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THE CHURCHILL SOCIETY

was founded

on May 10th 1990 (50 years to the Day) after Churchill became Prime Minister.

The Inauguration of the Society's web site was on Churchill's 121st Birthday - November 30th 1995



The Churchill Society

London.

'Beauty is to Art - as Honesty is to Honour'.



Winston Churchill.

REVIEWS
of
Rutherlyn's
THE CHURCHILL MUSIC.
by
The British Music Society.

Promoters of the British Musical Heritage.

(Registered Charity 1043838)

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The VE Day 1995

Prague.

first performance

of

Rutherford's



THE CHURCHILL MUSIC

Subtitled

A LEGEND IN MUSIC

of

THE LIFE AND TIMES

of

SIR WINSTON CHURCHILL

Born 30th November 1874 Died 24th January 1965.

Orchestration

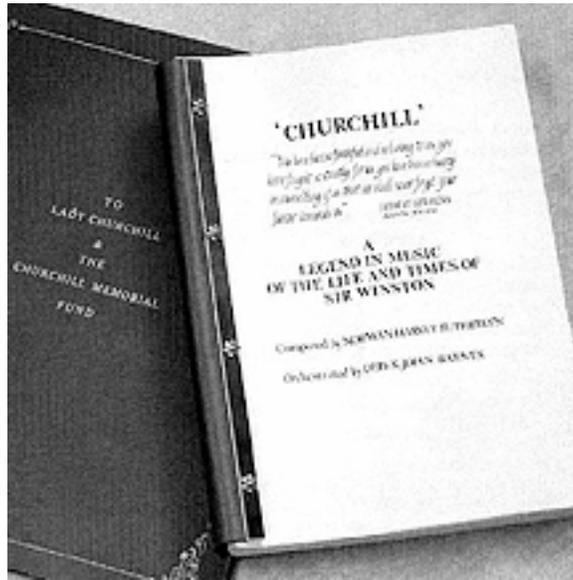
Derek Barnes.

The Czech National Symphony Orchestra



Conducted by Vladimir Valek

Produced and broadcast by Radio Prague and Czeske TV
VE Day Prague 1995.



The Churchill Centenary Presentation Edition of the Orchestral Score.

was a gift from the composer to both

Lady Churchill
and

THE WINSTON CHURCHILL MEMORIAL TRUST.
in 1974.

**You have been so faithful and so loving to us,
you have fought so stoutly for us,
you have been so hearty in counselling of us
that we shall never forget your favour towards us"**

HOUSE OF COMMONS

November 30th 1954.

The copyright was an outright gift to the Trust.

The only covenant upon it was that no part of the music should be used for commercial or 'theme' music.

TELEGRAMS

FLAT NO.

3 PRINCES GATE,
LONDON, S.W.7.

4th of October 1974

Dear Mr Rutherford,

I would like to thank you and Mr Barnes for so kindly presenting me with the beautifully bound orchestral work which you have written to commemorate the Centenary of my Husband's birth. I was much touched that you should have done this.

Yours sincerely,

*Clementine
Spencer
Churchill*

REMEMBER
to use the
POST CODE



Norman Harvey Rutherford Esq.,

Old Gatton Farmhouse
87 High Street
Godstone
Surrey.

At the composer's suggestion, Lady Churchill being frail, placed the orchestral score into the care of the Trust where it lay unknown for 19 years.

The composer also presented Churchill College Cambridge with an identically bound edition in 1974. It too, lay there unknown for 19 years.

In 1975, following the presentation, the composer applied to the Winston Churchill Memorial Trust for a travelling scholarship to seek sponsors for a performance.

Sir Alan Lascelles the Director General refused.

Three years later Sir Alan wrote and asked the composer to remove the work as he said *'the trustees could not guarantee its safety'*.

The Churchill family and their friends were the trustees.

In disbelief the composer refused.

What is

THE CHURCHILL MUSIC?

Norman Harvey Rutherlyn was born in December 1930, in Wallington Surrey; the sixth child in a family of nine. His father was a Patent Agent and well known leading Elder in the Plymouth Brethren movement.

He vividly remembers - though only eight years of age at the time - the 1939 outbreak of war and the bombing of Croydon airport and Churchill's speeches - they being almost the first words he heard upon the family's newly installed wireless set.

Many children of around his age became known as 'the lost generation', their schooling having suffered greatly as a consequence of evacuation and teachers being conscripted into the armed forces.

He left school at the age of 14 without any qualifications but with a great love of carpentry taught to him by a master craftsman who came out of retirement as his part in the war effort.

Many years later, as a self employed master cabinet and chair maker, he spent his leisure time teaching himself about music, and, in 1965, whilst passing Sir Winston's catafalque in St Stephen's Hall Westminster, had the inspiration to compose a substantial piece to commemorate the life and times of the great man. Eight years later, the work was finished with orchestration completed by a newly graduated student from the Royal College of Music, Derek Barnes.

A leather and gilt bound edition of the score was presented to Lady Churchill a year before Sir Winston's centenary - Saturday 30th November 1974: but the work was not performed for more than 20 years, an exception being of 'The Churchill March' (Movement No 8) in the 40th Anniversary Service in Westminster Abbey commemorating the ending of the war this being on the orders of the Prime Minister, Mrs. Thatcher.

In 1993 in desperation, and following the collapse of the Iron Curtain, Rutherlyn sent the MSS - minus its title pages, to the Conservatoire at Prague. They were so impressed that they sent it to Dr Zdenek Jonak, Head of Music at Radio Prague.

Only after it was accepted for performance did the astonished Czechs learn the name and nature of the work.

It was then decided the work was so important that they would televise and broadcast it on VE Day 1995 from Prague's St Wenceslas Cathedral.

Review 1973.

By Philip Radcliffe
of
**KING'S COLLEGE
CAMBRIDGE**

May 29th 1974.

'CHURCHILL'

A Legend in Music of the Life and Times of Sir Winston.

By Norman Rutherlyn
Orchestrated by Derek Barnes

This is an ambitious work, planned on a large scale and designed to illustrate the career of Sir Winston Churchill in all its aspects. The music does not attempt to use an "advanced" idiom, which would indeed hardly be suitable for its subject. But it is sincere and sensitive and the orchestration by Derek Barnes is extremely able.

Several portions of the work, such as the Churchill March and the Chartwell Suite, could stand upon their own feet as separate items, but to make its full effect, the work should be heard in its entirety.

To arrange a complete performance would be a formidable undertaking, but would in my opinion be worth the attempt.

Philip Radcliffe.

THE TIMES FRIDAY SEPTEMBER 5, 1986

OBITUARY

Mr Philip Radcliffe

Mr Philip Radcliffe, the Cambridge music critic and composer, died with his sister, Susan, in a motor accident in France on September 2. He was 81.

Philip Fitzhugh Radcliffe was born on April 27, 1905, the son of A.F. Radcliffe, a housemaster at Charterhouse, where he was educated. In 1924, he went as a Classical Scholar to King's College, Cambridge.

He was shy and sensitive, but immediately began to make friends through his distinction as a musician and a play-reader.

After a First in Classical Tripos, Part I, he turned increasingly to music, being elected a Fellow in the subject in 1931, and a university lecturer in 1947. King's became his home for life. He never left it for more than a few weeks, and was one of those who remained true to its traditions which he kept alive during the war.

His main gifts were a passion for music and remarkable musical memory. His sympathies lay with the music of the eighteenth and nineteenth centuries, huge amounts of which he memorised with apparent ease. Yet his curiosity was boundless and did not deteriorate with the years.

One of the things that gave him most pleasure as the years went by, was that he found himself able to respond to much early music that he once thought cold and unmoving, and to twentieth century music that had seemed discordant and unrewarding.

To his pupils, Radcliffe was a wise counsellor and good friend, never imposing his views, but always trying to help them find their own; he was particularly successful in helping composers to reach a consistent style which best suited their ideas.

He regarded teaching (and for him that meant individual supervision) as his most important activity, and he continued to teach long after his official retirement.

His nature made him particularly good with the shy, sensitive or insecure undergraduates. His writings ranged over a wide variety of subjects - his fellowship dissertation on tonality in the sixteenth century; articles on song in *Grove's Dictionary* and *Denis Steven's symposium. The History of Song*; the article on Brahms in *Grove*, chapters for volumes of the *New Oxford History of Music* (To mention but a few); and two books, *Mendelssohn* (1954) and *Beethoven's String Quartet* (1965.)

The writings sprang naturally from his deep love of music. They fall into the category of perceptive and sensitive, rather than analytical and scholarly, criticism. He was also a charming and witty writer about people, as may be seen from a memoir he wrote for his college on Bernhard (Boris) Ord and his *E.F. Bent; A Centenary Memoir* (1976.)

His love of music found one further outlet: composition. He never ceased to compose, and indeed found it hard to believe that anyone could be a true musician without possessing this urge. His idiom was traditional and restrained, and he sometimes referred to it as "Vaughan-Brahms". Yet those who knew him well found it idiosyncratic and highly expressive of his gentle personality.

Only a few of his pieces (Most of them are small scale) have been printed - two short choral introits, a part-

song for male voices, and three songs for voice and piano. His most ambitious effort was the music for **the** Cambridge Greek Play Society's *Oedipus Tyrannus* (1965.)

Radcliffe was steeped in Greek drama, and he also composed less extensive but highly successful music for *Aristophanes's Clouds* (1962), *Euripides's Medea* (1974) and *Sophocles's Electra* (1977.)

Since his talent was lyric rather than dramatic, the music was unobtrusive but served valuable ends, especially in the more reflective moments.

His warmth of nature and his amusing recollections endeared him to all who penetrated his shyness. He never married.

Twenty years later, in 1993 after endless disappointments trying to interest anyone in the work; Rutherlyn took the gift and copyrights back, and presented Lady Churchill's leather and gilt bound orchestral score, and the copyright in perpetuity to The Churchill Society.

The Cambridge College edition he took back and sent to the Prague Conservatoire of Music in 1993.

A SHORT REVIEW
by Dr Zdenek Jonak.
of
A LEGEND IN MUSIC
of the Life and Times of Winston Churchill.

The work contents an interesting idea: to celebrate with dignity the greatest personality of the Second Great War Winston Churchill.

The author of the music chose the form of an extensive work, divided into more different, concluded pieces. Each of them contents important events from the life of Winston Churchill, what gives to the author the opportunity to compose various contrasting moods, wherewith the music gains an attractivity.

The musical language is intelligible and understandable but not old fashioned. All together forms an interesting, respectable work, well fulfilling the mentioned intention of the author.

Prague 3.4.93.

Signed
Dr. Zdenek Jonak

Dr Jonak did not speak English

OBITUARY

Dr Zdenek Jonak.

1917 - 1995.

Zdenek Jonak (born 25th February 1917) was a Doctor of Music, a Doctor of Psychology and had degree in Philosophy. He was appointed Radio Prague music-regiseur in 1965. In 1972 he became Head of Music and remained in that post until his retirement.

He was universally respected - indeed - much loved - by his staff, his colleagues, national and international conductors. His unassuming manner gave no hint of his vast knowledge of music. He was a prolific composer of characteristically Czech National music; many of his early works - prior to his Prague Radio days - having been recorded by Supraphon. His music is much admired by musicians.

Dr Jonak died in his sleep on 31st August 1995. He leaves his wife, Dagmar Zdenek (the harpist) and two sons.



RUTHERLYN AND VALEK

Synopsis
of
THE CHURCHILL MUSIC

1. CRADLE DAYS. . . . subtitled "A tribute to Mrs Everest".

A musical portrayal of Blenheim Palace, where Churchill was born, and of an awakening child taken into the care of his nanny, Mrs Everest, to whom Churchill remained devoted all her life. The music ends with a lullaby and the child falling asleep. (A 6 minute movement.)

2. NURSERY DAYS. . . . at Little Lodge Dublin. (January 1877 - February 1880)

A portrayal in music of the boy Churchill, playing with his toy soldiers and dreaming of the day when he would be a great General like his ancestor.

3. SAD DAYS AT ST GEORGE'S SCHOOL.

A short piece portraying his hatred of this preparatory school and the unhappy times he spent there. (He was sent there in 1882 just before his eighth birthday - he left in the summer of 1884)

4. HARROW.

(He commenced at the school in April 1888 and left in 1893)

A re-harmonised and choral arrangement of the Harrow School Song. Soloist Sylva Kroupova.

5. PEERING AT LIFE AROUND A CORNER.

A short piece depicting his mood during his convalescence after a youthful accident. "*For a year I peered at life around a corner*". My Early Life by WSC page 33.

6. THE CHURCHILL MARCH.

(He went to Sandhurst on the 1st September 1893) An orchestral march commemorating his cadetship at Sandhurst College.

7. THE MALAKAND FIELD FORCE. subtitled "Men and Mountains". (September 1897)

The music portrays the punitive expedition awakening to Reveille on the North West Frontier. (4

minute movement).

8. THE BATTLE OF OMDURMAN. (September 1898)

Cavalry charge and the young Churchill's grief at the plight of the injured. (6 minute movement).

9. THE ARMoured TRAIN.

(December 1899) Incident in the South African Boer War.

N.B.

This piece has never been performed and is not included on the CDs and Tape Cassettes.

10. THE BLENHEIM ROMANCE. (August 1908)

Winston proposes to Clementine Hozier in the classical pavilion by the lakeside in Blenheim Park.

11. SEASCAPE. subtitled . . The Lord of the Admiralty at the Spithead Review. (1911).

12. THE FIRST WORLD WAR.

(August 4th 1914 until November 11th 1918)

THE SOLDIER'S PRAYER:

Soloist Vladimir Okenko

My God, to Thee do I implore;
Oh, take away my fear.
That in this night of terror and fright;
I beg, I pray, You keep near to me:
God, hear my prayer.
Forgive me Lord, for sins long past,
For deeds of hurt and thoughtlessness:
If Thou should'st spare me yet to live,
I will love Thee.

In this the hour of my despair,
Oh, come and give me strength.
That in the agony of this war,
I'll feel and know Thy presence,
Comforting me.
Steel my heart to bravely endure,
These days of sorrow and nights of fear;
Nor let me an act of cowardice do,
And I'll love Thee.

INTERVAL

THE CHARTWELL SUITE.

Four pieces for Orchestra.

13. Spring Dawn

14. Summer's Day

15. Autumn Mists

16. Winter's Night

THE SECOND WORLD WAR.

(September 3rd 1939 to VE & VJ Day 1945.)

17. In Defeat Defiance

18. In War Resolution

19. In Victory, Magnanimity

20. In Peace Goodwill

After the last fanfares have sounded from high in the dome of St. Paul's Cathedral, the congregation will stand in memory of all those who died, and especially in memory of the victims of the Holocaust and the Atomic Bomb and continue standing until the end of the work.

The Prague performance was televised and broadcast by Radio Prague and Czeske TV.

**Composer's Design
for
The first performance of
'The Churchill Music'
is a
National Tribute in an International Language
and was designed and written as a
Memorial Service
in St. Paul's Cathedral
On Sir Winston's Centenary Birthday**

**Saturday
30th November 1974.**

Entrance to be free.

After the National Anthem a Prayer of Dedication.

A narrator should announce each piece of music, so the public can follow it in their programmes.

The boys in school uniform from Harrow, with the Orchestra, and the Organist and Choir of St. Paul's to perform the Harrow School Song.

Director of Music and musicians of the British Army joins the orchestra and he conducts movement number 6, **'THE CHURCHILL MARCH'**.

Director of Music, Royal Marines and his musicians join the orchestra and he conducts the movement, **"SEASCAPE"**, subtitled "Lord of the Admiralty at the Spithead Review".

INTERVAL

Director of Music, R.A.F, likewise conducts **"IN DEFEAT DEFIANCE"**.

A Prayer of THANKSGIVING at the end and as the Public leave, with a collection for

THE CHURCHILL MEMORIAL FUND.

The Cathedral to be lit with candles - each candle to represent so many who lost their lives in the wars of this century.

From the end of the concert to midnight there be a war time blackout in the city of London to let children see just how dark the blackout was. There should be an Air Raid sirens. Old wartime search lights should scan the sky and catch the Cathedral's Cross as the sound of bombers drone overhead.

The City of London should have 'explosions' and buildings appear to have been bombed by setting them 'ablaze' by means of copious smoke and son-et-luminaire.

Upon the stroke of midnight the All Clear should sound and then after a short pause, all the City of London Church Bells should ring joyously and a there be a great Fire Work display.

But it was not to be.

In 2000 and to commemorate the millennium - the year of *'The Infamous Dome'* - the composer though impoverished as a consequence of heart failure since 1983, spent over £500 on reproducing CDs and tapes. He sent these to many very important people in an attempt to get a performance that year. In spite of the heavy cost of postage he sent them all out to influential people. he sent three to the BBC and to Classic FM. He sent one to Professor Alec Broers, Vice Chancellor of Churchill College Cambridge appealing for help but he did not to reply.

Rutherlyn also sent to the WCMT *thirty five* CDs - one for every member of the The Winston Churchill Memorial Trust. He pleaded in his covering letter to Sir Henry Beverley, the Director General, to help to get a performance of the work.

The BBC and classic FM did not reply. Sir Henry Beverley returned *all* the CDs.

Rutherlyn received a letter from Mr Winston Churchill MP, saying that he was impertinent for having written the music without permission (untrue) and that he had thrown his away unopened.

Churchill's daughter, Mary Soames, politely acknowledged a CD plus the video recording made by Radio Prague of the first performance.

To date (March 2003) there have been three broadcasts in Europe of the work, and excerpts broadcast in the USA and Canada; but not a note of THE CHURCHILL MUSIC been broadcast in the UK.

Czech Review of
THE CHURCHILL MUSIC
after the first Prague 1995 VE Day performance.

*'I am astounded - it is nothing less than a phenomenon -
there are passages in it that tower among and rub shoulders
with the great symphonic masters'.*

REVIEW

23rd September 2002.

The VE Day 1995
Prague first performance of Rutherlyn's



THE CHURCHILL MUSIC.

Orchestration Derek Barnes.

by

The British Music Society.

CD Review

Czech National Symphony Orchestra.

c. Vladimír Válek.

2 CDs totalling c. 90 minutes.

Also a shortened alternative version with added sound effects.

Obtainable from The Secretary, The Churchill Society, 18 Grove Lane, IPSWICH. IP4 1NR. UK
Price £14. Overseas incl. P & P (US \$22. Euro 22)

The original and alternative versions are at the same price.

This CD arrived by post unexpectedly from The Churchill Society.

I was amazed to discover a highly ambitious work written by this self-taught composer, whose original aim was to have it performed at St Paul's Cathedral for the Churchill Centenary in 1974.

Written under truly difficult conditions, it is an example of great single-mindedness, dedication and determination - and is also in the honourable tradition of English eccentricity.

When Rutherford had completed the piece, needless to say nobody was interested in performing it, and it sat with the Churchill Memorial Trust for 20 years utterly forgotten.

The first glimmer came in 1985 when Margaret Thatcher selected one movement, *The Churchill March*, to be performed in Westminster Abbey for the 40th Anniversary Commemoration of the Ending of the War. Then with the Iron Curtain removed, Rutherford sagely recognised the musical enterprise of the Czechs and made an approach.

It was performed at a Gala Inaugural Concert given in Prague on the 50th anniversary of VE Day, 1994, by The Churchill Society and sponsored and broadcast by Radio Prague in conjunction with Czeske TV . This led to the present recording.

The description of the work in programmatic terms is pretty accurate. The 19 individual movements cover Churchill's childhood, *Harrow*, Sandhurst, India, *Omdurman*, *First Lord*, *the Great War*, *Chartwell* and *W.W.II*. (There is also a piece for the *Boer War* never performed). The only questionable omission is reference to Gallipoli, which does not feature in the Great War scenario. Of course Churchill was not the prime villain of that fiasco, indeed his strategic concept has strong argument for it. It was the actual execution that was so bad,

with Hamilton and de Roebeck out of their depths, and Stopforth's incompetence breathtaking. But Gallipoli always hung over Churchill's repute, and still does.

As for the music, a review by Peter Worsley of the British Light Music Society perhaps gives the hint. It is unashamedly tuneful and much of it is light. It does not attempt to be "monumental", avoids bombast, and can be reflective in the more bloody encounters. There are a variety of musical quotations, but the shadows of notable composers who have specialised in patriotic or historical music do not lie over it.

The episodes covering Mrs. Everest (his nanny), the nursery, *Harrow* and *Sandhurst* are effectively high quality light music and most enjoyable at that. A few other pieces are less successful, but the setting at *Blenheim* when he proposes marriage is charming, and the scenes at *Chartwell* between the wars have natural beauty lavished upon them but not without reflection on the storms gathering. The invigorating *Seascape*, including a *Review of the Fleet*, is of some substance.

Central to the *Great War* music is the singing of "*The Soldier's Prayer*" (poet not named) to a haunting and beautiful tune which, pleasant though it is, left me slightly uneasy as to whether it was the right approach. *W.W.II* has some good tunes and ends to an acceptably buoyant climax, though without actually quite hitting the emotional heights. Nevertheless it is successful.

To complicate matters, an alternative, shorter version has been issued with more added sound effects (two were already in place). Some pieces improve, notably the *Omdurman* episode and the already fine *Seascape*, others are neither here nor there. The final number, which tries to create the ambience of St Paul's Cathedral, as if it had actually been performed there, does not really succeed. It seems distinctly disjointed and I preferred the "straight" version.

To sum up, there is scope in this friendly music for selection by Classic FM, and for use as a complete entity in a variety of ways geared to popular entertainment.

If the BBC did not manage the Proms I would have added that it would be suitable for a Saturday night, but an organisation that fears Sullivan's *Festival Te Deum* or a semi-staged version of Maxwell Davies "*Resurrection*" is unlikely to take heed.

As for the CD, I can recommend it in one or both versions to anybody with a liking for unpretentious, tuneful fare with the occasional sharp and disturbing edges. But for BMS members there is more to it than that. Normally such a composer would appear in due course in a future edition of Gerald Leach's Profiles book, with his name read but his music unheard. Thanks to this CD we have the opportunity actually to hear what Rutherlyn had achieved, and to form our own judgement on this extraordinary, unorthodox piece.

Stanley Meare. Vice President

Review of
THE CHURCHILL MUSIC
by
THE BRITISH LIGHT MUSIC SOCIETY.

President
The composer
Ernest Tomlinson.

How many times have we heard that the BBC is not interested in tuneful contemporary music?

Well here comes another example - but this time with a sting in the tail.

The composer Norman Harvey Rutherlyn was so moved by Churchill's funeral in 1965 that he vowed to commemorate his life in music by composing a large orchestral and choral work for performance in St Paul's Cathedral to mark Churchill's Centenary in 1974. Eight years and 20 movements later the work was complete and in 1972 was offered to various noteworthy and officially patriotic concerns but nobody was interested.

Why not? Probably because it was melodic!

Twenty years later in 1993, in sheer desperation, the composer turned to the Czech Republic. We should be glad that he did so, because a live performance was recorded in by Czeske TV and Radio Prague in 1995 by the Czech National Symphony Orchestra to celebrate the 50th Anniversary of VE Day, and the result is 90 minutes of sheer delight.

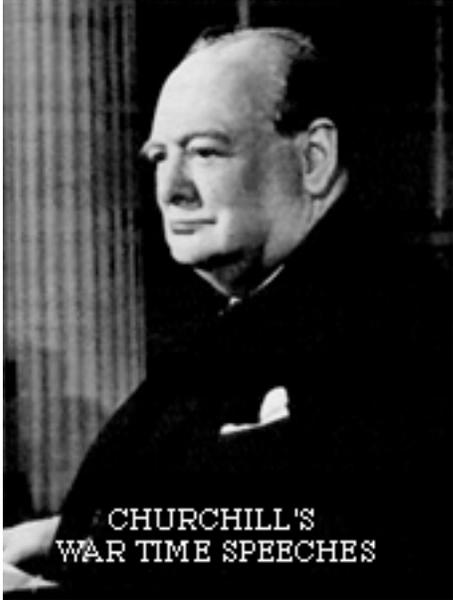
If you like tuneful music then you will be glad you bought this double CD knowing that any small profits go towards the educational work of the society.

But what a disgrace and total irony that it took a former Communist music loving country to perform and produce one of the most patriotic pieces of British music ever composed.

Peter Worsley.

(November 1999)

THE CHURCHILL MUSIC has been broadcast three times in Europe to date and excerpts have been performed in Canada and the USA; but not a single note of it has been performed in the United Kingdom!



CD of all Churchill's great wartime Speeches.

□



CD of the late Enoch Powell speaking to the Society about Churchill.

To purchase either:-

UK £12. USA \$22 (including Air Mail costs)

THE CHURCHILL MUSIC CD costs £14 incl p&p and can be ordered from the society by e mail



The **1996** Christmas [Lecture](#) (PDF) download from the web site.

The Battle for REAL Music.

By the composer of [THE CHURCHILL MUSIC](#) Norman Harvey Rutherlyn.

"What relevance does a Music Department have to the Society?....."

□

"..... 'music' is remorselessly played, down telephones, in lifts, airports and departmental stores, in the dentist's surgery, and often mindlessly drenched over every item on TV. It is all pervasive, inescapable 24 hours a day, 365 days a year; so much so that we no longer listen we just 'hear' it subconsciously....."

□

".....are we - by doing this - putting at risk the inborn musicality of our children by subjecting them from **before** birth (for it has been proved that a foetus can listen to the outside world) and then; as they begin to grow - all day long to today's mass music cacophony? Is it not strange how good parents unthinkingly permit the publicists and merchants to degrade their children's inborn, superb aural selectivity?....."

TO BECOME A MEMBER OF THE CHURCHILL SOCIETY

Please e mail

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