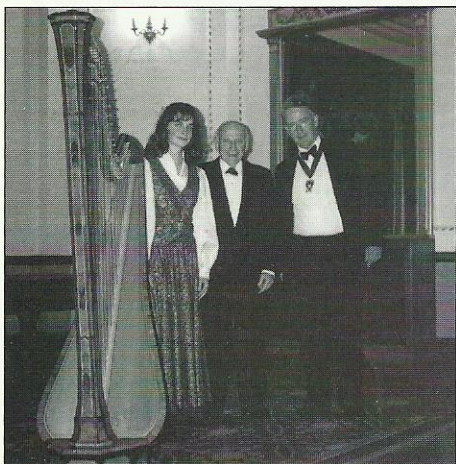


Festival. The example of the Company's support for the Spitalfields Festival's work was useful in enabling it to get considerably increased support from other City Companies.

At the suggestion of Professor Malcolm Troup, and warmly endorsed by the Court, it was decided that the Company should make a major donation to the London International String Quartet Competition in celebration of the eightieth birthday of our Honourary Freeman, Lord Menuhin. Consequently, in March I attended the concert, which was partly conducted by Lord Menuhin, on the last day of the Competition in Cambridge. In October, we were honoured by the attendance of Lord and Lady Menuhin at our Masters and Clerks Dinner, where they and all present were entranced after dinner by a performance by Catrin Finch, a young harpist commended to us by Liveryman Jill White, Director of the British Youth Orchestra. Coincidentally, Catrin was awarded a Company medal



The Masters & Clerks Dinner with Honourary Freeman Lord Menuhin and Catrin Finch. Photo: Peter Holland.

which she received at the Installation Court in November.

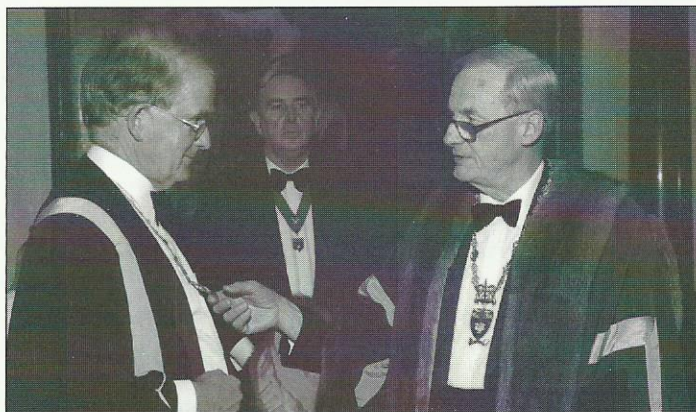
In 1995, the decision had been taken to raise the profile of the Maisie Lewis concerts for young artists. Largely due to the efforts of Liveryman Victor Stone, the concerts returned to the Wigmore Hall. The only evenings their management were able to offer the Company were all during one week in July. Rightly, but quite courageously, we accepted and were faced with the challenge of providing audiences in a larger hall for three concerts within seven days, after the end of term of the Conservatoires. Fortunately Liveryman Jan Lowy agreed to give time to help the Maisie Lewis Committee organise the concerts. The combination of her energy and experience, coupled with Jeffrey Lockett's leadership, ensured that they were a resounding success and extremely enjoyable. Members of the Company responded in good numbers to my invitation to support the concerts, despite the hindrance on one of the evenings of a strike on London Underground. The Court and the Maisie Lewis Committee were encouraged to return to the

Wigmore Hall for the 1997 concerts. Their management was impressed by the work put in by the Company to ensure success and offered us dates which met our preference for concerts to be spread between spring and autumn.

Partly, no doubt, as a result of contacts built up by recent Masters and the Clerk, I received hospitality from a large number of City Companies in addition to dinner at the Mansion House. My hosts included, in no particular order, the Curriers, the Tobacco Pipe Makers, the Fishmongers, the Stationers, the Gardeners, the Actuaries, the Parish Clerks, the Butchers, the Master Mariners, the Wax Chandlers, the Scientific Instrument Makers, the Painters and Stainers, the Barbers as well as the City of London Library Committee (where the principal speaker was my former colleague, Nicholas Serota, Director of the Tate Gallery) and the City of London School. A Master is fortunate to be so well entertained, experience the splendour of numerous City halls and make many new friends.

We have a tradition of inviting young musicians to play after our dinners. I was interested that with some other Companies the musicians play during dinner itself. If I can venture just one adverse comment on the excellent entertainment I received, it seems a pity that young musicians are asked to play when the conversation makes it difficult to hear their performance. This must be disappointing both for the performers and for those who would like to hear them. Talking of young musicians, we were entertained after the Court Dinner in April by a young trumpeter from the British Youth Orchestra, Christopher Deacon, who seemed undaunted by the fact that his audience included our distinguished new medallists, Humphrey Lyttleton, Rosalind Plowright and Anthony Rolfe-Johnson. For the Midsummer Banquet, Dick van Hoek and a group from Cambridge University provided a delightful programme of some of the best known madrigals including Orlando Gibbons' The Silver Swan in honour of our Company's symbol and a selection of Barber Shop songs.

The Company's association with Glyndebourne is focussed particularly on the John Christie Award initiated by my predecessor's father, Assistant Cyril Davis. Adrian had begun a review with the General Manager of Glyndebourne to ensure that there was a proper understanding between us about what they regard as their senior prize. With Adrian and his brother, the Clerk and I had a constructive meeting in the summer



Receiving the Immediate Pastmaster's badge from my successor while the Learned Clerk looks on. Photo: Pikeriver Films

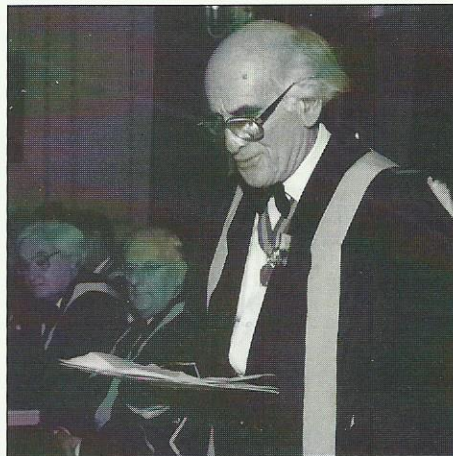
with Sir George Christie, Anthony Whitworth-Jones and his deputy, Sarah Playfair. As a result of the understanding reached, the Davis family generously agreed to increase the annual amount of the prize. The Company also agreed a special donation towards Glyndebourne Opera's educational work in Brighton.

It would be surprising if the growth of the Company's activities in recent years and the new administrative arrangements had not created pressures. Inevitably, too, there have been some differences of view about how these should be handled. However I am confident that they can be resolved. There are great opportunities for the Company in the coming years and we must find more ways of taking advantage of the great talent within the Livery.

Finally, I would like to thank the members of the Court for their support. I am also grateful to our Clerk, Simon Waley, to Liveryman Hilary Wiltshire and Margaret Alford in the office; to Philip Chancellor and then David Barnes as Beadle for their individual contributions to the Company and for their support to me, personally during my year.

I extend my best wishes to my successor, Anthony Burnett-Brown.

Francis Carnwath.



David Loeb, as senior Pastmaster, expressing appreciation for the work of the Master at the end of his year.

Photo: Pikeriver Films