



Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

The new Master

Petronella Dittmer (Mrs Petronella Burnett-Brown)

I am overawed by the honour of becoming your Master, let alone the Company's first Lady Master. Who is she, I hear you ask!

Born in Bristol, I grew up in the Wiltshire countryside. My father was rector of six parishes, and an Honorary Canon of Bristol Cathedral. His was a 24-hour ministry, the large rectory a hub of activity with a number of continental children from difficult backgrounds staying. At home my jobs were to feed the ponies, which I broke in and schooled, to teach riding (in three languages and a lot of pidgin) and milk the goats!

My mother encouraged me to learn the piano. I had a good teacher at prep school and progressed well. Aged 10 I was left a violin and the next year given a cello. My string teacher was the local organist who, when playing, produced a truly remarkable set of sounds, sometimes only recognisable to the Almighty – if then!

I won a Music Scholarship to Westonbirt School, gaining

my ARCM (Piano Performers); to my amazement, that same year I swept the board at the Mid-Somerset Competitive Festival and won a Foundation Scholarship to the Royal College of Music on both violin and piano. Herbert Howells was on the scholarship panel and asked "Do you ride to hounds with the Beaufort, young lady?" which I did. To this day I am not sure that it was entirely my musical talents which won the award!

My Professors at the RCM were Antonio Brosa (violin), Angus Morrison (piano) as joint first studies, Margaret

Bissett (singing) as second study and Bernard Stevens for harmony and counterpoint. In the third year I chose violin over piano and took a course in Baroque Performance with Thornton Lofthouse. I was a prizewinner at the RCM and gradually began to carve out a life of performance. To earn money I sang at All Saints, Margaret Street and other churches and taught at Francis Holland, St Swithun's and Westonbirt.

A City link was forged when I became Director of Music and sometime Churchwarden at St Martin-within-Ludgate. St Martin's had a high standard of musical performance both in recitals and the liturgy. I was associated with the church for 32 years until 2001.

During my time at the RCM I formed the Duo Antiqua e Moderna with the late Richard Coulson, (organ and harpsichord), a duo with Michael Reed (piano) and founded both The

Music in Churches Scheme and The Kensington Gore Singers. The duo with harpsichord was pioneering, as the instrument was still alien to many people and not much liked outside more specialist circles. I was able to commission several works for violin and harpsichord and Richard and I performed Schools Concerts for the Counties, sometimes carrying the harpsichord in and out many times a day!

As both violinist and singer I have had a wonderful life of music – covering several



Our Salad Days

Some of us, perhaps a minority of our Livery membership, will recall a whimsical musical entitled *Salad Days*. Written by Julian Slade and Dorothy Reynolds, it was originally staged in London in 1954. Amongst the vocals was a number which included the words: "I'll remind you to remind me, we said we wouldn't look back".

As *Preserve Harmony* moves on from its 18th year of publication it can perhaps modestly claim a measure of maturity in a society where this anniversary is now the

norm, where once it was 21. Yet your editors were indeed tempted to "look back".

So did Immediate Pastmaster Andreas Prindl, by devoting a great deal of his valuable time to creating a comprehensive general index of all the major contributions to our magazine since its inception. Copies are available to the Livery on application to the Clerk.

This index reflects an interesting variety of topics, as well as featuring a diverse mix of personalities involved in our world of music. In thanking Andreas, we are also prompted to record our gratitude for the consistent level of support from the Livery past and present, to

the extent that over 130 members have written for these columns with, we hope, a minimum of arm twisting!

On the subject of content, we aim for topics to be as inclusive as possible and to reflect a wide range of aspects of our art, whether as musicians, administrators or music lovers. We warmly invite our newer members – some of whom we have yet to meet – to write for *Preserve Harmony* so that it may continue to develop (and improve?), while gaining inspiration from those who have already done so much to contribute to its success. We thank you all.



THE COMPANY OFFICE

Clerk Margaret Alford
Assistant Samantha Dunn
Editors Adrian Davis
 Paul Campion
 Patricia Norland
 Jeff Kelly
 Adrian Mumford
Designer John Hawkins
PR Committee Maurice Summerfield
 (Chairman)
 Simon Bloomfield
 David Cresswell
 Judith Rich

Magazine co-founders
 John Iles and Adrian Davis

The Worshipful Company of Musicians
 6th Floor 2 London Wall Buildings
 London EC2M 5PP
 Tel 020 7496 8980
 Fax 020 7588 3633
 E-mail clerk@wcom.org.uk
 Web www.wcom.org.uk
 Registered numbers of the Charitable
 Funds 310040 and 264303

Diary 2008/9

10 December	Livery Club. Carol Service. 6.00 pm St Michael's Cornhill.
4 February	Barrett informal lunch. Cutlers' Hall.
11 February	Livery Club. Foundling Museum visit 10.15 am Lunch included.
24 February	Pancake Race. Midday. Guildhall Yard.
16 March	Maisie Lewis Concert 7.30 pm Wigmore Hall.
15/18 May	Livery Club. Visit to Leipzig & Halle.
24 June	Midsummer Banquet 6.30 pm Drapers' Hall

COMPOSERS: WHO NEEDS THEM?

COMPOSERS AND THE COMMUNITY

The PMAP Conference: 8 October 2008

The Musicians' Company, in association with the British Academy of Composers and Songwriters, recently presented a major conference on the role of contemporary composers in society. In a packed Hall of India at the Royal Overseas League, panels of distinguished experts dealt with themes including: *Why do we need more music?; Composers in Education; and Composers and the Economy* amongst many other subjects. Not surprisingly, there was much, sometimes very animated, debate amongst the 140 delegates and panellists and the day provided considerable food for future thought. The following brief extracts are taken from the Keynote Speech given by the Master of the Queen's Music, reproduced by kind permission of Sir Peter Maxwell Davies. In his speech, Sir Peter expressed grave concern about the 'dumbing-down' in fundamental aspects of Culture, Politics, Religion, Education and Society. The full text of the speech is available on the Musicians' Company website at: www.wcom.org.uk

A DISORIENTATING RUCKUS

Politics has dumbed itself down to almost below the horizon, with the public given no credit for intelligence or intellect, while, ironically, ever fewer people trouble to vote, such is the disillusion and disgust. Could there be warnings for our profession here? Moreover, the claims to be bringing democracy to invaded Muslim countries, with Abu-Ghraib, Guantanamo, mass bombardment and massive corruption do politicians no favours, as our own



Chairman Professor Gavin Henderson CBE

continued from page 1

disciplines, performing and researching in many parts of the world as well as in leading venues here. I play period violin, viola, medieval fiddle and even rebec, but my heart lies in the whole spectrum of music from early chanting to the contemporary, and I return happily to the modern violin. In the past I performed regularly for the Rudolf Steiner Schools and sang at Brompton Oratory for fourteen years, my love of music and liturgy growing ever richer from the experience. I now continue to teach and coach privately, which is hugely enjoyable.

I worked in West End theatre

for eight years, including the revivals of *Annie* and *Oklahoma*. The pit experience was something of a shock as, for much of the time, I was leader and the only female! On the lighter side, I play in my own trio performing Palm Court Music and arrangements of Gilbert and Sullivan.

In 1971 Anthony Burnett-Brown and I were married and I moved to Lacock Abbey, his family home. We began Lacock



freedoms are limited and infringed by the so-called “war on terror”. Among the clanging trivia of Westminster baby-talk there is little mention of these new restrictions, not of combating the inevitable long term effects of climate-change, nor how to avoid future conflicts about sources of energy, food and water.

“Many composers are put off by the incessant drive to involve as many people as possible with the least possible effort for all concerned – it is surely correct to wish to open doors to everyone, but one often has the impression that this is to the exclusion of an informed and critical relationship, particularly a musical one. Ultimately religion can only be successful when it appeals to our whole being, including our brains, which would mean another kind of proselytism – the exact

opposite of dumbing down to market forces, becoming yet another commodity to be advertised and sold to as many happy-clappy consumers as possible. It is embarrassing to observe the churches concerning themselves with petty issues such as women priests or bishops, contraception, homosexuality, while millions die of AIDS and starvation, and the world is threatened with man-propelled natural cataclysms...

“However, I think we can all learn from a recent auction of art as an instantly recognisable iconic commodity, where it has become part of the entertainment industry, crossed with investment banking. The artist had wit to sell a golden calf and other bejewelled trinkets, but all creative artists, in whatever branch of the arts they work, must ponder the implications of so

much money scrambling after manufactured artefacts without content – with just a brand tag supposed to guarantee market value.

“So often we hear that classical music is *per se* élitist – that “ordinary” people don’t need it – and that, therefore, teaching people to read, sing and play music from the page at school is both unnecessary and élitist, and that, above all, new classical music is absolutely unnecessary. This inverted snobbery would deny the working-class likes of Birtwistle and me our free musical education, and there are thousands of us out there. Enough said!

© Sir Peter Maxwell Davies

It is intended that an expanded report will appear in the next edition. Eds



Photos: Douglas Scott

Keynote speaker Sir Peter Maxwell Davies CBE, Master of the Queen’s Music

Abbey Recitals, now in their twenty-seventh season, Lacock Abbey Festival and I founded the Lacock Abbey Chamber Orchestra. This was particularly successful, specialising in An Evening of Concertos with performances of baroque concerti on modern instruments. Indeed, Lacock has for many years played the welcoming host to concerts and musicians.

Outside the world of music I am a Joint Master of Beagles and have been invited to judge hounds at several leading shows. I love the countryside and campaign for its preservation. I walk, jog, am an enthusiastic visitor to churches, enjoy liturgy, Romanesque architecture and the restoration of old buildings. On Anthony’s

death in 2002 many of Lacock Abbey’s responsibilities devolved to me and I continue to work on the archives. I intend to set this wonderful place, founded in 1232 for Augustinian Canonesses, on its course for the future after I leave in 2009.

It is an honour to be the third Burnett-Brown to succeed to the Chair. Anthony was Master in 1996; he came into the Musicians’ Company by Patrimony through his unmarried uncle, Trevor Burnett-Brown, Master in 1958. Not only shall I be first Lady Master, but Anthony and I were the first married couple to be on the Court and, in turn, the first both to be Masters. It makes me very proud to serve the Company as part of such a tradition.

Another ‘first’ was being appointed one of the first four Stewards for the Company’s 500th anniversary in 2000.

During the forthcoming year I will not, intentionally, be doing anything to ‘set the Thames on fire’. I shall commit myself to promoting our young award winners and I look forward to a year of consolidation to give the Company time to take stock. I hope, as far as I am able, to be available for discussion and if you would like to raise a matter with me, please contact the Clerk.

Finally, I look forward to welcoming those of you who are able to come on a visit to Lacock Abbey in the spring, about which you will learn more details in due course.

SIR CHARLES SANTLEY

John Steane is a critic and broadcaster, author of *The Grand Tradition* and other books on singers and singing. Earlier this year he was awarded the Sir Charles Santley Memorial Gift, the first writer to receive it. Here he writes about the singer whose name is commemorated by this prestigious Musicians' Company Award and who is pictured below as Don Giovanni.

When James Levien, a Liveryman from 1912, endowed in his will an award for contributions to the art of singing, he coupled it with the name of Charles Santley. Levien taught singing and he must have regarded Santley as a prime exponent of the tradition he valued and wished to see perpetuated. Santley himself died in 1922 at the age of 88, but he had continued to sing well into old age, taking part in a concert given in his honour at Covent Garden in 1911 and making his last appearance four years later at the Mansion House. That alone testifies to the soundness of his vocal method, especially when we recall that his official debut, in Italy, dates back to 1857 and that he had been singing from boyhood, when he was a chorister in Liverpool.

Today his name is not widely remembered – one wonders, for instance, whether in its year as 'City of Culture' his place of birth, so keen to honour 'The Fab Four' of the 20th century, would be even aware that one of its sons was probably the most honoured and popular of British singers in the 19th. But then, it was a different kind of singing. He *was* popular, and included in his repertoire songs as well known in his time as any Beatles hit of a hundred years later. Today he would nevertheless be dubbed an elitist: he believed in the highest professional standards and had no very high opinion of the public, which generally (as he wrote in his memoirs) "requires something they have a capacity to appreciate, which is not artistic excellence".

His own excellence was such that, at a time when British singers were hardly ever to be found in the ranks of the Italian opera in London, he stood with the very greatest – with Patti, Nilsson, Alboni, Mario, Ronconi – and on one occasion sang with Jenny Lind. He sang the title-role in the British première of *Der fliegende Holländer* (in Italian, 1870) and of Thomas' *Hamlet* in 1869. If there is any one opera with which his name is still commonly associated today it is *Faust*. He heard it in Paris and noted the role of Valentin as one he would like to sing, and though the English manager thought it unworthy of his talents he was given the part when the work was introduced to England in 1863. Gounod himself was present and took up



Santley's suggestion that a solo for Valentin might be made out of the *cantabile* melody heard in the Prelude. This became the aria 'Avant de quitter ces lieux', celebrated in English as 'Even bravest hearts'.

Santley's first love was the stage, and though he came to regard the world of opera as his *illusion perdue*, an essential part of his genius was dramatic. He was quick to see the dramatic element in some oratorios, especially *Elijah*, and in song his performance of Schubert's *Erl-king* (always in English) was found to be unforgettable. Sir Henry Wood wrote vividly about him in *My Life of Music* (1938): "Santley had the strongest rhythmic sense of any vocalist I ever accompanied. The technique of his Handelian vocalisation was clarity itself, and the phenomenal compass of his voice, from the low E flat to the top baritone G, was brilliantly even throughout." Perhaps the nearest we can come to hearing that for ourselves is through the recordings of 'O ruddier than the cherry', 'Honour and Arms' and 'Why do the Nations' made by his Australian pupil, Peter Dawson.

Santley, too, made records. In his first sessions, for the Gramophone and Typewriter Company (later His Master's Voice) his age was 69, and in the late recordings for Columbia (now thought to date from 1911) he was 77. Few who hear them will find the voice attractive in itself: not so much because it is clearly that of an old man but because the timbre lacks warmth. The singing does not.

Best, probably, are the 'character'; ballads, *Simon the Cellarer* and *Father O'Flynn*. Of the first a fine transfer to CD can be found in the album *The Era of Adelina*

Patti on Nimbus NI 7840. The genial Simon and decrepit Marjorie are characterised with humour and the sure touch of a singer who knows how, as we say, to put these things over. Readers who can still play 78s may be surprised to find that originals in good condition may turn up on the lists of second-hand dealers for £10 or less. Not the 'Non piu andrai', however. That is Santley's only operatic recording and is exceedingly rare. The same dealer might offer a fine copy for anything up to £2,000, and in the USA could probably ask any price he fancied. Santley (who never believed in selling himself cheap) would have liked that.

MIDSUM



Milos Karadaglic and Lau Mitchell (Company Award)



Musicians and friends

MASTER
VINTNERS' HALL 20



MER BANQUET 2008



ra winners)



Jessica Duchen, musical biographer, our guest speaker



Company Gold Medal presentation to Sir Richard Rodney Bennett CBE



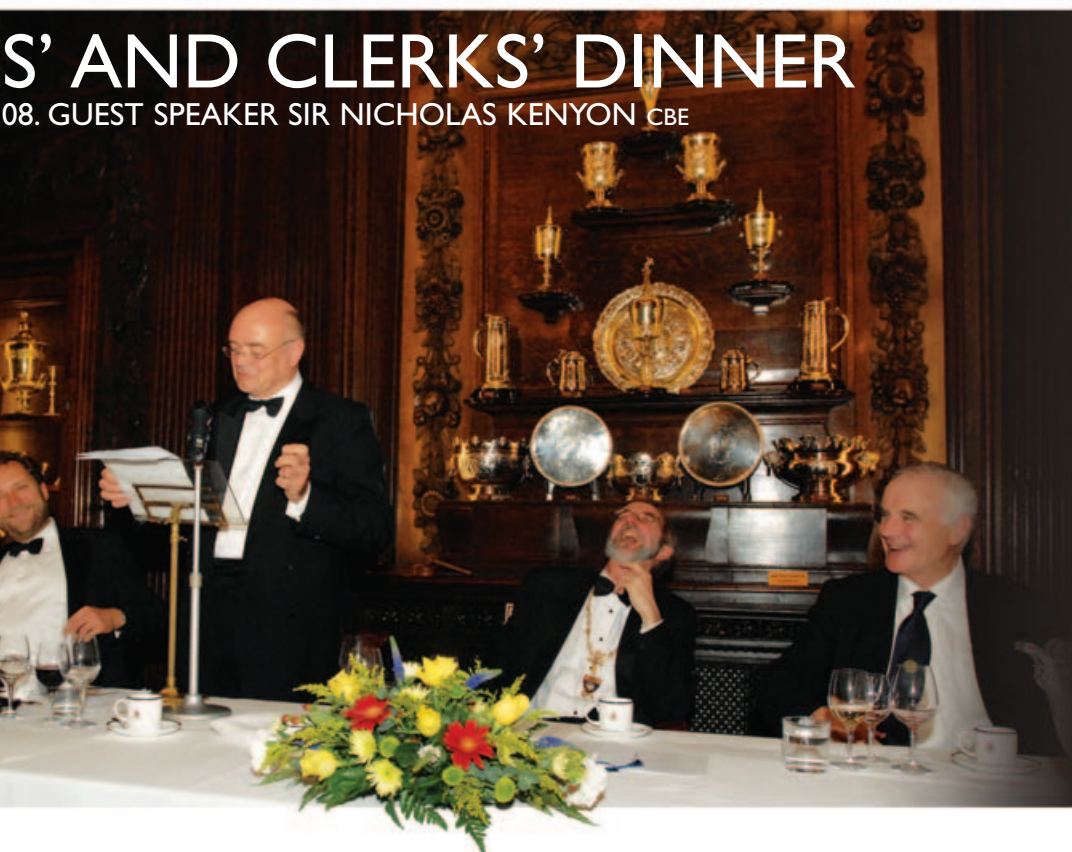
The Master with Christina Coker OBE – Head of Youth Music



The garden at Stationers' Hall

S' AND CLERKS' DINNER

08. GUEST SPEAKER SIR NICHOLAS KENYON CBE



Top: Sir Peter Maxwell Davies receiving the Honorary Freedom of the Company and, below, with French pianist Amandine Savary

Photos: Peter Holland

THE PRINCE'S PRIZE

Bishopsgate Hall, 20 May 2008

The Prince's Prize was established to mark the installation of His Royal Highness, The Prince of Wales, as Honorary Freeman of the Company. The competition is held annually and this year's finalists were: Haik Kazazyyan from Armenia, violin; Brian O'Kane from Ireland, cello; Samantha Ward from England, piano and New Zealander Bede Williams, trumpet. They competed for the £2,000 prize and a Silver Medal. In addition, the winner is sponsored for a free demo recording, made at the Yehudi Menuhin School in Surrey. The adjudicators were Chairman and Senior Warden Petronella Dittmer, Assistant Andrew Morris and Liveryman Dr Jill White.

An Audience Prize of £200 was donated by Liveryman Tim Hoggarth in memory of his wife Prudi.

The concert began with Haik Kazazyyan playing the first movement of Schumann's *Violin Sonata No 1, op 105*. Haik displayed a gentle, romantic sound created by lilting strokes, where his accompanist, Maria Nemtsova, intuitively echoed the plaintive build-up of the violin score, both ending in a determined Finale.

In the fourth movement of Bartok's *Sonata for violin solo*, Haik showed the range of his skills. Humming repetitive strokes like an angry bee, with descending scales and rising arpeggios,

were followed by an atonal dissonant tune, developing into a happier folk tune before returning to the initial humming and plucking at the end of each theme. A challenging piece both for player and audience!

The more traditional *Valse-Scherzo, op 34* by Tchaikovsky was started by the accompanist inviting the violinist to respond with romantic double strokes in $\frac{3}{4}$ and lilting *ritardandi*. A gypsy-style tune led up to a determined ending with

double stopping and a *cadenza* rising to a grand finale. Haik Kazazyyan displayed a flamboyant style in three quite different types of music, which won him the Audience Prize.

The next competitor was Brian O'Kane, accompanied by Alisdair Beatson. Already having won the 2006 Royal Overseas League Competition and other awards, he captured the audience with his panache of playing. In the first movement of the Barber *Sonata op 6* his performance



Top: The Master with Brian O'Kane. Above: Samantha Ward with the other two finalists. Above right: Haik Kazazyyan and Tim Hoggarth

Jazz Composition Prize 2008

Arthur Mead BSc, C Eng, M Inst MC, a retired engineer who occasionally ran a couple of bands outside his corporate day job, did some writing and arranging and was last on everybody's 'Dep List' for a bass player. Consequently he never gave up the day job and started Jazzorg in 2005.

Jazzorg is a not-for-profit organisation, dedicated to stimulating and sustaining the interest of young people in jazz, as an art form. As part of that 'mission', among other things, we decided to offer a jazz composition prize targeted at students and novice professionals. In doing so, we understood that Jazzorg as a 'brand' is not

readily recognised and, thus, we sought a partner who had an image that would give the prize some credibility and cachet. An obvious choice was the Worshipful Company of Musicians, which already had a track record in promoting young, aspiring jazz musicians with their performance prize and had been successful in achieving widespread recognition for the work that they have done.

The choice of composition as the competition medium, when jazz is regarded as fundamentally an improvisation vehicle, may be somewhat surprising. Traditionally, the jazz performance format has been theme/improvisations/theme-restatement and, since the underlying harmony was the improvisation platform, the theme was frequently secondary to the harmonic pattern. Indeed, this aspect, plus a disinclination to pay copyright fees, gave rise to a profusion of *contrafact* themes, many of which are catchy and engaging and have stood the test of time in the jazz repertoire.

However, there is also a rich history of jazz composition from the early rags through to the writing for big bands and documenting of small band 'head arrangements'. In particular, the informal playing of the theme could not exist in the disciplined framework of the bigger bands and these ensembles experimented with written harmony, solos and voicings, which, despite purist complaints, became part of the jazz genre. The net outcome was that composition and orchestration became increasingly a part of the successful jazz musician's skill set.

Like much musical output, however, this product frequently does not get enough exposure and, after a few outings with local or college bands, a broadcast or as a CD track, is relegated to the bottom of the music drawer, becoming that sad artefact of 'music that never gets played'. The jazzorg website was created, therefore, to provide a free vehicle for musicians to display their product and make downloads available under a licence similar to the open source software

ranged from mellow tones to luscious rich chords in the bass, sensitively underlined by lilting arpeggios by the pianist, leading to a strong finale.

This piece was topped by a captivating Irish folk tune, *Prelude* by EJ Moeran. Brian seemed to be carried away, playing the tune freely and totally immersed in himself, which was fascinating to watch. He "came back" to the audience with a change of key and mood, ending in a sweet rubato.

In the first movement of Beethoven's *Sonata op 102, no 2 in D major* intelligent, fast ensemble playing with the pianist kept the audience on its toes. Fascinating virtuoso interplay between cellist and pianist demonstrated their rapport, rewarding them with the well-deserved Prince's Prize.

Next was Samantha Ward, who made her *entrée* in a stunning red evening dress and her playing also captivated the audience. In a piece by Albeniz she showed professional pedal work. Strong powerful baseline playing was accomplished by skilfully holding down notes in the right hand, creating a beautiful hazy effect in the treble.

Her *Cantabile* (from *Trois Pièces*) by César Franck had a puckish introduction with determined octaves and a teasing melody in the left hand. Virtuoso cross-hands led to calmer, more narrative playing.

Samantha then showed her skills as a strong, poised pianist in Brahms's *Sonata*. This artist was enthusiastically supported by her Guildhall followers, where she has already won major prizes and a Fellowship, in addition to the Company's

Beethoven Medal.

The last competitor was trumpeter Bede Williams, now based in Scotland. His career includes concerts with the Auckland Philharmonia, tours throughout Europe and North America, and a partnership with Polish guitarist Marek Pasiaszncy, developing repertoire for guitar, trumpet and laptop!

He played four pieces, all by 20th century composers. The first, by Scelsi, was very suitable as an introduction, being a fanfare, oriental in character with long-held notes where the trumpeter displayed expert breath control. Messiaen's *Vocalise* started with a pentatonic introduction played by the intuitive accompanist, Juliet Edwards, until the trumpet took the lead in a jazzy blues-like solo.

Enescu's *Legend* had a more traditional meandering line. Bede was undeterred by having to retune the trumpet and correct slight valve problems. His fluttering trills were most skilfully played. I am not a connoisseur of trumpet playing, but I was most impressed by this performance. The final piece of the concert was Turrin's *Incantation*, which started with a rumbling, syncopated rhythm in the piano. Bede changed here to the Flugelhorn, which achieved a smoother, but more snarling, sound, ending in a fanfare with octaves.

This was a very exciting evening with a varied concert programme given by four such distinguished young musicians in Bishopsgate Hall.

Liveryman Ulla Kite

and creative commons philosophy. The current costs of server space and communications bandwidth permit an altruistically funded site to exist without

advertising support and without the uncontrolled dross which features on public upload hosting sites such as YouTube and MySpace. Mentioning our sponsor, Jazzorg is supported in this respect by Hastingwood.net.

Fortunately, the Worshipful Company liked the general idea of the competition and did more than lend their name, providing us with valuable contacts and organising many of the necessary logistics. The winners of the first competition were Nicola Jaques (Birmingham Conservatoire) and James Hamilton (Leeds University), whose entries can be reviewed on the jazzorg.com website. A 2009 prize is planned and the judges, Mr. Frank Griffith and Mr. Tim Garland, have agreed to serve again. An additional feature of the 2009 prize is that arrangements have been made for public performance of the winning entries by the students of the Trinity College of Music, supported by guest professional musicians.

Art Mead admin@jazzorg.com

PIPES OF GLORY

The Worshipful Company of Musicians' Henry Willis Medal* for Voicing Organ Pipes



(l to r) Pastmaster Henry Willis 4, Liveryman John-Paul Buzard and Pastmaster Frank Fowler

The object of the Medal is to recognise craft competence in voicing in an individual, and not to make an award to a firm or group of organbuilders for building a fine organ.

The Company's Charter grants equal status to musicians and musical instrument makers and as musicians normally provide their own instruments for an examination, so it is with an Organ Pipe Voicer. Unfortunately, in devising a practicable test it is necessary for the voicer to provide a pipe which will be destroyed by the examination.

Several years after its inception an applicant has taken up the challenge of this test and has been examined at the Company's offices just before the Midsummer Banquet by Pastmaster FN Fowler FISOB FIMIT, who pronounced him competent.

The medallist was John-Paul Buzard, our liveryman from Champaign, Illinois, USA. The Medal, in the form of a sterling silver organ pipe, has been engraved and will be sent to him by post.

Pastmaster Henry Willis 4

**Medal (Oxford English Dictionary): A piece of metal, usually in the form of a coin, struck or cast with an inscription and device to commemorate an event etc., or awarded as a distinction. [L metallum (as metal)]*



Winner – Jazz Medal for Young Musicians, September 2008

THE ARMORIAL BEARINGS OF MR ALDERMAN AND SHERIFF ROGER GIFFORD

The Arms of Mr Alderman and Sheriff Roger Gifford combine allusions to his Scottish roots, his career as a banker, and the symbols of his education and Livery Companies. The Arms were designed by William Hunt, Windsor Herald, who describes them for us.



They are blazoned *Per saltire Azure and Or a Griffin segreant Sable winged Gules holding between the foreclaws a Lyre also Gules*. The simple division of the shield 'per saltire' calls to mind the Cross of St Andrew, in allusion to the city of his birth, St Andrews in Scotland. The colours blue and gold are those of the Swedish flag, and allude to Alderman and Sheriff Gifford's strong association with Sweden in his professional life and the bank for which he has worked since 1982.

The Griffin and the Lyre refer to his two livery companies, the Griffin being a Supporter to the Arms of the Worshipful Company of International Bankers, the Lyre the crest of the Worshipful Company of Musicians. The Musicians are an old company whose royal charter was granted by

King James I (and VI of Scotland) in 1604. The International Bankers, by contrast, are less than a decade old despite the presence of foreign bankers in London for centuries.

The Crest is *Upon a Helm with a Wreath Or and Azure Statant upon a Recorder fesswise mouthpiece to the dexter Sable a Boar rampant Gules tusked unguled and tail tipped Or between the foretrotters a Boot Sable buckled Or*. St Andrews has a boar in its arms, in allusion to the nearby village of Boarhills, where Alderman and Sheriff Gifford lived as a child; the recorder is a favourite instrument. The boot is the symbol of his Ward of Cordwainer.

The motto "Serva Jugum" is the Latin for "Keep the Yoke", and is that of the Hay clan to which his family belongs. A modern translation could be 'bear your responsibilities' or, in City parlance, 'my word is my bond'.

In designing and making the badge Grant Macdonald was inspired by Alderman and Sheriff Gifford's banking career, and he has included rectangular sections showing the security patterns found on the reverse of Scottish banknotes. The shields around his personal arms depict the arms of Sedbergh School Yorkshire, Trinity College Oxford, the Worshipful Company of Musicians and the Worshipful Company of International Bankers.

The Coat of Arms of the City of London with a shaped background found on the front of a Scottish ten pound note are joined to the main badge with a carving of the dome of St Paul's Cathedral, of whose foundation Alderman and Sheriff Gifford is a Trustee and underneath the grandeur of which he has worked for some 20 years. Two milled edge coins form the shoulder pieces and are set with a treble and a bass clef symbolising a lifetime making and enjoying music.

Preserve Harmony Many congratulations upon your election. Would you describe, for those of our readers who perhaps do not understand the civic implications of your election, what your new role is?

Roger Gifford You will be aware that there are two Sheriffs elected to commence their year in September. My colleague this year is Common Councilman George Gillon. The Sheriffs are elected by the Livery, on Midsummer Day in Common Hall.

Therefore we support two Lord Mayors, the outgoing and the incoming, with the change over in early November. This year we will be with the current Lord Mayor, Alderman David Lewis, for some six weeks, followed by his successor. Our role is to accompany the Lord Mayor, to stand in occasionally for him, often at livery functions, and most importantly to represent him at the Old Bailey, where we officially reside. One of us, for instance, will lunch every day with the judges. Long ago, the Sheriffs effectively ran the City of London, its justice and the courts and also collected tithes. Now the remaining role at the Old Bailey is more of a representational, symbolic one.

The principal duty, however, is to support the Lord Mayor during his year in office. It is also a condition of being elected Lord Mayor is that you shall have been Sheriff at some stage in your career and it can therefore act as a learning post for those so inclined.

PH You have been appointed from the Court of Aldermen. How many Aldermen are there, and what is their role in the City of London?

RG There are 25 wards in the City. They have ancient names representing the original associations of the different parts of the City, such as Cheap, Cordwainer, Bread Street, Candlewick and Farringdon Within and Without. Each ward elects an Alderman every six years and its Common Councilmen, of which there are usually several in proportion to the number of its voters, every three years. Voters are either

INTERVIEW WITH ROGER GIFFORD

Liveryman Roger Gifford has been elected of London for 2008/9. A Preserve Harmony



The Shrieval Chain presented to Alderman Roger Gifford

residents – every resident has a vote – or business representatives. A business has votes in proportion to the number of its employees. So there are 25 Aldermen and 100 Common Councillors.

I am the Alderman for Cordwainer. Aldermen sit on the committees of the City of London, just as councillors do, and we take a full and active part in the governing of the City and its schools, charities and other interests. It is also from the Court of Aldermen that the Lord Mayor is elected.

PH You will have a Sheriff's badge on which there will be a Coat of Arms, designed by the College of Arms to represent your interests and achievements. Would you like to describe it for us?

RG The coat of arms usually has markings, which represent the interests of its "owner". I have a recorder and a lyre to represent music – the lyre comes from the Worshipful Company of Musicians' own crest. There is also a Boar, which is the symbol of the town of St Andrews in Scotland, near which I lived as a child in the village of Boarhills, and the boar holds the Cordwainer boot. There is also a gryphon representing my university college.

My clan motto, "Serva Jugum" literally means: "keep the yoke", but a modern translation is "keep true to your responsibilities" or "my word is my bond". I will also have a strong representation of Scotland, in the form of the saltire cross, and Sweden with which I have worked during most of my career.

PH Where will you live during your Shrieval Year?

RG We will live at least part of the time at the Old Bailey to represent the Lord Mayor in a City of London property, the Central Criminal Court.

May I add here that all Aldermen are also magistrates in the City of London. I find this one of the most worthwhile parts of the whole role. It gives a perspective on life in and around the City which no other activity gives, to me at least.

PH You have an important job in banking. Will you be able to combine the two, and what sacrifices, if any, will you have to make to accommodate both?

RG I shall not travel for the Bank so much this year, but be based more in London. I have been with the Bank for 27 years and I think they respect my wish to contribute to this part of City life for a defined period – a year. But I also still intend to be in the office every day.

PH Your wife Clare also has an important career. To what extent will she be able to accompany you to functions and on overseas visits?

RG Clare is a senior, full-time haematologist within the National Blood Service, but she has the flexibility to be able to accompany me as needed. I must also say that I am most impressed at how the Mansion House and the Guildhall have been modernising their procedures, which we of course support, making allowances for working partners.

PH The Musicians' Company is your Mother Company. You are an accomplished musician. Please would you tell us what your musical life has been up to this point, and what part music plays in your life?

RG Like many British children, I sang in the local church choir (in St Andrews) from the age of 7. I learned to read music at sight and I did my piano grades and then continued to sing in adulthood. So you won't be surprised to hear that one of my main concerns is to secure better funding for classical music for the future, and finance for this is something I want to develop.

I feel passionately that music provides nourishment for the soul in the same way that physical exercise does for the body, and that participation is the key. And there is definitely a major part that music can play to help in the current problem with some young people in society. The Simon Bolivar Youth

Orchestra of Venezuela, which played at the Proms last year, and all the music made in and around Venezuela in conjunction with this project, have shown this.

PH Time is short, and there is much more that we could ask, but finally, what would you most like to achieve, and to what are you most looking forward during this year?

RG The year is about supporting, following, watching and learning, and getting through it without too many mishaps! And working (and playing) closely with my fellow Sheriff George Gillon and Delva, his escort.

I am particularly looking forward to meeting people from a wide spectrum of world society, including the Presidents, Prime Ministers and many representatives of foreign Governments who visit the Mansion House. And there will be many opportunities to meet members of the City's myriad institutions, as well as members of the City Livery, many of whom are already friends.

PH Thank you so much for your time. We're all delighted that a carriage carrying our Master, Wardens and Clerk, representing your Mother Company, will be in the procession on Lord Mayor's Show Day, Saturday, 8 November. We expect that many of your fellow Musicians will be there to cheer all of you on the day.

R
ORD

As the Aldermanic Sheriff of the City
reporter went to speak with him.

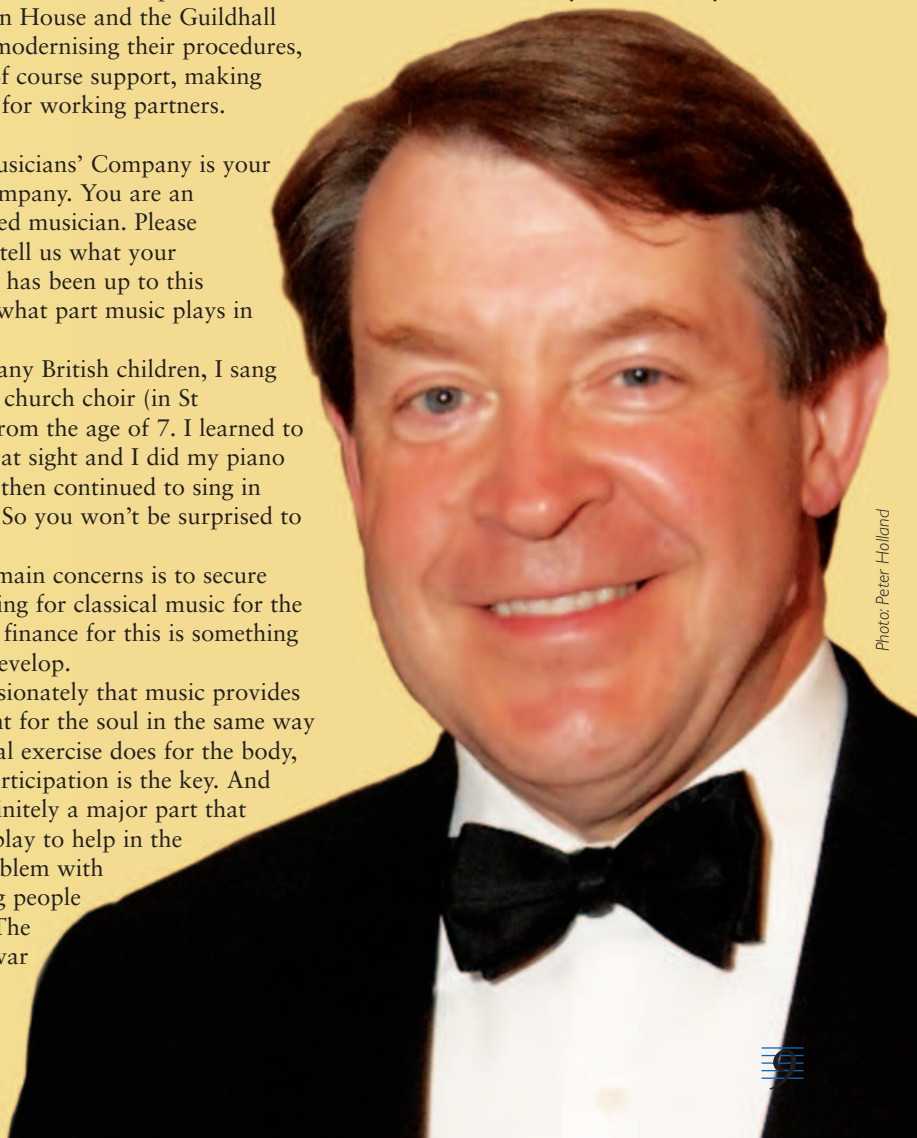


Photo: Peter Holland

A MUSICIAN IN KL

We asked Rebecca Kozam, one of our Yeomen, to write a recollection of her recent tour with the Malaysian Philharmonic Orchestra.

In June 2008 I travelled to Kuala Lumpur to work for five weeks with the Malaysian Philharmonic Orchestra, (pictured below) as Guest Principal cor anglais. On arrival at Kuala Lumpur (or, as it is known, 'KL'), the first thing to hit me, quite literally, on arriving, is the heat and humidity. It is quite overwhelming as I step off the plane, and a sharp contrast to the grey and rainy London of 12 hours ago. Leaving the airport terminal, as a female travelling unaccompanied, it is of course important that I do not look like a lost tourist, and therefore I try to make speedy and determined progress to the taxi rank. Unfortunately this attempt, at appearing to be a professional and sophisticated traveller immediately fails the moment I step outside, as my glasses steam up and I have to rummage through my handbag to find a tissue with which to clear them. At this point the observant taxi drivers suss out that I am in the country for the first time, and immediately all agree - through some sort of unseen and unheard communication - that their taxi-meters have mysteriously malfunctioned, and that here is an opportunity for a driver to improve his lot!

Having made it to my hotel without being totally bankrupted, I check in and

find that it is most pleasant and right in the centre of modern, busy KL. I spend the rest of the day, and the following two days, acclimatising, meeting various members of the orchestra and generally getting ready to perform. This comes as a pleasant surprise, since a London orchestra would not generally give such a generous period off before rehearsing. By the fourth day I understand how the MPO orchestral schedule operates: they rehearse for three days and then give two performances each week. It was my good luck to arrive at the end of this cycle. However, I cannot help but reflect that this gives two to three days off per week -

normal in many walks of life but an unthinkable luxury for a London freelancer! So I am forced to spend another day swimming, relaxing, eating well ... Being a Guest Principal has never felt so easy!

My first concert was on 6 June, and it went well. The conductor was the MPO's Musical Director, Matthias Bamert. I didn't have much to play at all, just one movement of Mahler's *Das Knaben Wunderhorn*. In fact, I spent significantly more time preparing and warming up than actually playing in the concert. It's often the way with the cor anglais - long periods of silence and then straight in to a very exposed solo. The baritone soloist in the Mahler was Jonathan Lemalu, with whom I was at the Royal College, so it was nice to catch up with him after the concert over dinner. He was somewhat surprised to see me 6000 miles from



MY LIFE AT THE RAM

Gemma Fowkes, the Competitions Administrator at the Royal Academy of Music, writes about the role she plays at the Academy and the significance that the Musicians' Company has had in her work.

I have been organising all aspects of competitive prizes held here for our students for the last three years. This amounts to around sixty-five events in a year, with prize money ranging from £75 to £12,000. With competitions for all departments and chamber ensemble combinations, the varying demands of each competition certainly keep me on my toes.

My responsibilities include finding suitable dates and rooms for each competition, quite a complicated procedure considering the amount of different activities that go on at the Academy throughout the year. New

governmental rules about noise exposure have recently made allocating suitable space all the harder! In consultation with Heads of Departments and other professors, I invite judges to adjudicate each competition. Apart from a few very rare instances, the judges are all eminent musicians not affiliated to the Academy. This means the students can play to and meet a wide variety of people influential in their field who have no prior knowledge of

their performance skills. I also produce all scheduling and programming information for the students, staff and public, as well as making sure everything runs smoothly on the day.

Many of the competitions are funded as a result of past endowments, but there are also some that are supported by current direct sponsorship. It has been my privilege to work with the Worshipful Company of Musicians, especially with the Clerk, Maggie Alford, for two such competitions that they generously support.

The Worshipful Company of Musicians' Harriet Cohen Bach Prize was set up just



Gemma Fowkes

home! One of the lovely things about being a musician is that wherever you go, you invariably meet someone you know.

The MPO concert hall is housed in the famous Petronas Towers. It seems to me that the Malaysians take great national pride both in the ongoing development and growth of the orchestra; and in being able to boast of one of the finest orchestras in South East Asia. I also learn that gentlemen attending concerts must wear jackets, and for those without, 'loan' jackets are available. I am sure that there is a certain look to a loan jacket that reminds the wearer not to forget his own again.

The hall itself is acoustically good, although for a wind player the air conditioning does have an unfortunate and detrimental impact on reeds that needs to be carefully managed, otherwise those exposed solos may end up being unforgettable for all the wrong reasons!

The following few weeks enter a nice cycle of rehearsal, performance and then break. During one of these breaks I visit Macau, the former Portuguese port near Hong Kong. Two of my good friends from the RCM live there, one working in the Macau Symphony, the other in the Hong Kong Philharmonic. For the next few days I am playing second oboe in the MPO, as there is no cor anglais in the repertoire. This is often the case- in most orchestras the cor anglais player is required to play some oboe as well.

We perform a number of concerts under the baton of Kees Bakels, former Principal Conductor of both the MPO and the



Rebecca Kozam

Bournemouth Symphony Orchestra. I find that my reed preparation – always a time-consuming business for a cor anglais player – has to be adapted to suit the humid local climate. The reeds need to be kept at a regular humidity level and I have had to purchase a reed case with built in humidifier. This Rolls Royce of reed cases is made in Germany and is perfect for this situation.

Walking back from the concert hall one afternoon, I experience KL's extreme weather. The sky looked a bit grey as I left, but armed with my umbrella I was unfazed – after all, what don't the British know about rain? Quite a lot as it turns out. Ten minutes later and I look as though someone has thrown a bucket of water over my head – in fact, a whole bathtub of water. I discover that the umbrella has a design flaw; it only

protects from rain coming in one direction – and this rain comes from everywhere. And for good measure it bounces off the pavement to ensure your lower half doesn't miss out on being as wet as your upper half. As thunder and lightning crash around me, without a taxi in sight, I am now the only person remaining on the street. A group of builders (cosy in their van) point and laugh at the foreign girl in her woefully inadequate summer clothing – builders are the same the world over! Of course, by the time I'm back at the hotel, the sky is clear and blue again.

Before I know it, five weeks have passed and I am rehearsing for my final concert- a contemporary music programme conducted by the Englishman Kevin Field, a former percussionist. It is an interesting concert with particularly demanding and exposed music for the cor anglais; a high point on which to finish my time with the MPO.

I now look forward to the happy prospect of two weeks' holiday with my husband in Bali and Singapore, rounding off what has been a wonderful trip to Malaysia. Seeing how musicians live and work in another part of the world has been fascinating; filled with new experiences, but also the reassuringly familiar feeling of performing in a symphony orchestra, where unanimous musical ideas and aspirations transcend all language and cultural differences.

Yeoman Rebecca Kozam

before I started working at the Academy, and was one of the first events I got to know. It is for the performance of any complete Bach work performed on the piano. It is always a challenge for our Head of Keyboard, Christopher Elton, and myself to find that perfect judge for the competition who has the right background knowledge of both Bach interpretation and modern piano performance. The job has been filled by the likes of Bryce Morrison, Jonathan Freeman-Attwood (recently appointed Principal of the Royal Academy of Music), and Jean-Louis Steuermann, who have awarded the prize to some of our very best young pianists – Jayson Gillham, Amandine Savary and Elena Kiseleva. The first winner of the competition, Elena Vorotko, is now studying for a PhD in post-1801 editions and performance practice of *The Well Tempered Clavier*, Book I.

It has also been my delight to set up the



The Royal Academy of Music

inaugural Worshipful Company of Musicians' Brass Prize last year, a competition close to my heart, as I am a trumpet player myself. I was extremely pleased with the huge interest it received from the students and the serious and impressive entries we saw. I know the event received great coverage in *Preserve Harmony*, and the next competition is scheduled for Spring 2009. However, with agreement from the Worshipful Company

and James Watson, Head of Brass, the next competition will be for brass ensembles, not solo instruments. I suggested this arrangement because recently the Academy has been greatly promoting and supporting the set-up of chamber ensembles. Many serious brass groups have developed as a result and I felt this would be a relevant and rewarding opportunity for these groups to prove their mettle. Soloists will instead have two other brass competitions in which to compete.

Unfortunately I will not be present at the competitions in 2008/2009 as I will be away on maternity leave, but I look forward greatly to getting the feedback from both the Worshipful Company and from the Academy. In the meantime, I would like to thank the Worshipful Company of Musicians for their continued and generous support of the Academy's students for these two events for which we are truly grateful.

A Visit to the Isle of Wight

May 2008

The varied and stimulating itinerary of the greatly anticipated Livery Club tour to the Isle of Wight had been organised by Livery Club President, Eugenie Maxwell, who had created a lovely country house party atmosphere for thirty members and friends of the Club.

Despite the weather, the friendship and camaraderie was buoyant and very special, and on arrival at East Cowes we were transported to Osborne House for a fascinating tour. Extensively rebuilt in the Italianate style

by Prince Albert, the house provided a secluded country home for Queen Victoria to entertain visiting ministers, foreign royalty and her own extensive family. On a musical note the soprano Jenny Lind (1820-1887) appeared at Osborne in 1847 with Luigi Lablache, the celebrated bass, from whom the Queen had singing lessons. Queen Victoria died in her bedroom in 1901, and for over 50 years was set up as a family shrine, only being opened to the public by kind permission of Queen Elizabeth II in 1955.

On Sunday morning, we left Shanklin for Freshwater Bay to visit the Dimbola Photographic Museum. The rooms and galleries are devoted to the photography of Julia Margaret Cameron who came to live on the island with her family in 1860 after having visited her friend, Alfred Lord Tennyson, at his nearby home, Farringford. After enjoying lunch in the

Dimbola tea room, with nostalgic music from Roger Holt at the piano, we took the short walk to St Agnes Church for a harp recital.

Harpist Catherine Porter, who has studied at the Purcell School of Music and played with the National Youth Orchestra, is presently studying at Clare College, Cambridge, and in September moves on to the GSMD. She gave a charming recital; her programme was varied in styles ranging from 17th to 20th centuries, particularly well known being Dowland's *Lachrimae Antiquae Pavan* and Hindemith's *Sonate*. The performance was fluent but there was the occasional nervousness that was a challenge for her and slightly marred her communication with a really supportive and knowledgeable audience.

Before leaving Dimbola we were given an enthusiastic talk by Elizabeth Hutchings on the families and friends of Tennyson and Julia Margaret Cameron. Dimbola was the name of a Cameron family tea estate in Ceylon where Julia died in 1879. Elizabeth Hutchings wove a musical theme throughout her talk. We discovered that Harold Tennyson was an aspiring young violinist and that Julia's youngest sister, Sophia, Lady Dalrymple,



The Livery Club: Plans for 2009-10

by the new President, Alan Paul

From September 2008 I will have the honour of being your Livery Club President for two years, following in the distinguished footsteps of Eugenie Maxwell, Andrew Morris, Anne Griffin, Peter Fowler and their predecessors. I hope that liverymen will like the programme which I am proposing and will support the events.

In May 2007 Eugenie Maxwell set a precedent by taking the Club on its first venture overseas, a long weekend in Warsaw. Inspired by this trip, I have taken up the challenge and plan to take a group to Leipzig, home to Bach, Mendelssohn, Schumann and also Handel (in nearby Halle). Only Vienna and Paris can claim more associations with composers, but most liverymen will have visited these cities, whereas Leipzig may be unfamiliar. In Leipzig we plan to hear music at St Thomas's, in composers' houses and at the opera house.

I have found a very useful reference book in my researches – Julie Anne and

Stanley Sadie's *Calling on the Composer*, a guide to European composers' houses and museums, compiled over 12 years in more than 40 forays to the Continent. Within the UK, I was intrigued to learn that there is a Vaughan Williams Memorial Room at Denbies Winery in Dorking, Surrey! This has led me to plan a visit for Summer 2009 to Denbies, with a short talk on RVW, lunch with local wines, a concert to include music by RVW and a tour of the vineyards. This could be preceded by an optional visit to nearby Polesden Lacey (National Trust).

Where possible, I hope to have music which is linked to the places we visit and to engage performers who are the Company's own prizewinners. Next year will be the 250th anniversary of Handel's death and I am planning a visit to London's Foundling Museum, the surviving part of Thomas Coram's Foundling Hospital, where Handel performed and was a benefactor. After a tour, lunch and concert, we can walk to the British Library to view its musical manuscript treasures.

In the past we have visited music colleges and schools and I propose that we have a day in Greenwich, visiting Trinity College of Music in its new location and

also see the National Maritime Museum, Queen's House and Old Naval College, with lunch below the Painted Hall followed by a concert by Trinity students.

Following Andrew Morris's successful trips to Cambridge and Winchester, the City of Oxford beckons us for a visit in 2010. We can see the Holywell Music Room (possibly with a short concert), Hill Music Room (if reopened), Oxford University Faculty of Music and the Bate Collection, followed by a short concert and Evensong at Christ Church Cathedral.

Visits to historic houses have been popular and two of these, Hatchlands (NT) and Clandon (NT) are conveniently close together. Hatchlands has the superb Cobbe Collection of keyboard instruments, several once owned by great



had been photographed in crinolines, playing her guitar. Each spring, the dedicated and knowledgeable volunteers at Dimbola burnish the lives and memories of those eccentrics who populated this corner of the British Empire towards the end of the 19th century!

The tour concluded with a visit to the Royal Yacht Squadron, hosted by Mr and Mrs Roddy Carritt. After his welcome, Mr Carritt gave an informative history of the Squadron. Pastmaster Peter Fowler, on behalf of Eugenie Maxwell, thanked Mr Carritt for this visit, and for both the champagne reception and excellent lunch. The weekend was greatly enjoyed by club members and their guests – an opportunity for fellowship with much laughter and good conversation. Our special thanks to Livery Club President, Eugenie Maxwell, for organising the weekend, though her presence, along with that of her husband, David Lancaster, was greatly missed when Eugenie became unwell and returned to London. Our thanks to Maggie too who kept us in order in her delightfully good-natured way.

Liveryman Gillian Humphreys and guest Peter J David

composers. A tour and demonstration by Alec Cobbe could be followed by lunch at Clandon and a tour of the house and gardens in Summer 2010.

So there's lots to look forward to. I do hope that you will enjoy the Livery Club events which I and my Livery Club Committee, with the invaluable assistance of Maggie Alford, hope to arrange for you. Finally, I've been asked to say something about myself. After a degree in Classics at King's College, London, I studied piano and history of music for a year at Trinity College of Music, gaining my LTCL. For most of my career I was a portfolio investment manager in the City, but also served for many years on the committees of The Liszt Society (as events organizer), EPTA – European Piano Teachers' Association (as trustee) and the City Music Society (chairman 1993-98). Although my main interest, as an amateur pianist, is keyboard music, especially the Romantic period, I think it is important not to have too narrow a musical focus and I have found that the City Music Society's concerts over 30 years and the Musicians' Company's concerts over the past 16 years have introduced me to a wide range of instruments and wonderful music.

Piano Harvest in Kent

July 2008

Richard Burnett is a wonder man. In 1972 he bought Finchcocks, a Grade I listed Georgian manor house near Goudhurst. The fine front of the house was designed by Thomas Archer (architect of St John's, Smith Square) though the remainder was left to a local builder. The gardens around the house

are nearly as spectacular as his collection of musical instruments.

In over 30 years, Richard has amassed the most amazing and comprehensive collection of eighteenth and nineteenth-century pianos, plus clavichords and harpsichords, with the odd chamber



Richard Burnett – Director

continued from page 13

organ as well. There are, in total, 106 instruments, with more than 40 in concert condition, and the number of harpsichords rivals the National Trust collection at Fenton House, Hampstead.

Thirty-nine members of the Livery Club were privileged to enjoy a private view, with an introduction to the house from Mrs Katrina Burnett, followed by a virtuoso lecture-demonstration by Richard Burnett himself. This included performances on no fewer than twelve instruments, including a c.1700 spinet by Cawton Aston, a wonderful 1756 Jacob Kirckman two-manual harpsichord, a 1777 Adam Beyer square piano with nags-head swell and an early nineteenth-century Broadwood grand piano. The concert was interspersed with songs with Alessandra Festai, soprano, accompanied by Robin Jeffrey on the citterone (also known as the theorbo). Richard Burnett concluded the event with an energetic performance of Mozart's *Rondo Alla Turca* on an 1832 fortepiano by Mathias Jakesch, Vienna, complete with drums and bells, all used to good effect.

After a tasty buffet lunch in the cellar restaurant, we were free to inspect the gardens and to wander round the rest of the collection which included a fine 1766 John Byfield chamber organ, still preserving its original pre-Equal Temperament tuning, an unusual spinet-shaped 1779 square piano by Crang Hancock (better known as an organ builder) and a monumental c.1805 Leopold Sauer pyramid piano as well as a giant 1873 American square piano by Frederick Mathushek of New Haven.

A special bonus was that we were able to try all these instruments quite freely. Without iron frames, their tuning does not have the stability that we have come to expect in modern times. We were therefore filled with wonder that not only was the tuning of all the instruments used in the concert absolutely spot on but so was that of the rest of the collection. Credit for the Forth-Bridge-type labour involved in keeping so many pianos and harpsichords up to the mark must go to Dr Alastair Laurence, the curator. Dr Laurence has recently acquired the firm of John Broadwood & Sons, pianoforte manufacturers and tuners by Royal Appointment; a name that goes back to the very foundation of piano making in England.

Our congratulations must go to Richard Burnett for his energy in building up such a wide-ranging collection, for continuing to care for it and, above all, for allowing the members of the Livery Club such a privileged insight into his personal treasure trove.

Liveryman John Norman

Reviews

VOCES8

A Recital given on 1 August 2008

Voces Cantabiles Music recently received an award from the Musicians' Company for their work in Educational Outreach and those who attended last November's Installation Dinner will have heard their excellent short recital closing the evening's festivities.

Director Paul Smith gave a short talk prior to a recent Barrett Lunch at Cutlers' Hall, in which he set out the group's aims and work. Voces8, performing as an *a cappella* octet, is an integral part of VCM founded in 2003 by ex-choristers of Westminster Abbey and these young singers are rapidly gaining international fame.

I was fortunate to be invited to their concert at St. George's Church, Bloomsbury and treated to a feast of unaccompanied singing, the like of which I have not heard for many years. The programme varied in repertoire from 13th



century polyphony to unique jazz and popular arrangements. The acoustic of the beautifully restored Hawksmoor church enhanced the lingering sounds of works by Gibbons, Parsons, Weelkes, Mendelssohn and Holst, all of which had style, fine texture and timbres. The programme had many changing moods, with the audience being treated to arrangements of songs by Gershwin, Nat King Cole and Kurt Weill, as well as spirituals

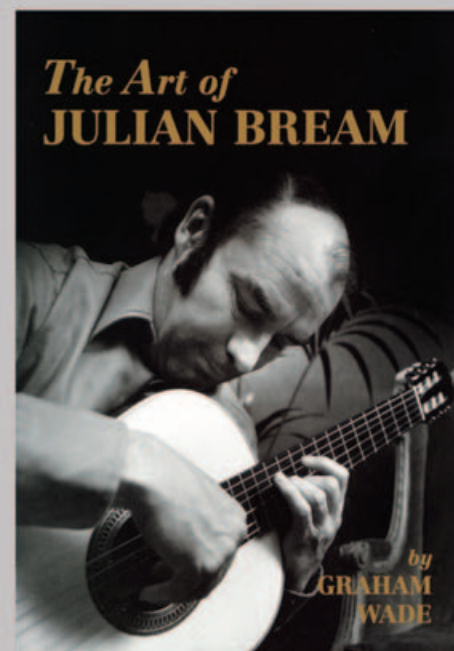
The Art of JULIAN BREAM

by Graham Wade
Ashley Mark Publishing
Company: 232pp

This summer has marked the 75th birthday of a very rare musician, someone who has not only delighted audiences around the world for almost 60 years, but has radically enhanced their perception and understanding of his two chosen instruments: the guitar and the lute. It is, therefore, a most fitting time for Graham Wade to present this splendid chronicle of Julian Bream's remarkable rise to international renown.

Beautifully illustrated with personal photographs and other memorabilia from Bream's formative years onwards, the text charts the progress of his career decade by decade, focusing in each chapter on the complementary development of his concert programmes, editorial publications and recordings. All of this is carefully placed in the context of its period and the personalities of the time, who include several members of the Worshipful Company of Musicians.

Though grist to every *aficionado's* mill, such is the painstaking research of the author that the general reader might soon feel saturated by the welter of information provided, were it not for the linking



commentary. Drawn from a judicious mixture of friendly reminiscence and professional criticism, this gives zest and perspective to the writing. Yes, there is often a degree of eulogy; yet it is all the stronger for not being blind to the occasional disparagement, voiced by certain commentators inside and outside the guitar community, of the instrument's volume and repertoire. Even Bream's own momentary misgivings are aired, but immediately countered by his broader objectives as an artist and his

Courtesy: Ashley Mark Publishing Company



and madrigals. Each singer had solo lines with varying tonal qualities, but all converging in amazingly well balanced ensemble singing with ingenuity shown in presentation and actions – and all from memory!

This was a stunning recital. The Company wishes Voces8 every success in their future ventures.

Pastmaster Peter Fowler

overriding enthusiasm.

With the lute it is, perhaps, his pioneering efforts that are most warmly saluted. Largely self-taught on the guitar, Bream adapted his technique to the earlier instrument with extraordinary effect and single-handedly brought its marvellous solo and ensemble repertoire to the fore after centuries of neglect. Indeed, it was this unique virtuosity on both instruments that helped inspire Benjamin Britten, for instance, to write his masterpiece for guitar: the *Nocturnal op.70* after John Dowland.

Surveying the surface of Bream's achievement, as one can do by scanning the many lists of his recordings and published editions at the back of the book, one is struck by the sheer range of his repertoire. How many other leading performers could claim to span five hundred years of music with such aplomb? Longer reflection, however, will reveal a deeper engagement with the living traditions of music, with old works revitalised and new ones brought into existence.

Every facet of his professional work is here admirably set forth and any music lover will find more than a nugget of interest in this handsome volume. After reading it one can readily concur with John Williams' words, quoted in the preface, that we 'can, and should, all be grateful to Julian Bream'.

Liveryman Michael Lewin

Fiat Lux

Pastmaster Frank Fowler reviews a CD on which Liveryman Clive Driskill-Smith plays the Rieger organ at Christ Church, Oxford.

Over the years in my career as an organ builder, I have had the privilege of working for many famous organists going right back to G D Cunningham and Fernando Germani. However, I have to say that I have personally missed out on knowing today's group of up and coming young organists; hence, my knowledge of Clive Driskill-Smith is limited to the fact that he won our W.T. Best Scholarship in 2002. Therefore, the opportunity to assess Clive's work was a privilege and a pleasure.

I looked up Clive's name on the Internet and found that he has a most impressive musical pedigree with a host of wonderful concert reviews:

"His technique is dazzling and his musicianship exemplary"

In view of the fact that he has now played in over 15 different countries, this alone must mean he is pretty good – listening to his CD confirms it all.

The choice of music on his CD, *Fiat Lux*, follows no obvious pattern, and is a collection of organ music, some of which is not often heard, but all of which is brilliantly played by him on the organ of Christ Church Cathedral, Oxford. Here is an instrument that of itself takes no prisoners. The Rieger organ is almost over-bright on occasions; the recording is excellent, the organ is beautifully in tune and there are no 'wallowing' acoustics – which is more than could be said of what is heard in so many large churches. Every note is crystal clear. This, in turn, allows one to hear harmonic structures that one never realised existed before.

Clive starts the CD with Dubois' *Fiat Lux* – Let there be light – a piece that starts softly building-up into a stunning blazing beacon of musical light. It is followed by Marcel Dupré's variations on the old French carol, *Noël*



Nouvelet, which, to me, portrays mostly the darker side of the Christmas story. The final movement could portray Herod's soldiers going out to slaughter the children but, throughout, the theme seems to declare the overall Christian message that "Jesus Christ is risen, behold the Saviour comes".

Karg-Elert's *Valse Mignonne* is a wonderful piece of cinema organ writing and although it is played without tremulants until the very end, it gives one a chance to appreciate its lush harmonies. I would love to hear this played on a large Wurlitzer. I was delighted to find the Hindemith *Sonata No. 2* included. I have always felt that his three sonatas have been sadly neglected – the last major recording I can remember is one by Simon Preston in the mid-sixties. At Christ Church Cathedral everything comes off perfectly – the organ has the right sounds; the playing is precise and perfect and every note is heard.

Durufle's *Scherzo* is a fine example of his genius and the performance is restrained and accurate so that for the first time I was able to hear exactly what was written. The Mozart K608, written for a mechanical organ, was said to be so lengthy that it was impossible to find a barrel large enough to pin it all. Clive plays the 'accepted' beefed up version starting with full chords, including reed stops that were not available on the instruments Mozart was condemned to write for. When the soft *Adagio* is reached, one hears the glorious soft tones of the organ, which are more akin to how the piece would have originally sounded. As ever, Clive's playing is brilliant and every note clearly makes its own statement. Alain's *Intermezzo*, a rather introspective composition, takes on a new meaning as the transparent texture of the music becomes apparent.

The finale piece, Max Reger's mighty *Fantasia on Wacht auf* was a revelation in itself. Reger's music contains many notes and generally in nearly all performances of this there appear to be 'purple passages' where the listener has to take his or her pick out of all the notes being played. Not here! I think this is the first of Reger's monumental works in which I have heard everything – even in the chords using the 16' manual stops.

Whatever praise has ever been accorded to Clive Driskill-Smith, it is more than fully justified and well earned. This is a CD that one needs to live with, digest and listen to over and over again. The more one listens, the more one hears – such is the magnitude of his playing. Clive is referred to as 'An Organist' – surely here is a musician who plays the organ – which can be a very different thing.

Fiat Lux is available now on CD Herald HAVP 310

EDITORIAL TEAM

Liveryman Adrian Mumford joins the Editorial Team of *Preserve Harmony* with this issue. Professionally, Adrian is CEO of the Westminster-based Diocese in Europe – geographically the largest in the Church of England. Among a raft of duties, which includes being Diocesan Organs Adviser, he is Chairman of the Publications & Communications Committee; in this role he is responsible for the website, the quarterly magazine, *European Anglican*, and is editor of the Diocesan Yearbook.

However, music is a 'fulltime pastime'. Counting Past-master Jonathan Rennert among his teachers for organ diplomas, he is the organist at Lambeth Palace (where he also co-founded the Chapel Choir to support the ministry of the Archbishop), accompanist to the Marble Hill Singers and Director of Music at Twickenham Parish Church. As a singer, Adrian is Chairman of the 120-strong and long-established Twickenham Choral Society where, through Livery Company links, he has initiated an annual choral commission, the next from Anna Meredith.



Adrian is a keen consumer of concerts (including almost 1000 Proms), theatre and opera, having served as a judge for the Olivier Awards. But he particularly prizes having been a Liveryman of the Musicians' Company over the past five years, and looks forward to making a contribution to the company with his colleagues in the *Preserve Harmony* Editorial Team.

YEOMEN'S NOTES

Company yeomen continue to make the news in the musical world. We know of four who have had CDs issued this summer, all of which have been very favourably reviewed: Xuefei Yang, Amy Dickson, Carl Herring and Evelina Puzaitė. Composer Anna Meredith had her piece *froms* played at the Last Night of the Proms, and was interviewed on television that evening. On the Company website the Yeomen's Notes area shows concerts planned by other yeomen. The variety of events and locations shows a Yeomanry deeply involved in the musical life of the country.

St John's Smith Square again features Musicians' Company yeomen in three of its lunchtime concerts, on 19 February, 2 and 30 April 2009. A number of liverymen volunteered to sponsor yeomen to attend the PMAP conference, *Composers: who needs them?* and this was much appreciated by those who were able to

attend. Outreach using Company yeomen is being planned, and there are many volunteers who want to go into schools where live music is rarely heard. We are happy to report such a vibrant beginning to the Yeomen Coordinator Scheme.

BBC JAZZ AWARDS

Tom Cawley was awarded Band of the Year at the 2008 ceremony for his band "Tom Cawley's Curios". In 2000 he was our Young Jazz Medallist and is now a Yeoman of the Company.

THE MUSICIANS' CHAPEL

The Book of Remembrance in the Chapel at St Sepulchre's, Holborn Viaduct, records the names of deceased professional musicians, who are commemorated at the Annual Service of Thanksgiving.

Applications are inscribed annually without charge, subject to prior permission from next-of-kin or sponsors. See also: www.musiciansbookofremembrance.org.uk

IN MEMORIAM

We record, with regret, the recent deaths of the following liverymen:
His Honour James Mendil
Major Gerry Horabin

RECENT COMPANY APPOINTMENTS AND AWARDS



Left: New Court Assistant Kathleen Duncan OBE
Above: New Stewards: Jeff Kelly, Malcolm Torrent
Michael Broadway and Elizabeth Pamplin

We congratulate our new Liverymen (not pictured):
William Showalter, Peter Williamson and Manuel Morales

Brass Band Award prizes
Below: Peter Roberts (above) and
Alan Pope (below) receive their winners'
medals from the Master

