21 and 28 June

22 December

REGULAR SERVICES AT ST GEORGE'S CHAPEL ARE AS FOLLOWS:

SUNDAY

8.30 am Holy Communion

10.45 am *Mattins with sermon

11.45 am *Sung Eucharist

5.15 pm *Evensong

MONDAY TO SATURDAY

7.30 am Mattins

8.00 am Holy Communion

5.15 pm *Evensong (except Wednesdays when the service is said)

FRIDAY Additional 12 noon Holy Communion service

**sung by the choir of St George's Chapel during term time*

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*Front cover shows a detail from the music notation wall paintings in No. 25 Denton's Commons.
Photograph: David Clare*

the Companion

Those of us who worship in St George's Chapel are greatly blessed in finding our devotion deepened and enriched by some wonderful music.



Photograph: David Clare

In every piece of music heard within the Chapel, the contribution of each particular singer or player is taken up and woven into a tapestry of sound. The final pattern far transcends any individual performance, yet, without the inclusion of any one part, the whole thing would be diminished.

Insofar as this is the case, music can awaken within us a profound intuition of God's Kingdom. This is its spiritual power. As a kind of metaphor, it gives us some experience in the here and now of the destiny of God's creation, when the history of everything and everybody will be taken up and woven into a glorious symphony; redeemed.

I believe that this 'truth' is most vividly expressed in the events of Holy Week and Easter. Responding always to the

lure of the Father's love, Jesus draws even the cacophony of Good Friday into the harmony of Easter. Nothing is lost. The risen Christ still bears the scars of crucifixion. But now all is turned to blessing. This is God's way with us.

Perhaps it is what the poet R. S. Thomas wishes to convey in his poem *The Musician*. A great violinist, who 'suffered' upon his instrument, reminded him of Jesus on the cross 'Making such music as lives still.'

I like to think that, in all our music, we hear an echo of Easter.

*The Right Reverend David Conner KCVO
Dean of Windsor*



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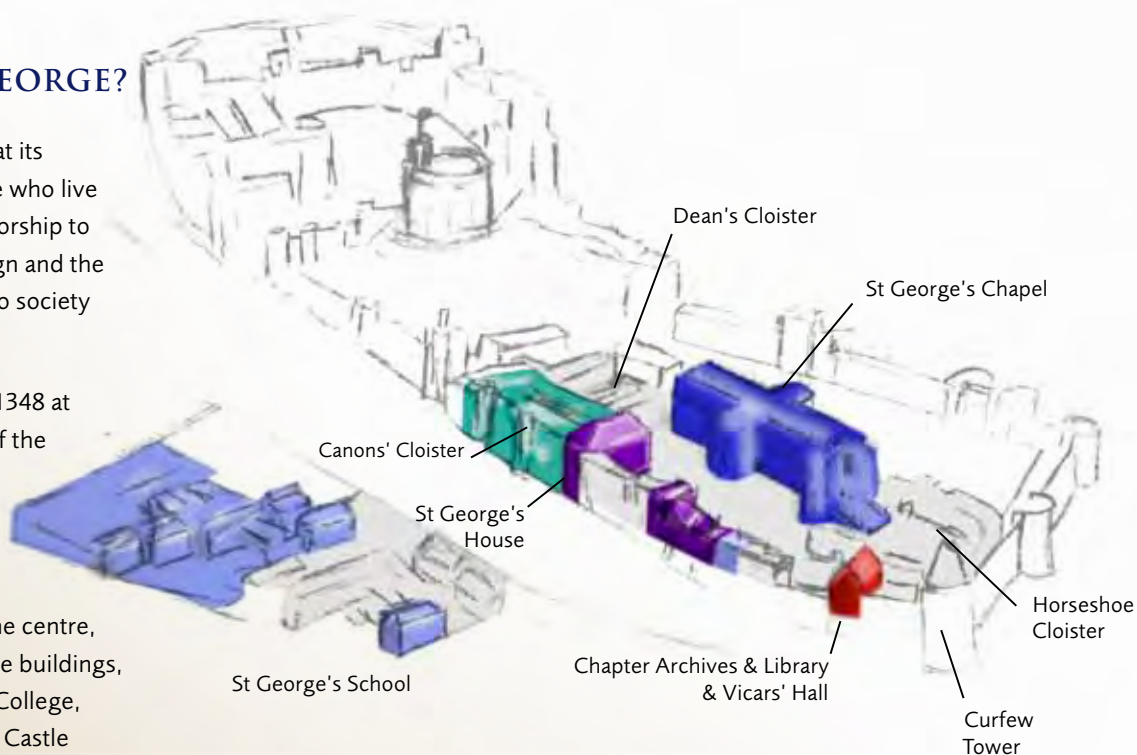
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WHAT IS THE COLLEGE OF ST GEORGE?

The College of St George is, at its heart, a community of people who live and work together to offer worship to God, prayers for the Sovereign and the Order of the Garter, service to society and hospitality to visitors.

The College was founded in 1348 at the same time as the Order of the Garter and now consists of St George's School, St George's House, the Chapter Library & Archives and the Choir as well as, at the centre, St George's Chapel itself. The buildings, owned and occupied by the College, take up a quarter of Windsor Castle together with the school buildings outside the north wall.



Musical Archives

From its foundation in 1348 under Edward III music, through the daily observance of the Divine Liturgy, has played a key role in the life and character of the College of St George.

The College Statutes of 1352 provided for thirteen priest vicars, four clerks and six choristers for the choir. One of the vicars was appointed as Instructor of the Choristers to teach the boys Latin and the liturgy. Demands on the choir were great. Out of the eleven daily choral services (eight Hours of the Office and three masses), every vicar and clerk was required to attend no fewer than eight.

The Chapel very early on attracted the talents of several well-acclaimed musicians. Canons included the composer, John Aleyn (1362-73), and the prominent composers of the Chapel Royal of Henry V and Henry VI, Thomas Damett (1431-6) and Nicholas Sturgeon (1442-54). The musician and composer, Walter Lambe, was made Instructor of the Choristers in 1479. John Plummer, the principal mid-15th-century composer was also part of the College, employed nominally as virger.

Throughout the 15th century St George's Chapel helped lead the way in this country in developing, alongside the plainsong



14th century music manuscript for Epiphany

tradition, a repertoire of polyphonic music. Canon John Aleyn (1362-73), creator of a complex motet, bequeathed to the Chapel a roll of polyphonic music, and in 1417 the Precentor paid for fifteen skins of vellum to make a new book of polyphony [SGC XV.56.23].

Edward IV's late-15th-century endowment of the College brought about a change in the music more than equal to the scale and grandeur of the newly-planned Chapel. The choir was increased from twenty three singers to forty five in 1482, and the Horseshoe Cloister built (1478-81) to house the vicars.

In what was for a time the schoolroom and also living quarters of the choristers (now No. 25 The Cloisters) is a fragment of wall-painting from c.1470s depicting a line of musical notation intended clearly as a teaching aid to the boys.

Music wall paintings in
No. 25 Denton's Commons,
dated to c.1470s



In 1519 Denton's New Commons were built on the north side of the Chapel to provide the 'lodging and dieting' of the thirteen choristers. By the early 17th century the boys were the responsibility of the Organist who was to see to their 'boarding, cloathing, lodging and finding' [SGC IV.B.16 p. 27v]. A licence granted by the Sovereign allowed for the requisitioning of choristers from other ecclesiastical institutions in the land, with the Writ of Elizabeth I [SGC IV.B.16 p. 48r] reading:

Photograph: David Clare



Photograph: Peter Miles



Music Part Book, c.1660-65.
Above is Benedicite written by William Child,
organist at St George's 1632-1697.

'Whereas our Royal College of St George hath in the days of our father been well furnished with singing men and children. We willing it should not be of less reputation in our day, but rather augmented and increased...we give power to the bearer of this to take as many of the most cunning singing

men and boys from any place within this Realm our own household and St Paul's excepted.'

The choristers were paid according to the number of services attended, and among the special payments made to choristers for funerals, obits and Garter services was 'spur money', a fine which the boys could levy upon any person found wearing spurs within the Chapel. Both Henry VII and Henry VIII paid the fine, the latter on several occasions.

The Archives and Chapter Library contain a number of manuscript part books and organ books prepared for the choir, ranging in date from the Restoration of the Monarchy to the late 19th century, in addition to collections of music deposited by past organists, lay clerks, choristers and others. This music continues to be used in Chapel services, continuing the traditions of the last 650 years.

Eleanor Cracknell
Assistant Archivist



Corps of Pipes & Drums of the 1st Battalion Irish Guards on the West Steps of St George's Chapel

BANDS AROUND THE CASTLE

Windsor Castle pre-dates military music by 600 years; it all happened after 1645, through Oliver Cromwell's creation of

the New Model Army. Cavalry trumpets and kettledrums were the initial stages, then instrumentation, strength, repertoire and usage took 200 years to evolve into a zenith of military music, enhancing the supremacy of Queen Victoria's Empire across the globe. Monarchs need to be guarded and historically elite troops undertook those duties, carried on today predominately through the Household Division.

The British Army serve all over the world and those regiments from the Household Division are no different; a rotational system of postings ensures a permanency of a regiment from the Household

Division based conveniently at Victoria barracks in Windsor and Wellington Barracks in London. Out of the 7 Household Division bands, 6 are based in London; one in Windsor.

The diverse locations of Guards and their bands negate coinciding regimentally on Guard Mount; should it occur it would be coincidental. Dramatic reductions in manpower since 1992 has meant widening the musical support to the Royal Artillery Band and also some Infantry Divisional and Corps bands supporting such units who are factored into the roster. Similarly RAF and Royal Marines bands parade when it is the turn of their Service.

20 years back music for mounting the Guard at the Castle was almost exclusively carried out by Household Division corps of drums. Only when Her

Majesty was in Official Residence (Easter Court) and Royal Ascot week did the military bands provide. Reductions in the traditional corps of drums have been endemic although some still survive, more through goodwill than officialdom; the old axiom of 'soldier first and drummer second' being even more ubiquitous these days with members of these 'amateur' bodies exchanging crotchets for flack jackets on mobilisation more regularly than ever before.

Conversely, all military bands function principally as musicians; earlier times had the mobilisation role as stretcher bearers in the field of battle. Medical Assistant was the refinement (1970s onwards) needing significant training; during the conflict in Iraq, bands were deployed to Field Hospitals with extra skills training in the handling of casualties of nuclear and biological warfare.



Household Cavalry Band in state dress on Garter Day

6 **The role today is constantly being developed to reflect needs in a modern conflict.'**

Working visits to Afghanistan (entertaining troops) is a common feature in bands' diaries these days.

Marching to and from the Castle you will hear an eclectic mix of marching tunes from the pens of international composers.

Bands' programmes are co-ordinated by London District for the Windsor Court periods and the annual Garter Procession (to avoid repetition) but not so for Guard change on the Parade Ground in Lower Ward. Similarly the entertainment from the summer bandstand in Jubilee garden we enjoy on Sunday afternoons is in the hands of individual directors of music.

I often think how marvellous it would be if these bands, we are so lucky to have around us, could have more than a

casual audience in the Castle's 'museum culture'. Maybe we should turn out more often to listen on Sunday afternoons this coming summer; even submitting request items beforehand – nothing like getting a concert off to a good start with Dvorak's Carnival Overture or Glinka's Ruslan and Ludmilla is there?

See you there?

Lt Col Stuart Watts OBE

Photograph: David Clare

Band of the Scots Guards



Photograph: Charlotte Manley

Band of the Grenadier Guards



Photograph used with owners permission

Band of the Irish Guards emerging from Henry VIII gate



Photograph: Charlotte Manley

St George's House



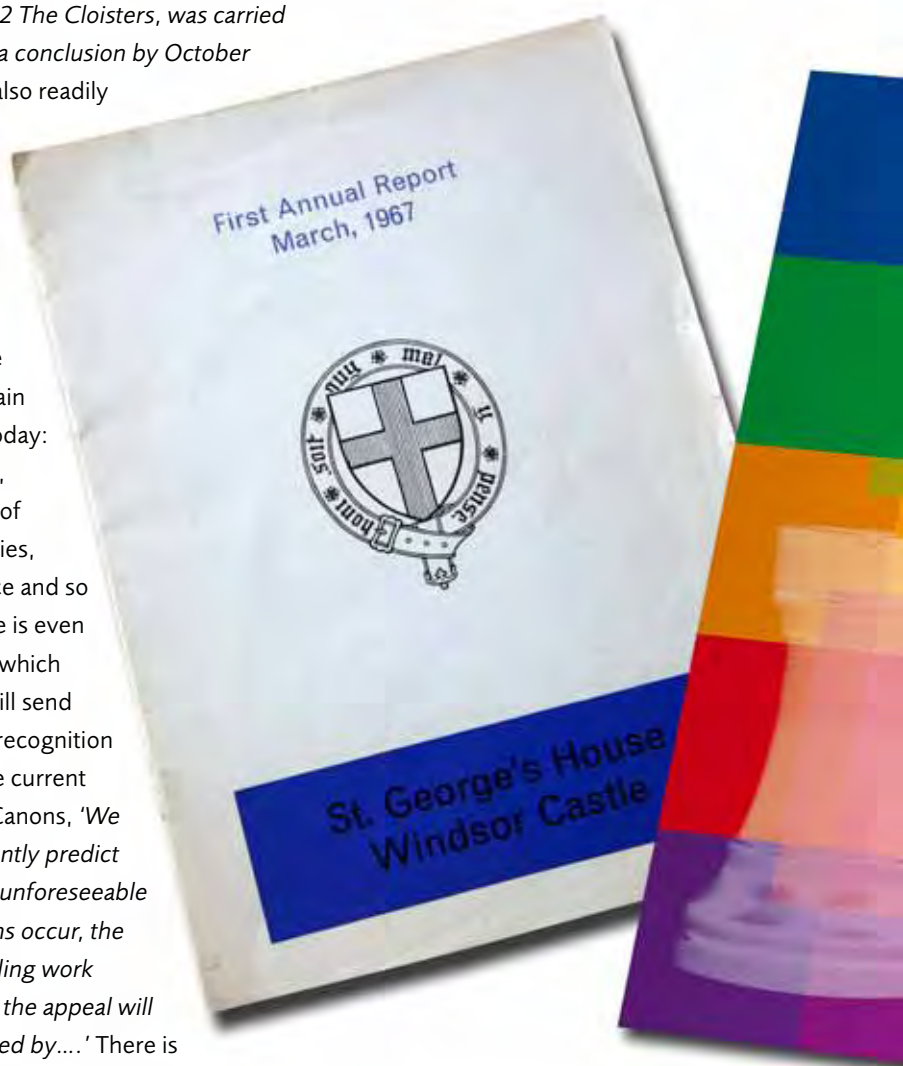
'This is a time of abnormally rapid social change, in which an environment reshaped by science and technology is opening up a wide range of exciting new possibilities, but at the same time creating new stresses and perplexities.... As society grows year by year more complex, the need to find a sound basis for responsible decision and action becomes increasingly insistent.... The purpose of St George's House is to enable groups of persons with varying responsibilities to bring to light, by mutual discussion of the problems they encounter, both the basic questions that are at issue and whatever raw material for answers their collective thinking can supply.... It has already proved a real value to bring together leading men and women with a wide range of experience and knowledge, in Government, Parliament, and the Civil Service, in industry, commerce, and finance, in education, medicine, and the sciences, for the discussion of whatever questions they experience as morally and socially important.'

The above words, which could have been written yesterday, were in fact penned in 1966 and included in a small, six-page booklet entitled, *St George's House, Windsor Castle – Foundation and Purpose*.

In this 90th birthday year of His Royal Highness The Duke of Edinburgh, co-founder of St George's House with the then Dean of Windsor, The Very Reverend Robin Woods, it is worthwhile reflecting on the journey the House has made over the past forty-five years.

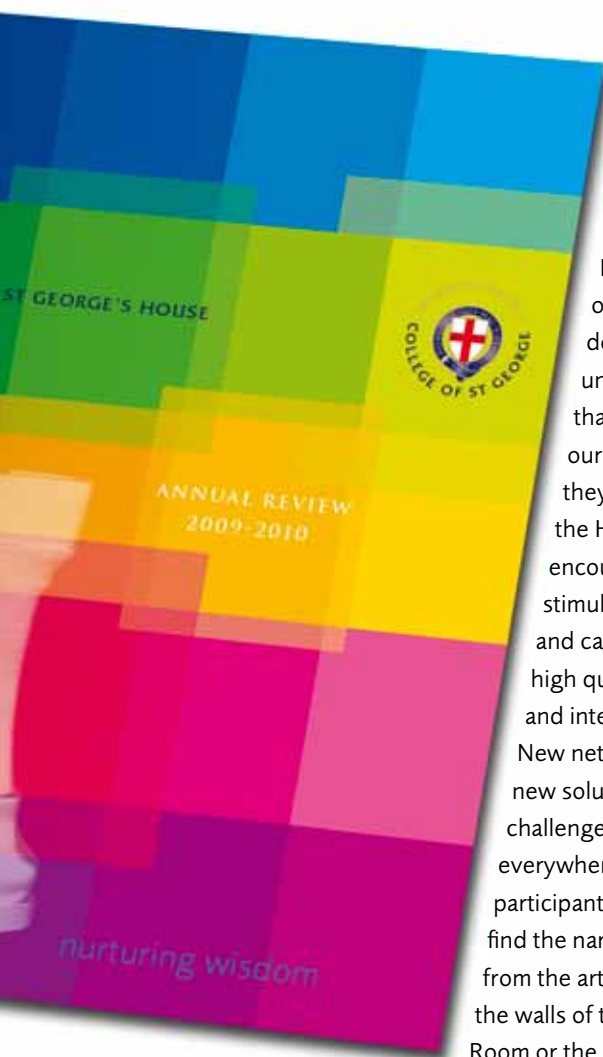
Dipping into the archive, it is possible to mark the very beginning of the House in a sentence about building progress, *'The Chief work of the Appeal, the creation of St George's House out of Nos. 9, 10 and part of No. 2 The Cloisters, was carried through to a conclusion by October 1966.'* It is also readily apparent that many of the concerns pertinent to the early years of the House remain pertinent today: fundraising, restoration of the properties, maintenance and so forth. There is even a sentence which I am sure will send tremors of recognition through the current Dean and Canons, *'We can confidently predict that unless unforeseeable interruptions occur, the whole building work covered by the appeal will be completed by....'* There is something faintly disturbing about that phrase *'unforeseeable interruptions.'*

However, it was when I came across a section of the booklet headed, Activities of St George's House, that it became apparent just how far-sighted and enduring the original founding vision has been. That vision was based on a justly perceived need for considered discussion of topics of moment by people in a position to make a difference. Almost



‘... stimulates clear thinking and careful listening, high quality disagreement and intellectual rigour.’

half a century later the need to nurture wisdom through dialogue remains relevant to a society whose brightest hopes for a new millennium, despite all humankind's progress, have lost some of their sheen when faced with the recurring problems of crime, conflict, poverty and all the other distressing ingredients of social dysfunction which it is our duty as citizens of the world to grapple with imaginatively, practically and persistently.



St George's House looks back with pride and forward with confidence as both the Clergy Programme and our other work develops apace. The

unique atmosphere that envelops our visitors when they come through the Henry VIII Gate encourages openness. It stimulates clear thinking and careful listening, high quality disagreement and intellectual rigour.

New networks are created, new solutions found, new challenges raised. While everywhere around them participants in a Consultation find the narrative of history, from the art uncovered on the walls of the Catherine Room or the Board Room to the majesty of the Chapel, they can

rest assured that the work on which they are engaged is utterly contemporary. When they sit down to dinner in the House at night, beneath the portraits of the Duke of Edinburgh and Dean Robin Woods, they know too that they are part of another narrative, one that was begun in 1966 and that continues to serve the nation to this day.

Gary McKeone
Programme Director



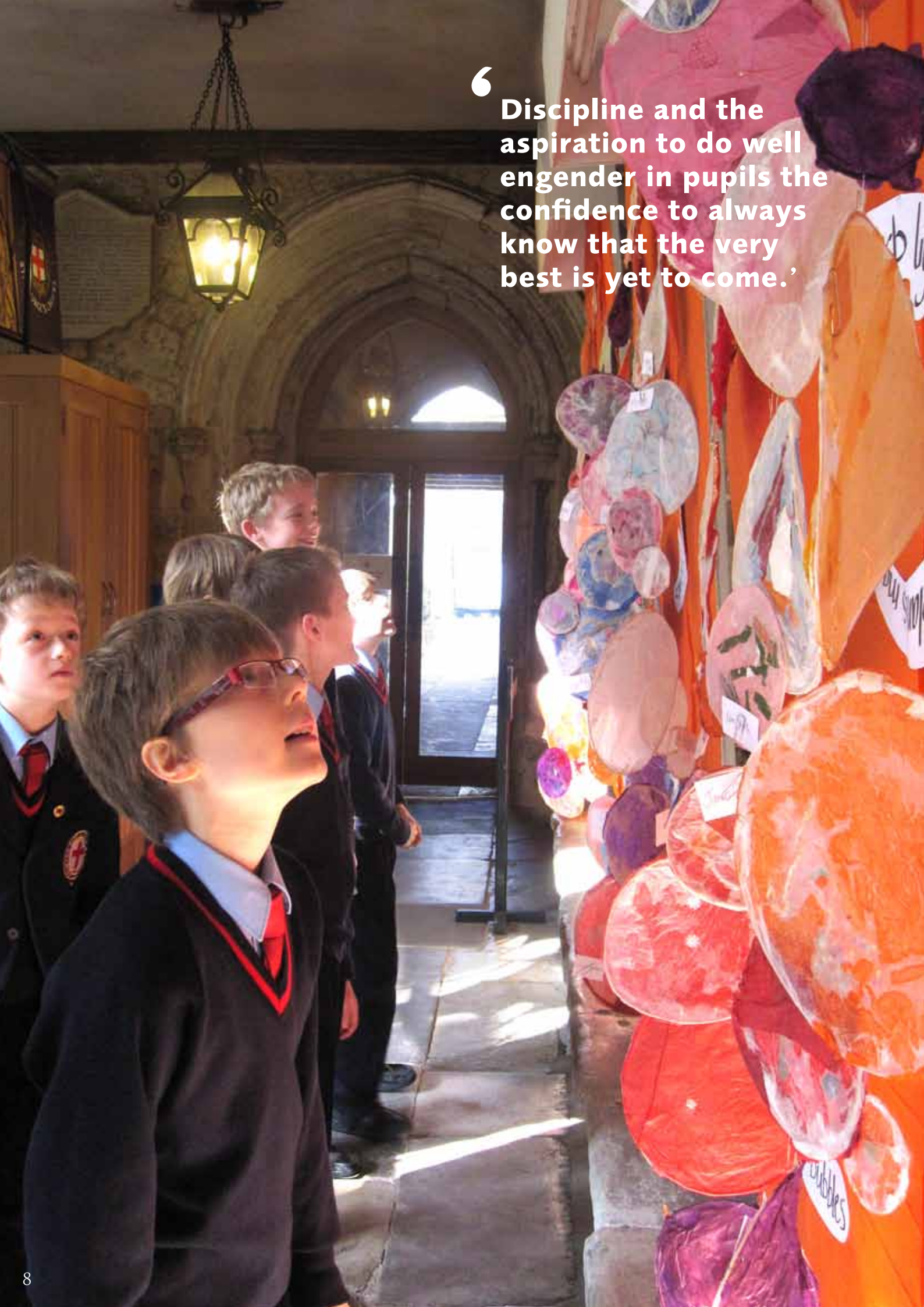
HRH THE PRINCE PHILIP, DUKE OF EDINBURGH KG KT OM GBE AC QSO PC

HRH The Duke of Edinburgh was born in 1921, the only son of the late Prince and Princess Andrew of Greece and Denmark. He was made a Garter Knight in 1947 following his marriage to HRH The Princess Elizabeth on 20 November.

His arms were granted in 1949 and reflect his immediate ancestry. His banner is quartered. The first quarter has a gold background with three passant lions and hearts and represents Denmark. The second quarter is a white cross on a blue and represents Greece. The third quarter is two black stripes on white representing Battenberg or Mountbatten and the fourth quarter is a triple towered castle on a white background representing the city of Edinburgh.

His crest is a gold Princely Coronet.

6 Discipline and the aspiration to do well engender in pupils the confidence to always know that the very best is yet to come.'





A View beyond the Horizon!

A Choir School education where pace, achievement, an energy for learning and the 'professional' expectation become the norm against which the whole education experience is set.

The Choir School tradition has its roots at least as early as the 13th century, and perhaps well before that, if we include the use of boy choristers in religious worship at various stages throughout the first Millennium. Attached as lay singers to religious foundations, at first they would be taught the Psalms and Latin, and then an increasingly broader curriculum as we moved beyond the Middle Ages. For an aspiring choral musician the benefits were obvious - an excellent education and the experience of challenging and demanding vocal repertoire, often at the cutting edge of contemporary composition. At the very least, this remains equally true today, but now, there are relatively few places which have stayed entirely the domain of the 'singing boys'. Towards the latter part of the 19th Century it became more common for Choir Schools to include non-choristers in significant number, and in the 20th Century, some have moved to co-education options. Whilst the essence of the choral tradition undoubtedly lives on, the Choir School model now serves a broader spectrum of children with varying interests and aspirations, and what sets it apart can no longer rest entirely on the fact that it offers exceptional singing opportunities - although of course, it continues to do this too!

A 600-year choral tradition has inevitably played a not-inconsiderable part in imbuing the strongest sense of enduring

pride and identity. Humility plays equal part, where the lineage becomes greater than any single period in the history. The contribution of the individual is always celebrated within the context of a very much broader and enriching canvas, and this way the tradition remains alive and vibrant.

The musical repertoire is undoubtedly challenging and inspiring. Many hours of rehearsal and worship have to be accommodated in the school day and to achieve this there is the inevitable need for a quickening of pace. Time is precious and opportunities, whether academic, musical or sporting, must be taken and developed within set parameters. Children in Choir Schools learn to work to deadlines. They appreciate the need for structure and organisation, and it is this ethos which distinguishes their learning, allowing pupils to be constantly preparing for future goals they may not yet have envisaged.

Below: Choristers rehearsing in the Song School in 1975 and 2011



Photograph: Neville Wriggway

I think the real value of the experience may have something to do with the juxtaposition of the mundane and the exceptional. For most of us, at any given time, our lives are really just one or the other, but for the very young whose thinking is perhaps that little bit more flamboyant, there is a happy acceptance that the challenges of school life, passed and sometimes failed, are at least as important as Byrd or Britten, or who will have first call on the Nintendo Wii. In a Choir School there is a deep-rooted celebration of childhood, coupled with an equal expectation that prepared and motivated children can reach the levels of professionalism demanded of working musicians and the high standards of teamwork which the choral genre demands.

It is right that the best traditions should remain intact, but also right that the best of what these traditions offer should live on in new permutations. Our Choir School tradition boasts hundreds of years of unbroken history, living on in new guises. Discipline and the aspiration to do well engender in pupils the confidence to always know that the very best is yet to come.

Yvette Day

Director of Music at St George's School
April 2001 - April 2011

From April 2011 - Head of The Chorister School,
Durham Cathedral



Photograph: David Claire

CANONS' CLOISTER REFURBISHMENT

A large scaffolding and temporary roof has been erected over part of the Canons' Cloister marking commencement of an extensive refurbishment of the range to be undertaken between now and September 2012.



Scaffolding being erected over Canons' Cloister



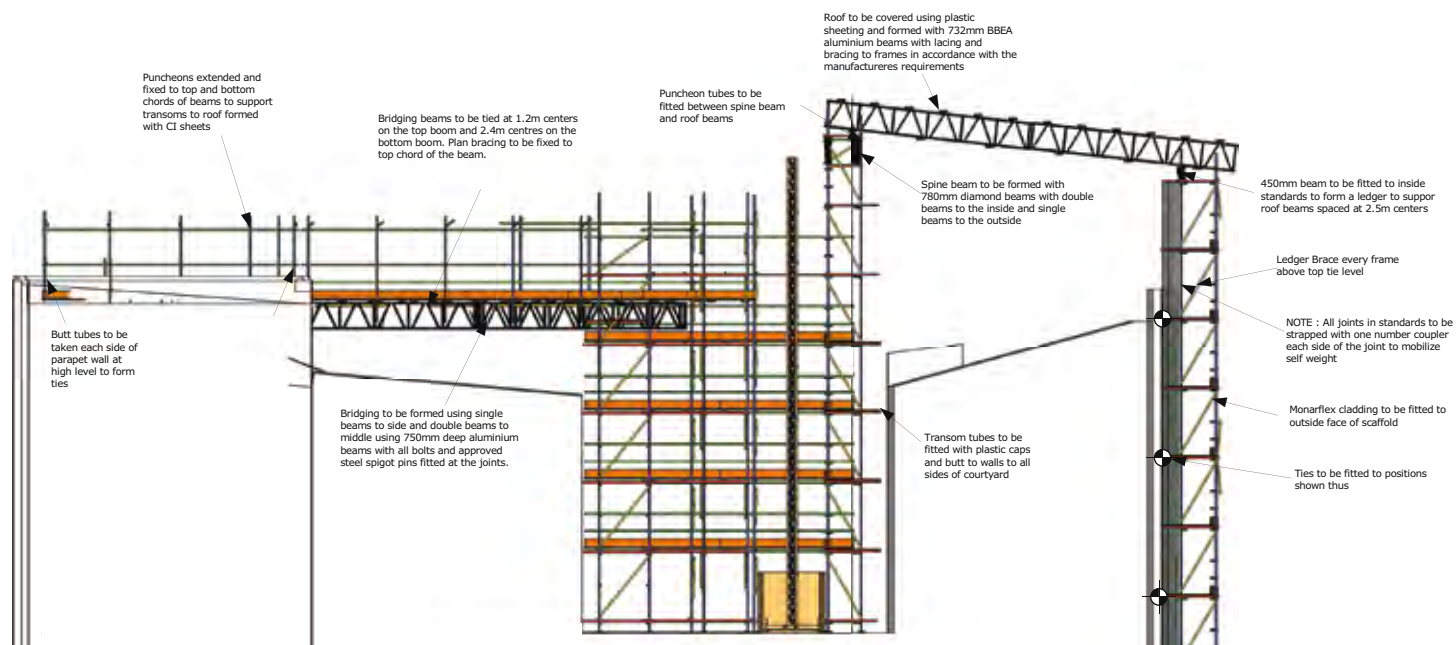
Oak framed wall structure

The scaffolding is an extremely complicated engineering structure that has been designed to cope with the winds to which this exposed site is susceptible. The works include the replacement of copper roof coverings with more durable lead roofing, the replacement of hard external render to the Canons' Cloister elevations, repair of the historic timber frame structure, and the internal refurbishment of three of the residences including fire compartmentation, rewiring and re-plumbing, improved kitchens and bathrooms and redecorations. The stone masonry of the Castle curtain wall and stone chimneys is also being repaired from the scaffolding.

With the benefit of the temporary roof protection the historic roof structures are now being opened up for investigation, and predictably, both good and bad things are being discovered. An exciting discovery is a roof truss spanning over the Adams Room in St George's House that the Project Archaeologist advises might be 13thC, in which case it would most likely constitute a vestige of the Royal Apartments that existed here prior to construction of the Canons' Cloister in 1350! A less welcome discovery is extensive damage to substantial rafters in one part of the roof, which will require significant repair without disturbing an original 'wattle and daub' ceiling which

is attached to them and was previously undiscovered above a later ceiling in the Canon Steward's Study

Removal of the extremely hard render to the external elevations is well commenced, and although noisy, and slow going, we should be able to see and understand something of the hidden oak framed wall structure to parts of the Canons' Cloister over the next couple of weeks. As this is the first phase of opening up to the roofs and wall structures, time is being spent to record what is found, consider the implications, and to obtain approvals for the repairs which will be needed for which thanks need to be extended to English



Detailed inspection of underground services in Canons' Cloister



Roof trusses over the Adams Room in St George's House

6 Roof trusses... a possible vestige of the Royal Apartments that existed here prior to construction of the Canons' Cloister in 1350!

Heritage for their helpful and supportive assistance with this complicated project.

For the time being, the Canon Steward and the Chapter Clerk have both moved to temporary accommodation, which has allowed initial opening-up and asbestos removal works to commence in their properties. Kitchen and bathrooms have been removed, and floorboards have been lifted to allow inspection of the oak framed floor structures. A considerable amount of very early oak framed structures and finishes are being revealed, which is being carefully recorded as part of the project. The installation of new electrical sub mains to the Canons' Cloister has commenced, and

a temporary fire alarm system has been installed to protect this unique range of buildings whilst the refurbishment works are in progress.

*Martin Ashley MVO
Surveyor of the Fabric*

UPDATE: A panel of extremely early riven lath and hair-lime plaster has been found below the modern render, very likely indicating the original external appearance of the cloisteral buildings!

Thanks are extended to The Bray Fellowship whose financial support has enabled this refurbishment to take place.



'Forget me not...'

The slightly quizzical title of this piece refers to the logo for a special event in St George's Chapel on Thursday 3rd March; a concert in the presence of HRH The Countess of Wessex to raise funds for the Alzheimer's Society.



“it moved, uplifted and sustained; quite possibly also, offered a new path to those searching for some guidance”

It is well enough known that Alzheimer's, along with associated degenerative states of dementia, is still not completely understood as a process of growing old, and treatments remain frustratingly elusive. Yet it affects a far greater number, both directly, and indirectly through the diminution of a relative, than perhaps is easily admitted. A common enough experience which was undoubtedly the sentiment which fired the willingness and enthusiasm of the members of St George's Chapel Choir to take part in this concert. The brainchild of Sue Jones, the intention was to offer an evening of affirmation and balm; something to counter bewilderment and distress.

Performing to a full Chapel, the musical elements offered by the Choir were designed to explore the many emotions principally experienced by those having to support those afflicted. It included a wide variety of musical styles; a movement from Brahms' Requiem (How lovely is thy dwelling place); spiritual arrangements by Sir Michael Tippett; Edgar Bainton's ethereal setting of 'And I saw a new heaven'; and Howard Goodall's warm tune to Charles Wesley's hymn 'Love divine'. Even if the sufferer is no longer present, the hope is that they have gone to a better place.

The choristers performed 'How

beautiful are the feet' (from Handel's Messiah), together with items by Britten and Stanford; this was balanced by a group sung by the lay clerks alone. Perhaps surprising and unexpected, the appearance of the finale, 'You'll never walk alone' (from Rogers and Hammerstein's 'Oklahoma') - receiving possibly a more refined rendition than most are accustomed to hearing these days - seemed just right in the context.

Perhaps the most powerful piece, however, involved the Choir collaborating with the 'cellist Brian O' Kane. Winner of the Windsor International String Competition promoted by the Windsor Festival, Brian earlier had spellbound the audience with graceful movements from Bach's C major 'cello suite. It is unusual to couple a solo 'cello with a Choir. However In Sir John Tavener's 'Svyati (O holy one)' cello strings and voices were welded together into a substantial piece lasting nearly 15 minutes, in sounds that were utterly haunting and poignant; with Byzantine drones and searingly high cello melodies, it seemed to distil the essence of Orthodox intensity, leaving the sounds clinging to the Chapel's vault.

A specially invited group of celebrities were present to give their support to the cause. Richard Briers, Angela Rippon, Kevin Whately and Tessa Wyatt brought their own personalities to touching texts,

whilst Pixie Thompson spoke with dignity about her grandmother's decline. The programme was introduced by the news broadcaster Martin Stanford; and the Chapel was bathed in a forget-me-not blue of theatre lighting, ably supplied by the Henley Theatre Company.

An occasion such as this does not take place very often in St George's Chapel; perhaps it would lose significance, not to say to become work-a-day, for a charity event so emotionally charged to become too regular an event. It could not overtly be described as spiritual – it was certainly not clothed in conventional liturgical garb – but somehow there was a power there. For the many who were present it moved, uplifted and sustained; quite possibly also, offered a new path to those searching for some guidance, a quiet reassurance in this new century, of God's compassion and comfort.

*Timothy Byram-Wigfield
Director of Music, St George's Chapel*





A badge of Service

On 13 April over a thousand Members and Medallists of the Royal Victorian Order gathered in St George's Chapel for a service of Praise, Remembrance and Dedication. The service takes place at St George's once every four years because the Chapel of the Order (The Queen's Chapel of the Savoy) is too small to accommodate the number of people who attend. Members and Medallists of the Order are welcome to visit The Queen's Chapel of the Savoy and attend services there.

The Royal Victorian Order was instituted on 21 April 1896 by command of Queen Victoria to enable her to acknowledge and recognise personal service to

The Sovereign. Appointment to the Order remains at the discretion of The Sovereign. There are four Officers of the Order: The Chancellor is the Lord Chamberlain, the Secretary is the Keeper of the Privy Purse, the Registrar is the Secretary of the Central Chancery of the Orders of Knighthood and the Chaplain is the Chaplain of The Queen's Chapel of the Savoy. The service in April was a collaborative one with musicians from the two Chapels working together and the Virger (of St George's) and the Verger (of the Queen's Chapel of the Savoy) both leading elements of the procession.

The value and duty of service was a theme which ran through the morning. Amongst the prayers led by the Chaplain of the Order was one containing the following phrase:



...enable us to continue our work into the future that it may stand always as a noble and inspiring example of service to our Sovereign Lady Queen Elizabeth and her heirs and successors and true and worthy dedication to the common good...

Charlotte Manley LVO OBE
Chapter Clerk

COMMUNITY NEWS 13 February – Baptism of Honor Ibbotson-Tye • 13 February – Surplicings of Benjamin Andrews, Sebastian Clare-Panton, Keir Howard, James McLean and William Renwick as Choristers • 27 February – Installation of Dominic Bland and Andrew Thompson as Lay Clerks • 13 March – Presentation of the Garter Banner of Lord Bingham • 28 March – Memorial Evensong for David Key