

Graham Lyndon-Jones:

Funeral address by his son, Laurence Lyndon-Jones

Graham was a man with a vast array of interests and hobbies, and he pursued these with energy and creativity which brought him many friends and acquaintances. He spent time in the Navy, as a teacher, and as a musical instrument maker, and he also had an interest in folk music and morris dancing. He carved his own niche in life which reflected his own very unique and somewhat eccentric character.

I'm sure that many of you have either fond or funny memories of him. I already know a few stories, such as the time that he accidentally ordered sock-flavoured ice cream in Austria, and was asked in reply whether he in fact meant smurf-flavour.

I am lucky to have a number of memories of a dad who seemed to know everything and be able to make anything in his workshop. Together we calculated the height of the Abbey tower here using a wooden triangle, even though I probably didn't quite understand how it worked at the time. I also remember being set homework from primary school which was to bring in a homemade musical instrument. Of course, many of my classmates brought in plastic boxes with pasta in, or perhaps a margarine tub with a rubber band looped around it. I came in with a small but functioning fretless wooden guitar. Along similar lines, the weaponry that I came to school with on "Viking day" was swiftly confiscated by teachers the moment that they caught eye of the sword, daggers, shield and spear.

Graham was someone who occupied very many different roles in different people's lives. But whatever he meant to you, I bet you that the following was always the case: he was always pleased to see you. Similarly, he had a great number of interests and it always seemed to me that whatever the subject, he would have a great deal to say about it.

Whether he was creating a quiz on geography or Latin for a school, taking part in an unsolicited performance on pipe and tabor in the Sopwell House Hotel, or spending far too long going off on a wild tangent in conversation, these were all things that people who knew him expected from him. These will also be the things that we all will remember him by.

Laurence Lyndon-Jones

**Graham Lyndon-Jones:
extracts from obituary in the Newsletter of the West Gallery Music
Association. Winter 2017-18**

Graham Lyndon-Jones was born and bred in Sussex, a county which he never forgot and to which he often returned to play some of his Early Music instruments. He later completed his National Service in The Royal Navy in Plymouth from which he retained a fund of highly amusing stories.

After leaving the Navy, he learned to play the recorder and got interested in the Early Music revival. He spent many holidays in Huddersfield with John Cousen, one of the first renaissance instrument makers of the Early Music revival, who taught him much about the woodwork, metalwork and acoustics involved in making playing reproductions. In the early 1970s he gave up his day job as a technical librarian to become a full-time instrument maker. Initially he made all renaissance woodwind instruments, then later concentrated on the bassoon family with the help of his wife. Graham travelled widely photographing and measuring instruments which enabled him to create accurate reproductions in his St Albans workshop.

He led an incredibly interesting life and lived it to the full. He belonged to *The Elizabethans*, to two morris sides, to *English Miscellany*, a group embracing all genres of English folk song and dance and eventually to *Bedford Gallery Quire*. These groups gave him the opportunity to play an enormous range of instruments, from a crumhorn to a hurdy gurdy, from pipe and tabor to flutes and serpent and from bass horn to bassoon.

When Graham's declining health caused retirement from Bedford Gallery Quire, he was made an honorary member and presented with a framed certificate and photograph to mark the occasion, something of which he was enormously proud. After spells in hospital and in a care home Graham passed away on Sunday, the 12th November 2017. He will be much missed by many.

Bedford Gallery Quire

Additional memories from members of BGQ:

"I am pleased that I knew him and I have missed his presence. He touched so many lives with his wonderful personality, his twinkly eyes, his intellectual curiosity and his wicked sense of humour.

I will remember his quick wit, his comments enlivening our rehearsals with sharp humorous interjections when apparently half asleep. He was an amazingly talented musician with his ability to play all those instruments. He added so much historical authenticity to our performances. Even his “authentic looking” costume (made from a lady’s Dannimac) fascinated the audience, not to mention the accompanying extraordinary noises! “

“Graham made me very welcome at the few rehearsals where our time overlapped. He had the ability of being genuinely interested in the lives of other people, a perfect gentleman.”

“Graham serenading the bewildered cows with his bass horn at Little Barford, his ability following an AGM in the back room of a Bedford pub to outgun amplified instruments during their “play what you bring” session, the script reading that morphed into a brilliant re-enactment! “

“I was delighted, on a cold February evening in 2004, to see Graham (hauling a varied collection of wind instruments) appear at our first Bedford Gallery Quire rehearsal. He and I had not met for at least 25 years, when we were both teaching musical instrument making courses, but we greeted each other like old friends, and went on to enjoy a further 13 years of good friendship. I shall never forget his unselfish contribution to the quire, and his age-appropriate impersonation of John Wesley in his dotage, complete with quill pen.“

Remembering Graham Lyndon-Jones

My memories of Graham are of a kind, friendly, bumbling soul, to whom time was not of the essence! I know that Gymel tore their collective hair out because of his timekeeping and generally told him that functions started a good half hour before they actually did in the vain hope that he would be ready. Tony Barratt, Janet Simpson and GLJ made a wonderful sound as Gymel – very different voices and abilities but a superb blend of voice and instruments. It was a wonderful experience performing at The Goat with Graham as we never knew what exactly would happen if he was accompanying – some of his instruments were a little less than reliable. The audience loved it! I’ll never forget one Christmas residency when four of us, as far as I remember (TB, GLJ, Janet and me) sang ‘past 3 o’clock’ holding a wooden bar on which Graham’s handbells were fixed. TB and GLJ held one end each of the bar which cut across Janet’s line of vision so

she and I were bobbing up and down trying to sing and hit the bells at the appropriate time – it was truly, but unintentionally, hilarious.

Graham came to visit on several occasions when Sarah and Anna were small and I have photos of him sitting on the sofa with the two of them, reading them a bedtime story. He was a good friend to Tony B, probably Tony's only real confidante, and the two of them spent many hours in lengthy esoteric discussions about all manner of stuff.

Graham was particularly supportive towards the end of Tony's life when he needed someone to talk to.

Wendy Frost

The case of the missing radish sandwiches!

The occasion...a Bedford Gallery Quire concert in the Lancasterian Room, Hitchin British Schools Museum.

We met, as usual, for a run-through before the concert, giving ourselves half an hour before the start time to have a snack and change into costume. With three or four instruments, his music, costume and a snack Graham made full use of that time.

During the interval we were treated to a splendid buffet organised by "The Friends" of the Museum. This gave us the opportunity to mingle with the audience and for the audience to question Graham about his instruments. After our final piece of music and the ensuing thanks, the audience dispersed and the Quire returned to the changing room. The Friends started to put away the chairs and Graham started to gather his instruments and his usual seemingly endless bits and pieces. And then the cry went up... "Where are my radish sandwiches....I left them somewhere here?"

How could one explain that he had probably left them on the cupboard which held the chairs and by now they had most likely been swept up with the rubbish!

We shall never know but the memory lives on!

Liz Rose

For those who knew him, his "generosity of spirit" remains in our collective memory of Graham. English Miscellany benefited from his considerable Cotswold Morris experience, offering instruction - with demonstration - on the essence of Cotswold footwork and rhythm of movement. Throughout his membership, until it seems comparatively recently, Graham was a Cotswold musician and a characteristic voice in our song performances.

As a member of EM's Song group for many years, we enjoyed Graham's lovely bass voice. Whatever he did, one became aware that there was an expert in the company, expertise that he wore as lightly and gave of as generously as his glorious sense of humour. Be it Latin pronunciation, morris stepping, the qualities of woods or naval history, Graham could put you right.

As we discovered whilst exploring his Navy days over a beer or two after practice, enquiring into any chapter of his life experiences yielded surprising knowledge - of historic naval technology, for example! At a time when not all aircraft looked the same, Graham was clearly intrigued by the different types and adaptations of naval variants.

Supported by a remarkably sharp memory, he was not someone to argue with on the subject of 'planes or ships - and some of us can speak from experience!

Following the club's foundation year, in 1976 Graham became the first registered new member of English Miscellany and we considered ourselves lucky to have him. His distinctive contribution - playing pipe and tabor for our Cotswold side, providing balance in our song section and trumping his bass horn in the EM band - enhanced our display repertoire.

Through our recorded music and club publicity images, Graham will live on in English Miscellany's culture. It is with much love and respect that we shall remember him, acknowledging that he enriched us all.

Norman Dobbing

Leader, English Miscellany

Remembering Graham 10th March 2018:

It was a real treat to hear about Graham's multifarious activities and interests at first hand, and all the people he inspired, during the afternoon of celebration at East Hyde. I was able to fit my own contacts with Graham in and amongst the patchwork of his long and busy life.

He came to the first evening classes in historical dance that I ran in London, at St Mark's Church Hall in St. John's Wood in the early seventies. I was a very green dance teacher and luckily did not know how ignorant I was. He must have been a member of the Elizabethans at that time, both playing and dancing in their concerts. For the Dolmetsch Historical Dance Society, a small performing group got together, and Graham, with Barbara Stanley and Robin de Smet, played for us, including a dance concert we gave to Swansea Ballet Club in September 1976. At the time I was in my last term of teaching English at Woodford County High School, Woodford Green, leaving at Christmas to start a family. A curious twist of fate meant that one of my clever pupils was Maggie Kilbey. In 1980 we moved to Bedford and continuing contact with Graham led to us sharing in celebration of his marriage to Maggie and the arrival of Laurie and Lucy.

Bedford Early Dance and Music got going and soon added a Twelfth Night Revels to our programme of workshops. Graham and family came to these, dancing and playing. Our favourite venue was the Stuart Memorial Hall on the A1 at Tempsford, where we served a delicious Renaissance meal, processed the boar's head with all the available children in tow holding candles, danced, masked, feasted and enjoyed music. One year it snowed, so we watched the flakes falling through our candle-lit and greenery decorated windows. Those were the days before strict fire regulations!

I was delighted on going to the first meeting of the new Bedford Gallery Quire to find familiar faces, including Graham. His extensive knowledge and musicality were always generously shared; he remained sharp and witty up to the last of his days of travelling up to Bedford on a Thursday night. Meanwhile, back in Hertfordshire, the Herts Early Dance club got going, a special feature being an ad hoc band led by Derek Guyatt to accompany the dancing. Graham was a stalwart player of all bass lines, on a variety of instruments, so our

intermittent encounters continued when I led the dance sessions.

For my contribution to the afternoon of memories, I immediately asked Ken (BGQ) for Byrd's Earl of Salisbury's Pavan, which we had sung as the psalm Lord Make me to know Thy Ways. I can distinctly remember struggling to identify the tune, but Graham was swift to call it as the pavan we knew so well. As he had played it for dancing in Swansea 1976, two strands came together. Adrian asked for Branle de l'Officiale, as Graham had taught it to English Miscellany. I added the country dance Christchurch Bells as another Swansea link plus a nod in the direction of his academic learning but heard on the day that again Graham had introduced it as a round and dance to EM. And come to think of it, about half a dozen years ago I was in Oxford for a conference and walking back to the bus station was distracted by the jingle of morris bells, and there was Graham merrily playing for morris dancers on a windy Oxford corner. I think most early musicians who have played for me across the years will have met Graham or played one of his instruments.

Anne Daye

A few memories of GLJ (as he was known to many) from Jan and Derek Guyatt,

who sadly were not able to attend either his funeral or the celebration of his life arranged by Adrian, Liz and Dawn.

Derek first met Graham around 1983 when he was playing for a group called The Elizabethans. As someone new to early music, he was very impressed by all the wonderful instruments Graham played - including viols, curtals, flutes, and recorders - and also by his very young wife. This group, led by Sheila Graham, put on shows that combined music, song, dance and poetry from the Elizabethan era and also performed a medieval morality play 'Rex Vivus' in many cathedrals around the country. Graham was a fine sight dressed for these performances, often in doublet, black tights and a jaunty hat with a long feather in it, or occasionally a monk's habit - probably one of the terylene ones that HED still use!

Graham was never one to put all his eggs in one basket, so to speak, and he also played with several other groups - including Gymel - and he was also part of English Miscellany for many years. Both these ventures impacted on the folk scene at the time. Recordings of Gymel are now difficult to come by, but those who remember his time with

Miscellany are many. Graham was probably in more photographs than any other member of the club (apart from Adrian), playing his bass horn or pipe & tabor. He would often share interesting snippets about the instruments and how he had made or mended them - we seem to recall something about woodworm in the U-bend of a bassoon!

Playing for dancing became the focus of his music, and his collection of weird and ancient instruments were an endearing feature of whatever period or type of dance he was playing for. He would mix and match instruments for playing for C16th dance and for playing for morris - Cotswold, North-West and Border (with Wicket Brood and St Albans Morris as well as with EM). He also played to accompany the singing of the Bedford West Gallery Quire, with yet another set of clothes to suit the occasion. There are, undoubtedly, other groups that benefitted from his multi-instrumentalism, but the one we know best is Herts Early Dance.

When HFA ran a series of workshops on dances of the Tudor & Stuart period, Graham was there to play. This was the series that led to the formation of HED. Graham was a founder member of HED, being on the committee from the start. We greatly benefitted from all his experience and knowledge, and he enjoyed playing with the group for the dancing. He even taught us an almain dance that went with a tune that he particularly liked. His serpent and curtals augmented the band with a rich bass sound, and he was able to continue to play until he could sadly no longer cope with the puff it needed. One abiding memory is the sound of his slide trumpet in the Branle de la Guerre.

These sounds have not been replaced. Graham was irreplaceable. We miss him very much.... but we have many memories of his extraordinary knowledge and sounds!

Jan and Derek Guyatt

I was very moved when I heard that there was to be a musical event to celebrate Graham's life and love of folk music, and I know that he would have been very flattered indeed if he had known there would be such an occasion. He was very proud of all of his involvement with folk music in the area, as it allowed him to express himself as a versatile musician as well as a gregarious person who didn't take life too seriously! His musical interests were very broad and I think he particularly enjoyed the variety that folk music offers; being able to address the profundities in life, as well as celebrating having fun.

We are sorry not to be able to join you at the event, but I would like to sincerely thank everyone involved, not only for celebrating my father's life and love of folk music in this way, but also for your friendship which I know that he cherished very much. It was also wonderful that so many of you could come to his funeral in November.

I send you all the warmest of wishes for the event as well as your future music making. I know the power music has to bring people together, and I know that Graham will be with you in spirit. I will be thinking of you all and of him on Saturday.

Laurence Lyndon-Jones



Bedford Gallery Quire



Barbara Stanley and Jim Rose cutting the cake



**cake donated by
Nicholas Perry**



Memorabilia



**Steve Rowley playing
the gemshorn**



St Albans Morris



English Miscellany Song



The Buffet



Anne Daye leading... An early dance

Programme of contributions at “Remembering Graham”

Welcome and introduction by MC Adrian Burrows.

Letters from Laurence, & Abbey Primary School

Mike Chandler ...played the Morris Call on pipe and tabour
St Albans Morris... danced Princess Royal - Adderbury and
Greensleeves - Stanton Harcourt, then Bonny Green Garters (sans
bells), with other Morris dancers joining.

English Miscellany Song Group.....sang Pastime with good company

Dawn and Dave Skye & Wendy Frost Played some of Graham's
instruments.

Anne Daye.....led Bransle d'officiale and Christchurch Bells,

Bedford Gallery Quire..... sang Cranbrook, The Harvest, and Earl of
Salsburys Pavan (dance led by Anne Daye)

EM Song ... sang John Barleycorn, Leathern Bottel, (both songs
Graham introduced to EM)

Ken & Linda Baddley..... Played a piece they used to do with Graham
in concerts.

Steve Rowley... told anecdotes and played early instruments

John Garricktold anecdotes and sang three songs

Fanfare by Dawn & Dave before food (a very ample buffet of
contributions from attendees)

Liz and Jim Rose spearheaded the catering with help from numerous
others.

After eating.... social dances called by Adrian Burrows, danced to
music from a scratch band led by Jon Newton

Dave Skye...playing the Curtal he made with Graham's guidance

Steve Rowley and EM Morris Field town Nutting Girl jig

EM Song...sang the parting song.