



Preserve Harmony

NEWSLETTER OF THE WORSHIPFUL COMPANY OF MUSICIANS

Restating our purpose

Welcoming liverymen to the Company's first-ever Open Day, at the Savoy Hotel earlier this year, Master Nigel Tully sensibly suggested that all that was to be said and done should be considered and discussed in the context of the Musicians' Statement of Purpose – and lost no time in reminding delegates exactly what it is. Not the two or three sentences that commonly appear on Company literature, but the complete text.

And here it is ...

‘The Worshipful Company of Musicians encourages, supports and promotes musical performance and education of the highest professional standards.

Arising from an ancient craft guild, we are the only City of London Company devoted to the performing arts. Our members, known as liverymen, are performers, composers, instrument makers, teachers, administrators and music – lovers.

The Company's charitable activities include the award of medals recognising excellence and achievement, prizes and scholarships for students, and the provision of live performance opportunities.

We focus on helping young musicians at the start of their professional careers. We draw on the strengths and expertise of our livery members, and work closely with music academies, universities and other musical organisations.

Classical performance and composition, jazz and brass and military bands are among the wide range of music that we support. The Company's warm fellowship, founded on a shared love of music, is enhanced by a variety of social events always featuring live performance’.

There can be no doubt that it's a good idea to remind ourselves, at least once a year, of our historic Company's high purpose, and to reflect on the challenge that it throws down to every one of us.

And, of course, a Company with a clearly understood purpose will always be going places; it will be challenging, ambitious, determined, focused, successful, and exciting to belong to.

Open Day report starts page 6

From the new Lord Mayor



Alderman Robert Finch writes: “My theme, “The City in Tune”, is expected to have special appeal and support since your Livery Company is the only one involved with the performing arts.

I am therefore delighted that your active

participation in this year's Lord Mayor's Show will demonstrate visible support from your members, enhanced by performing musicians and prizewinners led by both the new master, Jonathan Rennert and his predecessor, Nigel Tully conducting his band, “The Dark Blues”.

The new Master...

Jonathan Rennert is a widely travelled, recorded and broadcast organist and conductor. He is also a musician who has identified closely with the City of London. Having been baptised in St Mary-le-Bow on Cheapside and confirmed in St Paul's Cathedral, it was perhaps a natural progression for him to become Director of Music at St Michael's Cornhill in 1979 (and additionally at St Mary-at-Hill in 1995). Both are Wren churches containing famous organs, and both have long connections with our Company. Our Master was a pupil at St Paul's School, and both a foundation scholar (in piano and organ) of the Royal College of Music and an FRCO by the age of eighteen. He went on to Cambridge, as organ scholar of St John's College under George Guest. He is the author of two musical biographies (of the 18th-century child prodigy and first principal of the RAM, William Crotch, and of the organist George Thalben-Ball). He is a senior

moderating examiner for the Associated Board, and has been closely involved in the work of the RSCM, the ISM and the RCO. He is married to Sheralyn and they have a seven-year-old daughter, Imogen.





THE COMPANY OFFICE

Clerk Col Tim Hoggarth
Deputy Clerk Margaret Alford

Magazine John Iles
co-founder

Editors Adrian Davis & Paul Campion

Designer John Hawkins

PR Committee Gavin Barrett (Chairman)
Paddy Dunn
Keith Howell
Malcolm Farrer-Brown
Stephen Plumb
Judith Rich
Russell Jones
Maurice Summerfield

The Worshipful Company of Musicians
6th Floor
2 London Wall Buildings
(opposite Throgmorton Avenue)
London EC2M 5PP
Tel 020 7496 8980
Fax 020 7588 3633
E-mails clerk@wcom.org.uk
deputyclerk@wcom.org.uk
Web www.wcom.org.uk
Registered charity No 310040

Diary 2003-2004

10-Dec	Carol Service St. Michael's Cornhill. 6.00pm
3-Feb	Barrett Lunch Guildhall. 12.30pm
25-Feb	Livery Club Concert Goldsmiths' Hall 6.00pm
March	B.T Conference <i>details to follow</i>
8-March	Maisie Lewis concert Wigmore Hall 7.30pm
8-May	Livery Club Visit to Waddesdon Manor All day
23-June	Midsummer Banquet Mansion House 6.15pm
7-Sep	Barrett Lunch
14-Sep	Bach Cantata <i>details to follow</i>
6-Oct	Choral Evensong St Paul's 5pm
15-Dec	Carol Service St Michael's Cornhill 6.00pm

Livery Club activities

The Livery Club in Windsor



In the time honoured tradition of the Livery Club, a memorable event with music and conviviality was arranged by the President, Anne Griffin, to visit Royal Windsor, thanks to an initial contact through liveryman Hubert Chesshyre, the then Secretary to the Order of the Garter.

Liveryman *Eugenie Maxwell* writes: On Saturday, 10 May, a party of liverymen and their guests met at the Castle Hotel, Windsor, for a reception and lunch. We all enjoyed free time in the town during the

afternoon, gathering at the south door of St George's Chapel for Evensong in the choir. The chapel follows a pattern of Anglican worship similar to our great cathedrals with an outstanding musical tradition of

...a distinguished organist

To follow Nigel Tully as Master is a truly daunting prospect. His exuberant enthusiasm has been infectious, and I believe that he leaves the chair knowing that the Company is fit and well, and positively brimming over with good ideas and bonhomie.

No spin is needed to justify the charitable work which this Company achieves. Our support for young professional musicians is needed and widely appreciated. Our recognition of musical excellence through the awarding of medals and scholarships is a clear indication of our commitment to high standards. But we are more than just a charity (even though the charitable work is perhaps our main focus). The social side of our activities is important and enjoyable, and not something for which we should feel any need to apologise. I always look forward to meeting fellow liverymen at Company concerts, church services, lunches and dinners. We represent such a wide spectrum of musical and non-musical disciplines (but with music and the City as

the common denominator) that conversation is unlikely ever to be dull!

During the coming year the Company will reaffirm its ancient City roots by supporting the incoming Lord Mayor with a float in the Lord Mayor's Show on Saturday 8 November. It is an honour that we are being allowed to dine at the Mansion House on Wednesday 23 June 2004 – the first time for some years. And our close connections with the City's churches (including St Paul's Cathedral) will continue to be in evidence. It is a particular pleasure to me to welcome the Reverend Alan Boddy as the Company Chaplain. Although he is now a Priest-Vicar of Westminster Abbey, he has sung in choirs and officiated at services in this City for as long as I can remember.

We are about to commemorate the four hundredth anniversary of one of the Company's Royal Charters: the 1604 charter granted by James I. It therefore seems especially timely that HRH The Prince of Wales has graciously consented to accept the Company's Honorary Freedom. A Court

choristers. Boys from St George's School sing the treble line and lay clerks the alto, tenor and bass parts. The singing was as glorious as we had all expected.

When the rest of the small congregation had left, we were then seated in the nave where we could gaze at the magnificence of the screen and the great organ, a five manual instrument built by Harrison and Harrison of Durham in 1965. This is still maintained by the famous Durham company to this day. A learned lecture by Leslie Grout then followed.

The chapel was founded by King Edward III in 1348 as the shrine of The Order of the Garter and is the burial place of many sovereigns and members of royal families, most recently Queen Elizabeth, The Queen Mother and Princess Margaret.

We learned that the chapel is the property of The College of St George, a self-governing community of priests and laymen which has been self-supporting since 1348. Works by many distinguished former Chapel musicians are performed including anthems by Sir William Harris and a creed by John Merbecke which is sung every Sunday. Our lecturer also mentioned a certain lay clerk at the time of Elizabeth I who, somewhat the worse for wear after some alcoholic refreshment, ran into the chapel without wearing any clothes! Apparently the other lay clerks demanded he

be sacked but he wisely beat them to it by resigning forthwith.

Suitably informed and amused, we then came to the highlight of our visit, an organ recital by liveryman Roger Judd, assistant organist for the past sixteen years of St George's Chapel, Windsor Castle, where he accompanies the choir in their services, broadcasts, concerts and recordings. He was the organist at the Royal Wedding in 1999 and had a worldwide TV and radio audience of some 200 million! He teaches organ at the Universities of London (Royal Holloway College), Oxford and Surrey and piano at Eton College. Since 2002 Roger has been acting organist and master of choristers at St George's Chapel. He gave a charming introduction to his recital, inviting us to enjoy walking around the chapel while he played, if we so wished. This many of us did – an unforgettable experience.

The music he chose for us ranged from the 17th to the 20th centuries and included the following:

1) J S Bach: *Allabreve in D, Andante* (from Trio Sonata 4) and *Fugue Alla Giga*

2) Sigfrid Karg-Elert: *Homage to Handel*. A remarkable piece dedicated to the Royal College of Organists. To quote the composer himself, "This work owes its inception to the last movement of Handel's G Minor Suite for pianoforte. The memory of the great master Handel has been invoked as a symbol of the close ties which bind English and German music".

3) Frank Bridge: *Allegretto Grazioso*, first published in 1905, and is the first piece in Book 1 of Three Pieces for Organ. He was a

ceremony on Friday 21 November will be followed by a short concert by young Company prize winners, to which members of the livery are to be invited.

I am delighted that the Development Committee has now been reorganised in an effort to increase our charitable funding potential. We already do much good work – but not as much as I should like.

The Company's long experience in handling charitable funds, and its wise harnessing of the livery's voluntary goodwill to keep running costs to a minimum, make it an attractive home for donations and legacies aimed to benefit the musical profession, and young musicians in particular.

I feel extraordinarily fortunate in having the support of a most distinguished and experienced Court, as well as a Clerk's office which is run with friendliness and apparently effortless efficiency. However, there is one decision which nobody is helping me make. At this year's Company Carol Service, at which I shall be conducting the choir, should I be dressed as Director of Music (in cassock and surplice) or as Master of the Company (in gown and medal)? Any suggestions will be welcome!



Outside St George's Chapel

fine violinist and conductor and was Benjamin Britten's composition teacher.

4) Alfred Hollins: *Spring Song* – Hollins was an amazing musician who played the organ, composed for it and was blind. Published in 1904, *Spring Song* is a captivating piece of salon music.

Roger's enchanting programme was a perfect combination of marvellous music, instrument and player.

A final quote, from the *Organists' Review*, "There is a real sense of a master at work". I am sure that we all shared this sentiment.

At the close of the evening we were escorted to St George's House and welcomed there by Roger Judd and his wife, Alison, to be entertained with wine and a light supper.

In the entrance hall displayed on a side table I spied some copies of Roger's CDs of the organ at St George's Chapel. I have been enjoying them ever since.

The Bach Cantata series

at St. Mary-at-Hill Church

The annual performance of a Bach Cantata for the Livery took place at St. Mary-at-Hill Church on 16th September under the expert guidance of Senior Warden Jonathan Rennert. Some thirty liverymen processed to their seats to join the assembled audience and the Rev. Alan Boddy welcomed everyone and opened the concert with prayers. Rev. Boddy was appointed Chaplain to the Musicians' Company at the July Court meeting. He is Priest-Vicar at Westminster Abbey and has



Lt.Col the Rev Tom Hiney a Knight of Windsor with Anne Griffin

► had a thirty year connection with the City. He also led the Company's Christmas Carol Service at St. Michael's, Cornhill last December.

The programme began with Jonathan playing three movements from the *Pastorale in F Major* by J.S. Bach on the newly restored Mendelssohn Organ, of 1848. As one would expect these lyrical pieces were delightfully performed with a great sense of style displaying a close imitation to the sounds of shawms and pipes. In his opening remarks he commented that the instrument was capable of a 'great' sound but it would be inappropriate to perform 'forte' pieces before the Cantata.

Bach Cantata No. 99 "*Was Gott tut, das ist wohlgetan*" written for the fifteenth Sunday after Trinity, 17 September 1724, followed the form of other cantatas with chorus, soloists and chamber orchestra. The young soloists, Louisa Perfect (soprano), Gabriel Gottlieb (countertenor), Malcolm Banham (tenor) and Greg Skidmore (bass) gave stylistic interpretations of recitatives and arias with fluent phrasing and contrasting dynamics accompanied by delicate continuo playing. Their quartet work was well balanced in the chorus "*Was Gott tut*" and in the chorale "*Was Gott tut, das ist wohlgetan*". The St Mary-at-Hill Baroque Chamber Orchestra, playing their period instruments, led by Stephen Rouse and Jonathan directing from the chamber organ, ably accompanied the singers. The flute and the oboe d'amore were played with beautiful tonal colour skilfully assisted by the strings.

Fifty two Liverymen and their guests retired to the splendid surroundings of the Innholders for a fine lunch.

Our thanks to Anne Griffin, President of the Livery Club, Senior Warden Jonathan Rennert and Margaret Alford, Deputy Clerk for organising such a pleasant event. The Musicians' Company send their

thanks to the Venerable Brian Kirk-Duncan, Rector of St Mary-at-Hill, for allowing the livery to use the Church and special congratulations for his celebration of sixty years in the priesthood.

Jonathan has organised an additional series of organ recitals to commemorate the restoration of the organ and would welcome members of the livery and their guests to attend. Details are available from St. Mary-at-Hill.

Assistant Peter Fowler



Rev. Alan Boddy

An arts haven in Devon

Liveryman Professor Kevin Thompson writes about the work of Dartington, its development and recent successes. Frequently mythologised as a lotus-eating paradise, Dartington has a strong sense of community, and resists categorisation.

The origins of higher education's engagement in music and the arts is remarkably coincident, and largely threefold, to do with serving, conserving and preserving. For the Victorians, art schools served to regularise the teaching of creativity. Early Italian music conservatoires conserved quite another tradition – feminine virtue. Universities preserved a Platonic scholarly tradition. Whilst it is no longer the case today, universities were



Kate Caddy trustee

once places where one thought about music and the arts yet did not practise them; art schools and conservatories where one practised them, but did not think about them too much. When invited to write for *Preserve Harmony*, I thought again about places of serving, conserving, preserving, and therefore considered I would take the opportunity of telling readers a little more about Dartington and its work, how the College strives to interrelate practice and theory, the way in which subjects – music, theatre, writing, choreography, fine art, arts and cultural management, are distinct yet articulated into a larger College project which challenges their relationship with each other. I also wanted you to come to know something of the 14th century estate, the medieval great hall which forms its centrepiece and the wonderful artistic and rural environment in which we are privileged to find ourselves. The image that we are at the end of some Devon lane may still persist: some lane! Here there are incredible artistic richnesses, a vibrant year-round arts programme, internationally renowned Summer School, and a thriving university sector college for undergraduate and postgraduate study and research in contemporary performance arts. I guess we do a lot of practising. We also look at the inner game: the notion of reflective practitioner, of practice and praxis.

The College offers students a flexible framework and the opportunities of studying within an environment which is on a personal scale. The College is a close knit community of high calibre arts practitioners,

teachers and scholars. At undergraduate level, the College offers honours degrees in music, theatre, choreography, writing, fine art, and arts and cultural management. At postgraduate level there are research degrees, MPhil, PhD and taught MA and European MA degrees. Despite the medieval centrepiece and 14th century surroundings, the College programme is very much of the contemporary here and now. The College combines high quality undergraduate and postgraduate teaching with innovative practice, a dynamic research and development culture, and through its new Centre for Creativity, Enterprise & Participation, nationally acknowledged business and community reach-out.

Readers will have read in the press of Arts Council England's confirmation of Dartington as a new national centre of creative excellence in music and the arts. The College looks forward to working closely with the International Summer School, Dartington Arts, and King Edward VI Community College on the new *Dartington plus* initiative. We are all delighted by Arts Council England's decision to underpin this unprecedented arts investment. This initiative supports musicians and arts practitioners to extend their reach in the broadest possible sense, provides an exceptional residential base for continuing professional development, and an extended range of regional and local networks, national and international partnerships.

The added potential of *Dartington plus* is extraordinary in terms of the national policy context, new crosscutting projects, and formal and informal music and arts education at all levels. Colleagues across partner institutions have worked incredibly hard to secure the bid's success. We very much look forward to helping to bring this remarkable artistic and educational project to full realisation. But that is only part of this remarkable story.

The site at Dartington has been continuously occupied for well over a thousand years.

In 1384 Richard II granted it to his half brother John Holand, Earl of Huntingdon and Duke of Exeter, who made Dartington Hall into a



Dorothy and Leonard Elmhirst

Great country house. Holand was beheaded in 1400 after the unsuccessful rebellion against Henry IV. For short periods it became the property of two of Henry VIII's wives, the Catherine Howard and Parr.

In 1559 the Estate was purchased by Sir Arthur Champernowne, Vice-Admiral of the West under Elizabeth I. His successors, a Devon family well-connected, were related by marriage to the Gilberts and the Raleighs. Dartington remained theirs for 300 years, but family wealth dwindled and agricultural depression in the 19th century all but robbed them of a livelihood.

In 1925 the Estate was bought by Dorothy and Leonard Elmhirst, to become the basis of their joint venture in rural reconstruction and regeneration: the arts being a central part of the programme, and today, thanks to the extraordinary arts-loving philanthropy of the Elmhirsts, Dartington's provenance in the arts is renowned.

Dancers, theatre directors, musicians, puppeteers, painters and craftsmen have been attracted to Dartington, among them Mark Tobey, the painter, and Bernard Leach, the potter. It has been a home for the Jooss-Leder School of Dance and the Ballet Jooss. Other German artists who came include Rudolf Laban and Lise Ullman. Michael Chekhov was invited to run a theatre studio; Hans Oppenheim to create an opera programme.

Dartington College of Arts and its associated Summer School are internationally acknowledged in the world of music. Imogen Holst began the music course in 1943. The Amadeus Quartet was formed there. Benjamin Britten and Peter Pears were frequent performers. With the arrival of Imogen Holst and music at the core of its activities, Michael Tippett, Clifford Curzon, Ravi Shankar, Imrat Khan and many other distinguished musicians came to take part. It was for Dartington's Barn Theatre that Britten wrote *The Rape of Lucretia*. The annual programme was greatly enriched when Sir William Glock brought the Summer School of Music to Dartington. Under his direction and later that of Sir Peter Maxwell Davies it has attracted many great modern talents, among them Stravinsky, Berio and Poulenc. That tradition has grown from strength to strength under today's artistic director, liveryman Gavin Henderson, who still innovates the summer programme.

Origins, by Peter Cox, a history of the college was published recently. Peter was founding Principal of the College. In his book he chronicles 40 years of continuous arts and education activity, charts the College's place in the evolution of The Dartington Hall Trust, how it came into being, its network of contacts, its historical connections. Building on the experience of his predecessor, Christopher Martin, and working very closely with Leonard and Dorothy Elmhirst,



Peter Cox set out to re-establish the Arts Department at Dartington after the war as a vibrant artistic and educational institution.

Peter describes how slowly things developed, how local suspicion as to "what went on up at the Hall" was gradually dispelled, along with Dartington's unwarranted reputation for being a lotus-eating paradise. Eventually the Arts Centre was transformed into Dartington College of Arts and began to build up courses, and, in doing so, earned the reputation it has today. Increasing connections were developed with distinguished artists and teachers in Europe, the USA, India and Japan.

As we strive today to stay ahead of the change curve, to redefine what it means to be an arts practitioner – teacher – scholar, this account helps put into context our own daily challenges and concerns. Those concerns and challenges are born partly of the consciousness of working for a unique institution and one in which it is justifiable to feel great pride.

As we begin the new academic year we do so with similar feelings of pride as we open new studios, part of a £10 million-development plan of the College. Students returning in October will have four new fully equipped studios each with high quality sprung floors and state-of-the-art stage lighting. Audiences will also be treated to new retractable seating designed especially for the Dartington studios.

Builders are now moving down the lane to start work at the College's Lower Close buildings and the second phase of the major building works. The opening of the new studios represents the culmination of a tremendous period of achievement by the College. Much careful attention was given to further enhancement of the buildings and facilities but also of our entire academic provision and the quality of the student's total learning experience. Innovations include a new choreography strand and arts and cultural management degrees, a re-conception of writing within the programme, and development and strengthening of music, fine art, and theatre. We look forward to moving into the new studios and to beginning the next phase of development at Dartington.

To support this development we recently

held our first fund-raising campaign at the Royal Opera House. Staff and students and alumni performed with great distinction to help to make a compelling case before some 160 distinguished guests for why Dartington College of Arts deserves major capital funding.

The launch created a showcase for the College and gave the opportunity for people within easy distance of the capital to hear about our ambitions for the future. I am confident that this event will set in train a period of significant interest in the College from both new and existing supporters. We were fortunate also to attract positive attention from television and the national media.

The College continues to enlist the help of friends and supporters in its quest to raise £10m and a programme of events to support the appeal will take place over the coming months. I have been constantly reminded of the number of people, both inside and outside the institution, who helped to lay the foundations on which the College was built, bring it to birth and enable it to survive the early years. Again and again individuals responded with extraordinary generosity and enthusiasm to difficult creative challenges or to requests for support and help.

So, if universities were once places where one thought about music and the arts, yet did not practise them, art schools and conservatories where one practised them but did not think about them too much, then I guess, believing that the interplay between the two is potentially fascinating, we stand somewhere in between; we continue to practise and at the same time think profoundly about the nature and challenges of contemporary culture and new emerging art forms. There are moments when in between can feel like an uncomfortable place to be. Yet it is a terrain in which we are committed to reside. And of course, Dartington is itself a place conducive to study and practice, one of almost unimaginable beauty.



Peter Pears and Imogen Holst opening the Music School in 1967

Professor Kevin Thompson is Principal of Dartington College of Arts. He is Chair of the Steering Group for the ELIA Leadership in Higher Arts Education at The Getty Center, Los Angeles 3-5 December 2003.

For further details about Dartington development appeal please contact Michael Cook or Lucinda Wheeler on 01803 862224.

Details of the ELIA Leadership symposium can be found at <http://www.elia->

Musicians head West to travel forward

Pastmaster Frank Fowler reports the Company's Open Day at the Savoy

Sixty-eight liverymen turned up at the Savoy Hotel on Friday 2 May for the Musicians' first-ever Open Day – a direct result of the opinion survey that exposed concern at the lack of knowledge of how the Company runs, and a desire to contribute more to the Company's work.

Opening the morning plenary session, Master Nigel Tully put the day into the context of the Company's Statement of Purpose – in full on page 1 – and outlined the way in which the Company is organised and run, showing a chart of the committees that carry out much of the work.

He stressed that, whatever the committees decided or recommended, their deliberations have to come to the Court for approval.

Nigel paid tribute to Masters who in recent years have done much to increase the Musicians' importance and influence by improving organisation, citing the move to our new address, simplified finances, the creation of a website, and the recruitment of an excellent team to the Company office.

A number of speakers then explained in more detail the various functions of the

company, first among them Peter Nelson, the Assistant Town Clerk, who spoke of our relationship with the City and Corporation, and of its support for the Arts, including the Guildhall School of Music and Drama.

Our livery connection with the Corporation entitles us to elect two Sheriffs and two Aldermen, one of whom will be Lord Mayor. We also nominate a representative for the Livery Committee.

Pastmaster Francis Carnwath, past-Treasurer and Chairman of the Company's Finance Committee, talked of the difficulties associated with the 30 or so different charitable funds that had been given to the Company to manage; and how recently, following protracted negotiation with the Charity Commissioners, these had been re-allocated into two main funds – the Company Fund and the Charitable Fund.

We are entitled to make an administration charge against the Charitable Fund, which is fortunate as 75 per cent of our Clerk's work is spent administering charitable funds.

The hard-pressed Company office, we were told by the Clerk, Tim Hoggarth, has just one

full-time employee – Maggie Alford, the Deputy Clerk. Tim works two days a week, and frequent evenings supporting the Master and representing the Company; book-keeper Helen Bennett, works one day a week; and our Beadle, David Barnes, is engaged as required on ceremonial duties.

Maggie Alford – who clearly knew everyone present! – described the working life of the office, which includes setting up a new membership database, website management, day-to-day correspondence, the administration of charitable activities (the receipt of applications, arranging auditions, organising prizes and awards), and generally keeping everyone happy.

Maggie covers 55 meetings a year, which means 55 agendas, sets of supporting papers and minutes, as well as the resulting actions. She also administers livery events – and made a plea for prompt replies to call notices, with payment when required. (Please do not thrust money or cheques at her at Company events!)

Appreciation for all that Maggie does for us was shown by prolonged applause.

Next, Senior Warden Jonathan Rennert



explained the duties of the Membership Committee, which categorises new-membership applications – professional musicians, music-industry administrators, instrument makers, amateur musicians – and directs the process for the election of Stewards and Court Assistants. Its recommendations go to the Master and Wardens' Committee, which in turn presents final recommendations to the Court.

The Committee will consider the reduction of fines and fees when it is thought that individual cases merit action; and it has been asked to identify gaps in membership. Currently, there are few broadcasters, music journalists and young performers, and liverymen are asked to use personal contacts to introduce such people to the Company.

Junior Warden John Rubinstein talked about the prizes and awards that are, of course, the most visible expression of the

Company's purpose. An impressive list totals more than 50 fellowships, scholarships, competitions, concert-platform opportunities and recitals, bursaries, medals, instrument loans and sponsorships – nationwide.

Assistant Jan Lowy, chair of the Maisie Lewis Young Artists' Fund, which stages the recitals held twice a year at the Wigmore Hall, pointed out the huge value to all contenders of the Company's audition process; it's not only the winners who benefit.

Jan urged more of us to get to the Wigmore Hall regularly, and to encourage others to attend.

Our Immediate Pastmaster, Gavin Barrett, stressed the importance of public relations and publicity. It is essential, he said, to have a professional attitude towards communication, and not only through *Preserve Harmony* ("possibly the best Livery Company journal"). Our website is an essential communications

tool, not least because it can communicate sound as well as text and imagery.

Gavin believed that collaboration with other institutions could promote Musicians' interest, and merited exploration; we might also offer a publicity advice-service to artists at the start of their careers.

The last speaker, Assistant Andy Prindl, presented the work of the newly created Development Committee – basically fundraising, and incorporating Funding a Future.

Some funds, such as the W T Best and Christie Awards, are not now large enough to produce the required prize-money, and the committee is to address these as a matter of urgency.

Over the years, legacies have been the principal source of Company income, and Andy asked us to keep this in mind and to consider our contacts.

The Master's thanks to all the morning's ►

IDEAS, IDEAS, IDEAS GALORE

After lunch at the Savoy, delegates to the Open Day were asked to join break-out groups of 10-12 and to brainstorm set topics – most of which had been touched on by speakers during the morning session. Here are just some of the conclusions and ideas that emerged ...

1 FUNDRAISING

Chaired by Assistant Andy Prindl; presenter liveryman Judith Rich

The group that considered the Company's need to ensure an income stream to maintain and further its work proposed that a small working-party should be established to:

- Produce a "hymnsheet" on fundraising, enabling the Company to marshal behind a unified strategy
- Focus on our needs
- Set targets
- Identify a way forward
- Guarantee co-ordination

2 HELP FOR THE COMPANY OFFICE

Chaired by the Clerk, Tim Hoggarth; presenter liveryman Robin Rust

- Assist the creation of the new membership database (expenses to be available to those involved)
- Ask non-executive committees to write their own minutes

- Reduce outgoing mail: confine information to a single sheet, including return slip, for each event. (The cost of each Company-wide mailshot is around £800. E-mail could, eventually, replace them all.)
- Review the approach to archiving; re-convene the Archive Sub-committee.
- Find a professional website developer, and website maintenance/management volunteers
- Engage IT support, and buy a scanner
- Seek assistance with routine correspondence

3 AWARDS, PRIZES, PERFORMANCE OPPORTUNITIES

Chaired by Senior Warden Jonathan Rennert; presenter liveryman Helen Faulkner

Maisie Lewis recitals

- What we stage at the Wigmore Hall is unique
- Wigmore Hall is a prestigious venue but our events suffer from small audiences – liverymen must support and publicise
- Additional publicity might be obtained by writing to Ward Clerks and Westminster City Council
- Explore "joined up" publicity management with other livery companies

Prizes (financial awards)

- Postgraduate study could be further explored
- We must keep in touch with prize-winners
- A mentoring scheme could be introduced

Recruitment of new members

- Consider limited-period Fellowships for professional musicians
- More use of personal contacts

4 ADMINISTRATIVE ASSISTANCE TO OTHER MUSIC ORGANISATIONS

Chaired by Junior Warden John Rubinstein; presenter liveryman Andrew Ramsden

- Offer advice about the Charity Commissioners
- List the e-mail addresses of liverymen with the knowledge/willingness to provide advice
- Set up a noticeboard/chatroom on the Musicians' website
- Elect a response co-ordinator
- Publicise our offered resources to the relevant organisations
- Start slowly!

5 PUBLIC RELATIONS

Chaired by Pastmaster Gavin Barrett; presenter liveryman Russell Jones

- Be quite sure that we know where we're going
- A principal aim should be to tell potential/new members what the Company is all about
- Give new members a "buddy", to get them involved; and keep in contact by telephone or e-mail
- Communicate what we do; promote the value of the Company via the website and general publicity.
- Offer appropriate opinions to media
- Remember: we're ALL members of the PR Committee!

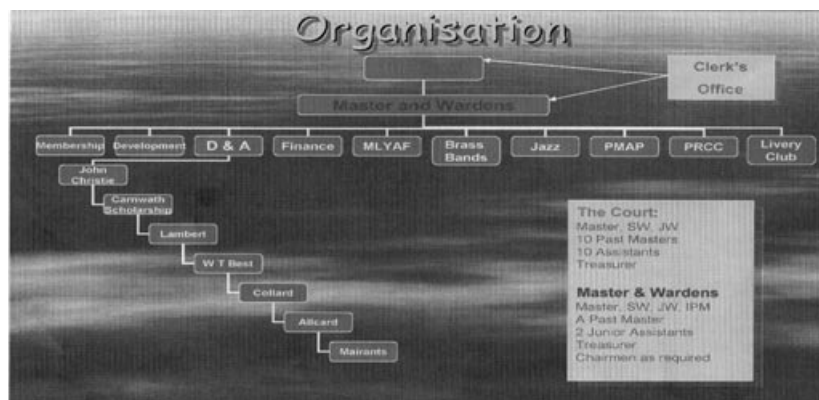
The M

Liveryman Michael Broadway has long been an authority on the art of the Pianola and recently explained the history and intricacies of this splendid instrument to Assistant Paul Campion

Entering Michael Broadway's 'Music Room' in his Stoke Newington home is something like being taken to see a magic cavern of unsuspected musical delights! Indeed, his whole house is dedicated to the promotion of the instrument and other things mechanical; in every room clocks tick at different tempos, energetically marking the passage of time and, somehow, all managing to strike the hours pretty well simultaneously, with a cuckoo clock obbligato emerging from an upstairs landing. It was in this wonderland that Michael told me of the development of the Pianola, its popularity and later regrettable decline in the public's affections.

The first fact to be established was that the word Pianola was originally a trade name of the Orchestrelle Company (which had, for some years, already been making roll-playing reed organs); but, like 'Hoover', for example, it was soon used to describe any instrument of a general type, irrespective of the manufacturer. The invention first appeared in 1897 and by the early days of the 20th century Pianolas were well established in the UK. The true Pianola is a piano player; that is, a separate 'push up' mechanism – a piece of furniture really – with 88 felt-covered mechanical 'fingers' which, when placed next to an orthodox piano keyboard, will actually play its keys. The mechanism is worked by pedals, which supply the suction to power the 'fingers', and the harder the human player works them, the louder the music will be.

From a host of long, square-sectioned boxes in the shelves that line the walls, Michael took down a selection of rolls for me to hear and, (dare I even try it?), to play for myself. These rolls will be surely familiar to most readers, for even years after the decline of the Pianola's popularity, they could be seen in music shops, at household auctions and possibly even in the dark drawing rooms of beloved aunts who still enjoyed an occasional recital at home by this most fascinating of instruments. Michael attached a roll to the mechanism, gently pushed the mahogany-finish Pianola



speakers included appreciation for the work of Assistant Paddy Dunn, who did a great job creating the Powerpoint visuals that accompanied the texts.

Questions from the floor elicited an explanation by Junior Warden John Rubinstein of admission to the Freedom of the Company via patrimony – reassuringly, in such cases the Company looks for “proof of interest” before approving admission to the livery. The apprentice system was also made clear, with commencement of a four-year minimum apprenticeship now set within the age bracket 14-18.

Turning to the fee structure, John confirmed that £300 is now demanded on admission to the Freedom, and a further £500 on admission to the livery. In addition, all new liverymen are now required to pay £120 a year annual subscription.

This charge is voluntary for existing liverymen, but the Master said that he hoped that as many as possible would follow the example of Court members, all of whom have agreed to pay it.

It was requested that full details be sent to all liverymen.

Responding to concern about a lack of “transparency” in presenting Company accounts, Pastmaster Carnwath said that, in the past, with so many charitable funds to manage, our accounts had been extremely complex. Nor was the (private) Company required by law to distribute copies of its accounts, although they have always been available for inspection.

Transparency, he believed, needed to be balanced against the danger of misunderstanding, particularly by non-members. However, the possibility of distributing summarised accounts would be considered.

The Master, commenting on money well spent, mentioned our current sponsorship of the National Youth Jazz Orchestra, which had engendered excellent publicity and made the Company better known to professional jazz musicians. Thanks to our support, NYJO had obtained increased sponsorship from the Arts Council from

2004 onwards; we are also spending £20,000 less than anticipated on this initiative.

In the afternoon, delegates broke into discussion groups. These were lively and productive, and at the end of the session each presented its top-line conclusions – supported by visuals conjured-up by Paddy Dunn in no time at all.

The groups' presentations are summarised in the box on page seven.

Drawing the day to a close, the Master invited questions ... and the first called for better individual identification at Company functions; a matter that should be explored. Another suggested that the information presented visually during the day should be placed on the Company website.

Warning against complacency, one of the newer members of the Company proposed the creation of a three – or five-year “business plan” against which to measure progress against our purpose. And it was remarked that a business plan needed to be “a handrail, not a handcuff”.

An increase in the frequency of *Preserve Harmony* was discussed, and it was thought that more pages per issue might be a more manageable solution.

Another questioner asked if the help that the Company offers musically orientated charities could be extended to other businesses? Clearly, we have no responsibility to advise commercial undertakings, and especially not those without music interests, but such a service could perhaps attract a consultancy fee.

Finally, in response to proposals that had surfaced from the break-out groups, it was suggested that a “band of volunteers” should be set up to target specific aims. A good idea, it was thought, but aims would need to be realistic if goodwill and harmony were to be maintained.

And with that, the Master brought the day to a close, thanking everyone for making the Company's first Open Day not only a success but an historic step forward.

aster of the Rolls

up to his grand piano keyboard and prepared to play. What would I hear? One of the classical composers? A Beethoven sonata or a Chopin Prelude? On this occasion, knowing of my interest in the history of the Musicians' Company, he delighted me by playing the *Phantasy Minuet* op 27 by Herbert Howells, just one of many composers who arranged some of their works specifically for the instrument. As he sat playing, it was intriguing to see Michael continually moving a series of manual levers fitted to the Pianola; these, he explained, were to adjust the dynamics and speed of the music and can be used to create an interpretation as close as possible to a real human performance on the piano. And so, with his feet at work controlling the phrasing and dynamics and his hands speeding before him to add important interpretive touches, Michael enabled me to hear our late Pastmaster's composition for the very first time.

It was with some trepidation that I took Michael's place on the Pianola stool as he fitted a fresh roll for me to try. Being unfamiliar with the Stravinsky piece in question, indeed, still bewildered by the complexity of the instrument, I failed dismally in re-creating a lifelike performance. Michael was kind, but unimpressed by my attempts to

manipulate the levers as deftly as he had done and my pedalling certainly left much to be desired. This is clearly a lifetime's study.

Indeed, Michael himself first became interested in Pianolas on being given an instrument during his years at music college. After experimentation he began (unlike me) to understand its complexities, realising how expression needs to be added by the performer to an otherwise dead-pan mechanical process. I had always thought that Pianola rolls were created by great pianists of the past 'recording' their interpretations on to masters, which were then copied for sale to the public. But no; for this particular type of instrument, the masters were transcribed on to graph paper. If this conjures up a vision of rows of devoted workers in the Pianola factory, cutting holes into long rolls of paper and creating every note individually by hand, then that's just about right; it meant a lifetime of commitment by these dedicated employees. After the first world war the range of music rolls rapidly increased and many contemporary works became available – Ravel's complete *Daphnis and Chloe*, Debussy's *Jeux*, even Schoenberg's Opus 11 could be purchased for home performance.

The Pianola was a major feature of British

domestic entertainment for many years but, in the period leading up to the second war, its popularity diminished and many were often to be found discarded and dumped, neglected and destroyed. However, for musicians like Michael, the instrument is still a joy, a fascination and a challenge. Michael himself frequently gives recitals, accompanying other instrumentalists or playing solo works from the vast repertory still accessible in the hundreds of boxes on his shelves. Petronella Dittmer, a professional violinist, has joined him in several such concerts, most recently at Sutton House in Hackney where, on the hottest day ever recorded in this country, they delighted their audience playing concertos and sonatas by Bach, Beethoven, Brahms and Glazunov. A few days later Michael played Pianola at the Elgar birthplace in Broadheath, including in his performance extracts from *Enigma Variations*, among other pieces. Such events are not to be missed.

This instrument has a great and distinguished past, and with enthusiasts like Michael to inspire and delight modern audiences, it surely has a wonderful future too. He and his fellow enthusiasts will certainly endorse the cry 'Roll on the Pianola!'



Court Assistant Petronella Dittmer and liveryman Michael Broadway after the Sutton House Pianola recital on 10 August

THROUGH THE LENS ● THROUGH THE LENS

SUMMER BANQUET AT DRAPERS' HALL



THE MASTER'S BIRTHDAY AND WEDDING



Birthday "Blues" at Puddephat's (above). Company prize winners David Goode & Tina May (far left). Dame Cleo Laine with the birthday boy (left). Ben Hazleton with his quartet at the City of London Festival. (above right). The wedding of the year! The bride and groom, Dr Deborah Cunningham & Master, Nigel Tully and their immediate families (right).

LADY WALTON



Drilling the choristers before the banquet and Tina May entertains (left). Lady Walton enthusiastically encouraging the Company to look ahead during the April Court dinner (above).



SIR ANTHONY CLEAVER

After explaining that he owed his existence to music, his mother and father having met to play duets, Sir Anthony contrasted his own experience with that of the Worshipful Company. He pointed out that his whole career had been spent in three industries, computing, nuclear power and the internet, none of which existed when he was born, whereas the Worshipful Company has been in existence over 500 years and, despite all the changes in the years between Monteverdi and Mantovani, the role of music in our lives has remained essentially the same.

Sir Anthony then commented on the Royal College of Music, a relative newcomer in 1882, when it was unusual in endeavouring to ensure that every really talented applicant could be funded to attend, a trend extended in 1926 with the foundation of the Junior Department.

Looking to the future, Sir Anthony said he remained optimistic, despite the funding challenges faced by the education sector. First because the College was still able to attract talent as it did in 1894 when Clara Butt was the first winner of the Worshipful Company's silver medal. And secondly because both the Company and the College shared the ability to adapt and transform to meet new circumstances – he cited the development of film music composition at the Royal College and the Master's support of jazz and improvisation. He therefore felt confident in the future and asked all the guests to join him in thanking the Company for its splendid hospitality and offering a toast to its continuing success.

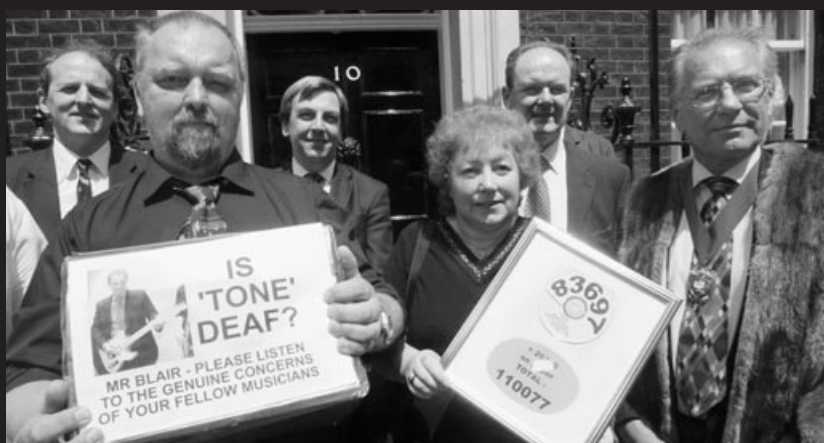
Sir Anthony Cleaver
Notes of his speech given on 24 June at the Midsummer Banquet

MEDAL WINNERS



Nigel Douglas. Santley Award winner for distinguished vocalists (left). John Woolf. Cobbett Medal recipient for services to chamber music (right).

THE MASTER AT NO 10



The Master making our voice heard in Downing Street.

Entertainer with a

Margaret Campbell tells the story of Tom Jenkins



Margaret Campbell trained as a singer and turned to musical journalism in 1961. She has since contributed feature articles to most of the national press and music periodicals, has published five musical biographies and contributed extensively to the New Grove Dictionary of Music and Musicians. She was editor of *The British Journal of Music Therapy* (1974-1990) and was awarded a Winston Churchill Memorial Fellowship for researches on her first book, *Dolmetsch, the man and his work*.

Margaret is known internationally as a lecturer on musical subjects and is on the executive committee of the Tom Jenkins Trust. In 1991 she was made a Fellow of the Royal Society of Arts.

Today there is a clear division between 'classical' and 'pop' music, which did not exist in the forties and fifties. At this time there were entertainers who played in restaurants and hotels and whose repertoire would range from Sarasate's *Zigeunerweisen* to Ketelby's *In a Monastery Garden*. Furthermore, they had to be ready to play any of these solos on request at a moment's notice. One of the best-known names from this period was the violinist Tom Jenkins who in 1938 succeeded the legendary Albert Sandler as leader of the Grand Hotel Orchestra at Eastbourne. It was Sandler who first introduced the orchestra to listeners when the BBC made some early broadcasts from this holiday resort.

Tom Jenkins was born in Leeds in 1910, the son of a colliery engineer. His mother was a well-known contralto and pianist who encouraged his early talent for music and at eight he had his first lessons on the violin from Alfred Inman. When he was twelve he appeared as a soloist in a local concert and went on to win prizes in the Leeds Music Festival in 1923 and 1924.

In 1923 West Riding County Council awarded him a scholarship to attend Morley Grammar School, an unusual occurrence for a boy from a working class background. In those days class divisions were reflected in the educational system and few working-class children ever progressed beyond elementary schools.

Later Jenkins had lessons with Edward Maude, leader of the Leeds Symphony Orchestra, who entered him in the Junior Violin class at the Hull Music Festival. He won first prize and was praised by one of the adjudicators for his 'skilful use and wide sweep of the bow', who also predicted that more would be heard of this young violinist. The adjudicator was Dr. (later Sir) Adrian Boult.

Jenkins' first paid job was playing in a cinema accompanying silent films and in 1924 he made his first broadcast. In the late 1920s, Cecil Moon, whose famous Royal Baths Quartet played in the Pump Room and Winter Gardens in Harrogate during the 'season', recognised the nineteen-year-old's talent and engaged him for the quartet.

Jenkins went on to play in holiday resorts throughout the UK and was also sub-leader of

the Hastings Municipal Orchestra for six years before deciding to become a free lance. It was when he played for J H Squire, impresario and conductor of the famous Celeste Octet that his career reached the turning point. In his autobiography *And Master of None*, Squire recalled his first impression of Jenkins: 'I knew, before he had played a dozen bars, that here was a real artist... Here was a touch of genius.' From this point Jenkins never looked back.

Despite this success, Jenkins hankered after some more tuition and auditioned for Carl Flesch. As soon as the master heard him play he took him on and reduced his normal fee of five guineas to three. Jenkins studied with Flesch for a year and later also had some lessons with Sascha Lasserson, an Auer pupil, but always regarded Flesch as having the greatest influence on his playing.

The Grand Hotel at Eastbourne was built in 1875 and was one of the most prominent hotels in this fashionable resort, catering almost exclusively for the upper and upper-middle classes who would arrive with a retinue of servants in tow. By the turn of the century, such hotels created the right atmosphere by providing light music played by stringed orchestras. In 1924 Albert Sandler took over the leadership of their orchestra and when the BBC started to broadcast it was the beginning of worldwide fame both for him and the Grand Hotel.

In 1938 the twenty-eight year old Jenkins succeeded Tom Jones, who was currently the leader. He was an immediate success and his distinctive style gathered an even larger band of devoted listeners. But the outbreak of war in 1939 changed everything. The Grand Hotel closed and Jenkins joined the BBC Salon Orchestra as leader where he was equally popular. But as he was only twenty-nine he felt the need to contribute to the war effort and registered for military service. He was called up in 1942 and enlisted in the Royal Army Service Corps. He was later sent to India and in 1944 was commissioned Lieutenant in the Indian Army and posted to Peshawar near the Khyber Pass.

When he was demobilised he returned to London and was a regular broadcaster in the *Voice of the Violin* series and in 1947 joined the BBC Studio Players.

It was at this time that he acquired his Stradivarius violin. He was now getting better known and felt that the Gagliano that had

‘Touch of Genius’



Tom Jenkins at the height of his fame in the early 1950s

served him well for many years needed replacing. He approached William E Hill for a Strad but had to wait three years until they acquired one. It was made in 1667 in the style of Stradivari's teacher Nicolò Amati and the purchase was completed for £1,250.

In 1948, Jenkins was approached by the BBC to take over from Sandler as leader of the 'Palm Court Orchestra', which had been successfully broadcasting the *Grand Hotel* programme from their London studio since 1943. Sandler had been taken seriously ill and had only a short time to live.

Within a short time, under Jenkins' leadership, the programme became phenomenally successful and attracted ten million listeners every Sunday evening. From this point onwards it was the most popular light programme produced by the BBC during the late 1940s and early 1950s. Jenkins received a colossal postbag every week, but never rested on his reputation and responded personally to every single letter. He went on to win the Daily Mail National Radio Award for Most Popular Musical Entertainer from 1952-54. This was based on a poll across a wide section of the listening public and included both radio and television entertainers.

Tom Jenkins left *Grand Hotel* in 1954 to fulfil outside commitments but returned to the BBC the following year with his own ensemble, the Tom Jenkins Orchestra, which achieved a similar popularity. But Jenkins' days were numbered. In 1956 he was diagnosed with lung cancer and died in February 1957. He was forty-seven.

In 1995, his widow, Michelle Jenkins put his Stradivarius up for auction at Sotheby's and it fetched £375,000. She then founded the Tom Jenkins Trust that would provide an annual prize for the best stringed instrument made by a student in the violin making class of the Guildhall University (now the London Metropolitan) where Court Assistant Dr. Terence Pamplin is Reader in Musical Instrument Technology. It later came under the auspices of the Worshipful Company of Musicians and is called The Tom Jenkins Award for Bowed Stringed Instrument, of which Committee Dr Pamplin is the Chairman. It has also recently been taken under the umbrella of the British Violin-Makers Association Violin-making Competition, which is for young makers who have completed an apprenticeship or a course in violin making.

The Living Museum at the Royal Academy

Kathryn Adamson, the author, is chief librarian at the Royal Academy of Music, where she has worked since 1990. She is currently President-elect of the UK & Ireland Branch of the International Association of Music Libraries, Archives and Documentation Centres, and will take up the post of President in June 2004.

The Royal Academy of Music was founded in 1822 and is the UK's senior conservatoire and the second oldest in Europe. The Paris Conservatoire was founded in 1795.

It is inevitable that any institution with such longevity will have acquired a vast collection of archives, art works, instruments and artefacts. The Academy is no exception, with a very fine collection of stringed instruments, a large collection of paintings and sculpture and Special Collections of early printed and manuscript materials which have been studied by scholars from all over the world.

What the Academy lacked in all its years of existence was a place in which to properly exhibit these treasures. The acquisition of the York Gate buildings adjacent to the Academy has provided that space, and we have ensured that the new environment is used to its full potential. Former students of a certain age might remember that the Academy used to occupy the Nash terrace which constitutes numbers 1-5 York Gate, indeed the Library was housed in part of the building. This was prior to the Second World War, however, and bomb damage during that conflict necessitated a move back into the main Academy premises.

The new 'living' museum was formally opened by HRH the Princess Royal in February 2002 and it enables us, for the first time, to exhibit items from our collections in such a way that their connection to music history and to the Academy may be amply demonstrated. Some highlights of the collections on long-term display include original manuscripts by Mendelssohn, Liszt, Brahms, Vaughan Williams, Bax and Henry Wood; items from the working collections of Robert Spencer, James Blades and Henry



Wood; stringed instruments from the Cremonese school of violin making dating from between 1650 and 1740, including Stradivari's 1696 'Archinto' viola; and instruments from the Mobbs collection of English pianos dating from 1790 to 1850.

York Gate occupies a central place in the physical layout of the Academy buildings: behind the museum are teaching and practice rooms, and the galleries provide a pleasant route from the main building to these rooms. Frances Palmer, the curator of the York Gate Collections, has stated that it is one of her ambitions to make students late for class

'these instruments are primarily used for playing'

because they have been diverted to looking at the exhibits! Students act as demonstrator-guides in the galleries and we hope to expand this branch of activities during the coming year.

There is an emphasis on performance which distinguishes the York Gate Collections from other instrument museums: these instruments are primarily used for playing, and are available for display only when they are not needed for performance: just one of the reasons why this museum is described as 'living'. The Academy is fortunate to have an abundant collection so there are always interesting exhibits to see.

The stringed instrument gallery on the first floor of York Gate is enhanced by the presence of the workshop of the resident luthier David Rattray, who maintains the collection in playing condition, in order that the instruments may be regularly loaned to

students and professional players. The Archinto viola, for instance, has been recently loaned to both Yuri Bashmet and Maxim Vengerov, and one of the highlights of last year's Student Union Rag Week was the concert of Mendelssohn's Octet played by the Alberni and Pavao Quartets on instruments by Stradivari from the Academy's collection.

The piano technician's workshop is adjacent to the keyboard gallery on the second floor of York Gate and provides a window on the activities involved in maintaining the Academy's collection of pianos for practice and performance. The keyboard gallery itself contains instruments generously loaned by Kenneth and Mary Mobbs from their private collection, and provides a fascinating account of the development of the piano as a solo and chamber

instrument. There is a fine collection of English square pianos which traces the history of technical alterations made to the instrument as a result of demands from composers and players. Indeed, the collaborative relationship between performers, composers and instrument makers is well demonstrated in these instruments, and several seminars in this gallery have developed this theme.

In the last few years the Academy has developed and expanded its MMus and PhD programmes, and the York Gate collections provide an important supply of the resources available to these programmes. York Gate is also the venue for a series of Research Events: seminars, workshops and discussions which take place on Fridays during term time and are led by members of Academy staff and research degree students. Amongst many others, we held a very successful Prialux Rainier study day last term which looked at her technique of composition via a talk by one of her former pupils, Timothy Baxter; and her collaborations with other artists, notably the sculptor Barbara Hepworth. Seminars planned for the coming year include *Working with theories of voice* and *Persona in song*; *Bax in perspective* (in conjunction with the Academy's week-long Bax Festival); *Musical evenings with the Novello family*; *Music as influence*; *Music as space: theatre and opera in the 21st century*; *Creative processes in the string quartet*; *Bach's St Matthew Passion* (celebrating the 150th anniversary of the work's first English performance); *Performing Schubert's dramatic songs*; *Reinventing the violin*; and *Inside and outside the Academy: what is 'classical' music?*

The established Friday seminars have been

my of Music: the York Gate Collections



Nick Turpin



The ground floor gallery: Treasures of the Academy(top) and The Stringed Instrument gallery (above)

expanded by Research Events on Thursdays which includes series entitled *Working with the historical piano*, *Improvising at the keyboard* (from the 18th century onwards), *Working with poetry*, and *Understanding pianism*.

This is a thriving research environment which makes the Academy a very exciting place in which to work and study. We are very fortunate in being able – for the first time – to begin to fully exploit the collections we have, drawing on them in order to respond to the enquiring minds which inhabit this institution.

All Research Events are open to the public and all are free of charge. More details on the activities of the Museum and the Research Events may be found on the Academy's website <http://www.ram.ac.uk>. The York Gate collections are open to the public seven days a week (weekdays 12.30-6pm; weekends 2-5.30pm). Admission is free.

“Pacing ourselves on the road to excellence”

The British and International Federation of Festivals for Music, Dance and Speech

By Liveryman Ian McIntyre

Ian McIntyre joined the Company in 1979. He has a life-long connection with the Festival movement since his grandfather, Sir Hugh Robertson, conductor of the Glasgow Orpheus Choir, was a founder director of the Federation in 1921. Ian himself was a member of the Choir, (singing with it at the first Edinburgh Festival in 1947), until its disbandment in 1951. For twenty years from 1976 Ian was the Chairman of BIFF and is now senior vice-President. In business he was a director of the Hill Samuel Group, from which he retired in 1981.

Public expenditure on the performing arts is almost totally and exclusively oriented in favour of professionals, and yet the highest standards are dependent upon a secure and productive amateur base. It is therefore important to acknowledge and appreciate the value of the work of the festival movement in preserving and maintaining these standards.

The historical background is interesting. In the aftermath of the Industrial Revolution, choirs had been formed representing employers' mills or factories, towns and villages, churches or clubs. The majority of the members were working class people, but class was irrelevant. Participating in the choral art form gave people spiritual fulfilment in their leisure time. The experience

of live performance was an inspiration and it was on this musical bedrock that amateur performing arts festivals were built.

In the large urban areas in the north of England, choral activity involving hundreds of choirs was highly competitive and the ethos of competition became more and more widespread, as success in performance had considerable prestige value. Not surprisingly, this enthusiasm spread to smaller vocal ensembles and solo singers. Instrumentally too, brass bands competed fiercely for the highest honours.

In the latter part of the nineteenth century, well known authorities – Henry Wood, Hubert Parry, Arthur Somervell, Walford Davies, Edward Elgar, Gustav Holst, Ralph Vaughan Williams, Arthur Sullivan, Hugh S Robertson and Granville Bantock were instrumental in advancing these activities, the educational value of which was recognised by the National Board of Education of that period. An Association of Competitive Festivals was formed to arrange an Annual Congress, at which those leading lights gave talks on subjects of interest to the festival movement. It became clear there was a growing need to introduce a form of standardisation with regard to aims and objectives, regulating marketing procedures and other facilities. In awarding

marks, or categories of performance, judgement needed to be based on selected uniform criteria such as deportment, technical ability, interpretation, rhythm, dynamics and musicianship. It was against this background that The British and International Federation of Festivals for Music, Dance and Speech (BIFF) was formed in 1921. Festivals, adjudicators and professionals subscribed for membership and do so to this day.

Thousands of people devote themselves voluntarily to arranging facilities for amateurs in music, dance, speech and drama to perform in public. The social, cultural and artistic merit of this work can be measured by the number of performers (currently exceeding one million) at more than 300 venues. The syllabus of each festival varies according to the needs of its community, and classes can be competitive or non-competitive.

In accordance with BIFF standards, each festival is part of a thriving educational network, providing a platform for performance with advice and guidance offered by an acknowledged expert. Participating performers gain considerable benefit through involvement with their peers. In this connection it was Walford Davies who produced the famous aphorism about “pacing ourselves on the road to excellence”. When Eric Bolton, formerly HM Chief Inspector of Schools

The Company's Jazz programme 2003

2003 has been the busiest year ever for live events produced by the Jazz Committee, in which we gave performance opportunities to more young jazz musicians than ever before while still making a profit for the Company's funds. It was also the last year of our sponsorship of NYJO, and a very successful one for this tremendous orchestra of under-25s, whose band bus and music stands carried our logo to 60 concerts throughout the UK, including a week at Ronnie Scott's famous Club.

Our first production was the annual Bronze Medal competition at Pizza on the Park, on Sunday 9 March. A group of 6 excellent young players turned into a coherent band before our very eyes, producing marvellous improvisations on a dozen or so of the classic standards that every young jazzier must know.

Despite strong competition from pianist Zoe Rahman and sax player Simon Allen, the audience vote went to the brilliant young Ben Hazleton – our first ever bass-playing bronze medallist.

Following last year's successful 1-week programme of lunchtime concerts in Finsbury Circus, the City of London Festival asked us to organise a 2-week programme this year, featuring almost all of our young medallists. Liveryman Keith Howell put together a programme of 10 contrasting groups, starting with singer Tina May (our first bronze medallist and now a Freeman of the Company) and culminating with the 22-strong NYJO big band. Over 60 young musicians got properly-paid professional employment through the Musicians' Company during this fortnight; I'm in no doubt that our reputation among this community of some of the UK's most cre-





Sir Hugh Robertson, the author's grandfather and an early luminary of BIFF – founder of the Glasgow Orpheus Choir

and Educational Advisor to the Federation said "BIFF forms a unique interface between the professional and amateur worlds in over 300 locations" he was commenting on the fact that BIFF offers the amateur/professional link to around its million performers each year, and that 80% of those are 18 years and under.

For all the members, BIFF headquarters is the hub of activity. BIFF gives festival advice and guidance and offers and arranges insurance protection and copyright cover. Festivals must understand their obligations under the law and must provide a safe environment, which would be a formidable

commitment without the support of BIFF. The infrastructure monitors activity with particular regard to legislation, health and safety.

Each year a hundred new applications are received from professionals keen to join the adjudicators' panel, only around ten of whom are accepted to go through an extensive induction programme. Whilst the highest qualifications are a natural prerequisite, an essential attribute is the ability to communicate. Members of the panel work in accordance with a structured procedure in exercising their judgement and appraisal of performances. Their objective is to convey advice and encouragement.

active players is extremely high. Watching the audience was fascinating as it grew in both number and musical expertise



over the 2 weeks, with over 1000 assorted office workers, City folk, and jazz fans attending on all but the rainiest days. Of course one of the groups was Ben Hazleton's own quartet, and I took great pleasure in presenting him with his medal in front of a cheering crowd.

I must admit that our final event was a shameless piece of self-indulgence! I have had much to celebrate in the year of my Mastership, including my marriage in May to Deborah Cunningham and my 60th

birthday in July, so I decided to follow Alan Traill's example of 2000 and have a Master's Birthday Concert at my home. It featured Tim Garland's Dean Street Underground Orchestra, led by our 1995 Bronze Medallist. Many Liverymen kindly supported this event, so I was able to have the party I wanted and also raise about £2000 for the Company's funds. The 9-piece band played superbly, and I know that many people particularly enjoyed Tim's articulate explanations of what was going on and why he found playing jazz so stimulating. And it isn't every band that gets to play for an audience including 2 former Lord Mayors, Dame Cleo Laine and Liveryman John Dankworth!

The Jazz Committee feels that it has had a successful 2003, which has benefited the Company in many ways. We'll try to do even better in 2004, and with luck there'll be a third Jazz at The Globe as our flagship event. **Nigel Tully.**

And how successful and productive that has been! The careers of hundreds of professionals emerged from performances at Federation festivals: Kathleen Ferrier, Constance Shacklock, Thomas Allen, Lesley Garrett, Sarah Walker, Donald Sinden, Paul Scofield, Joanne Whalley, Rupert Graves, Beryl Grey and Darcey Bussell to name but a few. The Federation also works further afield with members in Ireland, the Channel Isles, Australia, Canada, Bermuda, France, Hong King, New Zealand, Sri Lanka, Zimbabwe and Zambia.

Each summer BIFF performs another significant service to the arts – a course for young musicians "European Youth Summer Music" (EYSM) which brings together young people from all over Europe and beyond. This is much more than a traditional summer course for young orchestral musicians. It covers a wide remit and is intended for young people who would never usually be able to afford such an experience. Young people from Europe find it relatively easy to access grants, but in the UK it is a different story. Some festivals award bursaries but others have to rely on sponsorship and grants from trusts and BIFF works tirelessly to find the money to cover the cost of tutoring by orchestral musicians at the top of their profession. EYSM also has places for young composers who have the opportunity to write for the orchestras and ensembles. The course includes creative music, wind orchestra, jazz orchestra, big band and music theatre; other optional studies, which broaden understanding, are run by experts in their field.

Famous careers such as our Vice-Presidents Sir David Willcocks, Sir Anthony Dowell and Sir Donald Sinden began on a festival platform. Other professionals who seek to help BIFF, whenever possible, include President Emeritus Sir Claus Moser and arts specialists like Anthony Everitt. There are stars who host special events like Maureen Lipman, Wayne Sleep, Felicity Lott and Amanda Roocroft. The list could go on, because so many professionals feel a debt of gratitude to the festival movement.

With such a wide-ranging brief, one could be forgiven for expecting that BIFF received funding for its work and national recognition for its services, yet BIFF continues to subsist precariously on subscriptions from its members and charitable donations. Work of such importance deserves greater security.

Should members of the Company, or others, wish to know more about BIFF, with particular reference to their own locality, information may be obtained from:

Liz Whitehead

Festivals House, 198 Park Lane, Macclesfield, Cheshire SK11 6UD

Telephone: 0870 7744 290/291

Fax: 0870 7744 292

email: liz@festivals.demon.co.uk

www.festivals.demon.co.uk

MUSICIANS' CHORISTER MAKES HISTORY

Liveryman John Scott, director of music at St Paul's Cathedral, introduced the recital on 22 June by 13 year old Benjamin Sheen as 'a very special and historic occasion'. 'It was a real triumph', said Mark Williams, director of music at the Cathedral School, who is also his organ teacher. 'It was a concert of which an adult player could be justifiably proud and a remarkable achievement for a chorister.'

A recital is also planned for him to play at St Lawrence Jewry as result of winning a prize at a recent Royal College of Organist Young Organist Day, in which he was considerably the youngest competitor. He has a grade eight distinction on the organ and has been awarded a music scholarship to Eton College. His parents, bassoonist Graham Sheen and violinist Jenny Godson, are professional musicians.



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Company members: their year of entering the livery, their trade or profession and contact telephone and email addresses. As has been the case with the Livery List in the past, the Year Book is intended to be available only to our liverymen.

In preparing this fuller publication we shall be following the example of a number of other City livery Companies and the whole project is being facilitated by the use of the newly acquired software package 'The Raiser's Edge'. Whilst it may not prove possible to include everything we hope in its 2004 edition, we trust that it will nevertheless prove to be an interesting and useful handbook for all liverymen.

SUBSCRIPTIONS

Liverymen may be interested to know that up to the time of writing, voluntary subscriptions have been received from over 120 members of which the major beneficiary has been the Company Charitable fund.

The Master is delighted by this generous level of response.

OCTOBER MAISIE LEWIS CONCERT

A near capacity audience were thrilled by the quality performances provided by Alexandra Wood, violin and Gemma Rosefield, 'cello at their Maisie Lewis concert on 13 October.

THE COMPANY YEAR BOOK

An innovation for 2004 will be a Company Year Book, which will replace the Livery List and, it is expected, will be ready for sending to all liverymen next January.

The Year Book will include all the information headings currently included in the Livery List, plus a number of items not

previously published. Among these are names of Committee chairmen and each committee's terms of reference; a summary of the previous year's accounts and a Company organisation chart. The A5 size volume will be headed by a short introduction from the Master, together with his photograph and the Company's Statement of Purpose. It is also proposed to augment the information about

COMPANY APPOINTMENTS The following Court appointments were confirmed in October:



New Assistants. Paul Campion Maurice Summerfield, and Alderman Andrew Parmley.



New Stewards. Helen Faulkner, Martin Williams and Virginia Harding (absent Matthew Freeman).

Honorary

Chaplain: The Reverend Boddy, Priest Vicar at Westminster Abbey and now a Freeman of the Company, has been appointed to succeed the Reverend RN Morton following his retirement.

The following Freemen have been admitted to the Livery since our last edition:



Joan Hosier, John Paul Buzzard, The Master, John Ridgeway Wood Russell Newton (absent Tessa Brewer) confirmed in April.



Donald Sullivan, Russell Jones and Peter Mial confirmed in July.

The programme of works for their solo instruments, with fine piano accompaniments played by Huw Watkins and Simon Lepper respectively, was from the 19th and 20th centuries.

Alexandra Wood, who studied at the Royal College of Music and is a Musicians' Company Silver Medalist, opened the concert with a powerful reading of the Violin Sonata No.1 in A minor, Op 105 by Robert Schumann. Alexandra used her instrument and the superb acoustic to produce a big and well-focussed timbre that projected to the back of the hall, supported ably by her accompanist Huw Watkins.

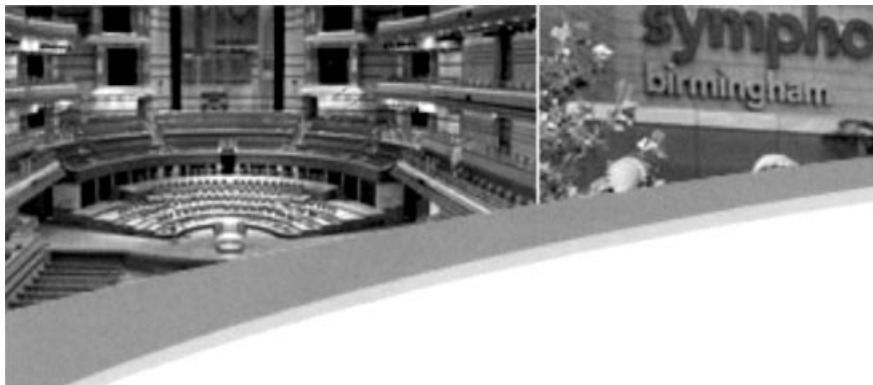
The second half of the concert was opened by Gemma Rosefield accompanied by Simon Lepper with a penetrating performance of *Kol Nidrei* by Max Bruch. Her cello tone and interpretation matched the depth of feeling that is at the heart of this most profound work. Of the three works that followed, the two by Alexander Glazunov – *Chant du Menstrel* and *Serenade Espagnole* worked well to show the duo in fine form and more relaxed than in the first half of the evening. *Figaro* from *The Barber of Seville* by Rossini and composed by Mario Castelnuevo – Tedesco could have, in another context, been described as having 'too many notes' and was reminiscent of a player piano roll of an operatic paraphrase by Liszt.

The second half was concluded by a mature reading of the Violin Sonata by Francois Poulenc and *Tambourin Chinois* of Fritz Kreisler by Alexandra Wood and Huw Watkins. The former was a fine performance with a sensitive rapport between both players and was not diminished by the challenge of following in the footsteps of the legendary first performer, Ginette Neveu. My first reaction to the Kreisler was that it owed more to Heifetz than Kreisler in the fiery performance that concluded the concert. But just listen to the performance on C-8949-1 recorded on May 11th 1910 when Fritz Kreisler was 35 years old and all is revealed. His later recording on 15th January 1942 was, shall we say a more mature performance!

This was a concert that was greatly appreciated by a large enthusiastic audience

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BRITISH OPEN BRASS BAND CHAMPIONSHIP



The 1951 annual contest took place again at Symphony Hall Birmingham on Saturday 13 September, but this year there was an innovation. Usually a British affair, with only the rare appearance of a band from the Commonwealth – the National Band of New Zealand actually won the event in 1953, this year was the first that a band had been invited to compete from America.

The Illinois Brass Band was founded in Libertyville early in 1991, following a concert by the British Desford Colliery Band in Milwaukee. IBB were so successful that by 1995 they had entered the American Championship section which they have since won six times. The rules prevent competing in the year following three successive wins, so the invitation to the British Open was enthusiastically accepted.

This year the winners were Yorkshire Building Society, with Iles Silver Medallist Professor David King conducting; it will be remembered that they took part in the Quincentennial Concert as part of the Company's 500th anniversary celebrations, of which a CD was made as a permanent record and souvenir.

The Test Piece was *Venus* (The Bringer of Peace) and *Jupiter* (The Bringer of Jollity) from *The Planets* by Gustav Holst, arranged by Stephen Roberts who was also one of the adjudicators. He received his first music lessons from Honorary Freeman Sir Harrison Birtwistle and was later to become musical director of Desford Colliery Band, whilst on a visit to America.

As usual, the Company's Silver Medals were presented on stage at the end of the contest. Bramwell Tovey had been awarded this year's Iles Medal. He has worked with several bands and is currently associated with the Foden's Richardson Band. In 1988 he won the Open with Rigid Containers (also, curiously, the name of a band!); he now conducts a huge repertoire across the

whole of the musical spectrum, and as composer has written for a Sadler's Wells production of *The Snow Queen*, a large choral work *For a Fistful of Dollars*, based on the Pied Piper legend, a viola concerto and a *Requiem* for Chorus and Brass Band. He holds an Honorary Associateship of the RAM and Honorary Doctorates of Law from the Universities of Winnipeg and Manitoba. Unfortunately Bramwell was unable to be present, so the Medal presented by Pastmaster John Iles was received on his behalf by the Richardson brothers, sponsors of the Foden's Richardson Band.

Philip McCann was the popular recipient of the Mortimer Medal, which was presented by Liveryman Stan Kitchen. Philip began his playing career with the Kinneil Colliery Band at the age of eight and held the position of leader with the National Youth Band of Great Britain for five years. His long tenure as principal cornet of Black Dyke Band from 1973 to 1988 coincided with one of the band's most successful periods, during which they won the Open Championship seven times. He is firmly committed to the teaching of Brass Band music, both as a recitalist and giving master classes with bands throughout the world. He is visiting lecturer at the University of Huddersfield, where he conducts both the Symphonic Wind Orchestra and their acclaimed Brass Band. Commenting on his award, Philip said 'receiving the Mortimer Medal is so special and emotional because of the personal relationship I had with the great man.'

On a historical note, it is interesting that 100 years ago the contest was won by Pemberton Old with a selection from Elgar's *Caractacus* conducted by John Gladney. It was his nineteenth win since his first success just 30 years previously in 1873. He went on to win once more with Black Dyke, a record that still stands to this day. **John Iles**

OBITUARIES

We extend our sympathy to the families of the following liverymen whose passing has occurred since our last issue.

John Dallas
Sir Ian Hunter
David Mc Kenna
Ronald Maynard

▶ and given by four superb young musicians. Congratulations to all those that worked so hard to provide this most enjoyable evening and to all the applicants who were unable to entertain us on this occasion – they and the Company can look forward with anticipation to the next concert in this series on 8 March 2004.

Assistant Terry Pamplin

BY WAY OF INTRODUCTION

Among the kind words we receive from readers of *Preserve Harmony*, many are directed at the excellence of the design and layout of our magazine. The guiding hand



here is that of John Hawkins, who joined the editorial/production team back in our quinqucentenary year of 2000.

John has many years' background in magazine and brochure design and often, it seems, achieves the impossible for us through his expertise in layouts, montage and other techniques. Many liverymen will have met John at Company events over the last few years, but this is, we think, the first time he has featured in the pages of *Preserve Harmony*!

THANKS TO

The Company wishes to record their sincere appreciation to liverymen and others for both their voluntary services and financial commitments: in respect of the following:

An anonymous donation towards the cost of new publicity material.

Patricia Norland and Helen Mendl-Schrama for repairs to the Company gowns.

Patricia Wakeham and Geoffrey Goodwin for donations to the Broadwood Scholarship Fund.

John Ridgeway-Wood and John Faraday for the gift of a document scanner in the Clerk's office.

CONGRATULATIONS TO

Liveryman Michael Bramwell, on his election as Master of the Tobacco Pipe Makers' Company

The Romney violin

by Carole Davies

Carole Davies has played the violin since childhood; she is a scientist by academic training and has combined playing throughout her university and research career. She started making instruments twenty years ago and in order to form a string quartet made one for each of her three children!

Carole trained with Juliet Barker from the Cambridge Violin Workshop, in the restoration workshops at the Leeds College of Music and now has a making and repair workshop in Kendal, using her maiden name Carol Klemperer.

Some years ago she was invited to give a talk to the Romney Society about violin making and was subsequently asked to collect the Romney violin and was granted the great privilege of playing it during an evening celebration at Kendal Town Hall. This violin was especially interesting to her because of its exquisite craftsmanship and the fact that the artist lived and made the violin not far from her Cumbria home.

Before George Romney became famous as a full-time painter, he was apprenticed to his father who was a cabinet maker, during the years 1746-54. He then moved to Kendal and was apprenticed to Christopher Steele the painter. After two years he broke his indentures to become an independent painter in 1756. In 1762, at the age of 28, he left Kendal on horseback for fame and fortune in London.

There is no precise evidence for the date the violin was made, but the following extract which his friend Richard Cumberland wrote suggests that it was in

the period before 1754:

'Smitten also by an embryo passion for the concord of sweet sounds, he conceived the idea of transplanting the arts of Cremona to his native town of Dalton, and began a manufactory of violins which he disposed of to the rural amateurs who were perhaps as little instructed in the use of those instruments as he had been in the formation of them... while he was practising the art of making fiddles he was studying that of performing on them; and having finished one of superior workmanship, he kept it by him as a 'chef d'oeuvre' to the day of his death. Upon this violin the writer of these memoirs has heard the maker of it perform in a room hung round with pictures of his own painting... The tones of this instrument seemed to be extremely good, and there was some light carved work that spread from the setting in of the neck over part of the back, was very curiously executed'.

Dendrochronology has not proved of any value in dating the instrument, but Charles Beare of John and Arthur Beare, dealers and makers and restorers of violins in London, gives it as his opinion that the instrument recalls the style of the 1760s or thereabouts. He goes on to point out that the sound holes and decorative carving of the scroll and areas of the back are very unusual and personal.

The provenance of the violin does seem reasonably secure. It was still in the Romney family until 1894 when it was sold at auction by Christie's. In 1904 it was exhibited and illustrated in the catalogue of an exhibition of musical instruments at the Fishmongers' Hall in London*. In the 1960s it was sold by Sotheby's and thereafter stayed with that family until the present owner bought it about 4 years ago.

It will be of great interest to hear the tone of the violin when it is compared with other instruments in current use.

*This exhibition, mounted to celebrate the tercentenary of the granting of the Charter to the Musicians' Company by King James I on 8 July 1604, was the inspiration of Sir Homewood Crawford, Master of our Company in 1906. The exhibition was opened by the then Prince and Princess of Wales and was later visited by King Edward VII. Interesting details of its preparation and contents are provided by Pastmaster Richard Crewdson in his history of the Company, *Apollo's Swan and Lyre*, published in 2000. **Editor.**

