



# Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS



**The organ of St Mary Magdalene Church, Bridgnorth restored by Trevor G. Tipple.  
Photographed by Jack Tait**

## IMPLANT AND TRANSPLANT

The connections between our Company and Clifton College in Bristol seem slight if not decidedly tenuous! (Could this have something to do with the fact that their Music School backs on to Bristol Zoo?)

However, amongst its current alumni the college claims Company Gold Medallist Sir David Willcocks as well as two members of the present Court of Assistants – one of whom makes no claim to be a professional musician! None the less, in appreciation of his musical experience at the school, he has endowed an annual prize in the name of the Musicians' Company.

2009 featured some significant events at Clifton College.

First, refurbishment and reopening of an extended music school was celebrated as a result of a most generous bequest by the late Joseph Cooper, a well known member of our profession and a liveryman until his death in 2001.

Secondly, there is the matter of transplants – organ transplants – not a regular musical practice even if it involves the name of Willis! The school, founded in 1862, ten years later was furnished – in what is still known as the Big School assembly area – with an imposing Father Willis instrument whose reputation continued to find favour with so many aspiring and established organists until school structural demand enforced its withdrawal and storage almost a hundred years later. Now beautifully restored, it was

## OVERTURE

A glance at the 2010 edition of our Yearbook reveals that more than half the current livery membership has been enrolled since *Preserve Harmony* first appeared 20 years ago. We therefore deduce that the majority of our readers are unlikely to be familiar with the content guidelines to which the Court gave its blessing at that time.

Amongst the priorities was an attempt to

reflect fully, and increase awareness of, the contributions made to our profession by musicians and non musicians alike, primarily from within our membership. Because the focus and historical perceptions of livery companies have tended to be weighted towards activities involving the City of London, it should not be forgotten that our members also bring their creative skills to an international scenario.

Thus, in this issue, we have initially chosen to identify work undertaken by Professor Kevin

Thompson in Hong Kong and Elizabeth Lloyd - Davies in Vienna. They are but two of a number. Those whose activities we hope to feature in future editions include Russell Jones, Vice President of Marketing for the League of American Orchestras, and John Scott, organist and Director of Music at Saint Thomas, Fifth Avenue – and if there are now other liverymen who feel prompted to extend our knowledge and interest in what may be musical pastures new, please contact your editorial team.



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Registered numbers of the Charitable

Funds 310040 and 264303

recommissioned in St Mary Magdalene Church, Bridgnorth last year, as shown in the illustrations on page one and below.

So to the third, and final linked event. Those of you have been touched by the friendship of Honorary Assistant



Pastmaster Henry Willis 4 and his charming wife, Barbara, may still be wondering at their faith and audacity to forsake these shores for the comparative balm of the Nilgiris Hills and Game Reserve in Southern India – especially at



## The Opportunity of a Lifetime!

### My year as Master

I would like to thank the Company for giving me this opportunity of a lifetime. In these times of change to be the first lady Master was both a challenge and a privilege. I learned such a lot and enjoyed it all, whether it was tackling the rather daunting load of office work or being out and about representing the Company.

It was a big year for the Company and a great honour to be the 'Mother Company' for the Aldermanic Sheriff Roger Gifford.

The highlights of my year were, in May, the Concert and Reception at the Old Bailey generously organised by Roger and Clare Gifford to raise funds for the Company and, in October, the Choral Evensong followed by supper at St. Paul's Cathedral. Not only was the music so beautiful it was almost out of this world, but the new format of procession and seating in the Quire was very warmly received by the visiting Masters.

The Company has a high profile among the other Livery Companies for the extent of the charitable work it does for young people. I particularly enjoyed the involvement with the young

musicians, be it on panels for auditions and prizes, listening to the competitions, attending receptions in order to meet the Yeomen and presenting the awards.

The Company donated the First Prize of £12,000 for the London International String Quartet Competition in April and I was honoured to present the prize at the Wigmore Hall to the Danish String Quartet. Another significant event, which took place in June at the Reception before the Midsummer Banquet, was receiving, on behalf of the Company, a cheque from Liveryman Gillian Humphreys of the Concordia Foundation. This generous donation represents a third Wigmore Hall concert to add to the Monday Platform Series.

In addition to the Wigmore Hall platforms there is a lot going on in other



**Petronella Burnett-Brown**  
Immediate Pastmaster

## Diary 2010

<b>22 May</b>	<b>Livery Club Trip to Oxford. All Day</b>
<b>23 June</b>	<b>Midsummer Banquet Stationers' Hall 6.30pm</b>
<b>7 July</b>	<b>Informal lunch At Coopers' Hall 12.30pm</b>
<b>13 July</b>	<b>Livery Club Visit to Hatchlands. All day</b>
<b>14 September</b>	<b>Bach Cantata St Mary Aldermay 12.00 noon</b>
<b>29 September</b>	<b>Musicians' Evensong St Paul's Cathedral 5.00pm</b>
<b>4 October</b>	<b>WCOM Concert Wigmore Hall 7.30pm</b>
<b>10 November</b>	<b>Installation Court Clothworkers Hall Dinner 6.30pm</b>
<b>14 December</b>	<b>Carol Service TBA</b>





#### Henry Willis 4 still shaping organ pipes

ages well in excess of three score years and ten. Do not imagine that we have seen the last of them!

Whilst the writer can confirm first hand that the organ builder's skills can still reshape a local organ pipe and much else, it remains to be seen whether he will also be able successfully to repel the

local elephant population in his new-found garden of delights despite the degree of inbuilt military precision and incisiveness that may well have come of something of a culture shock to the local population – never mind the fauna!

*Pastmaster Adrian Davis*

directions. The jazz side is extremely active and I also enjoyed my visits to Glyndebourne, the Open Brass Band Championships and presentation of the Iles and Mortimer medals in Birmingham and the Graduation Day Parade at Kneller Hall where the Company had a good number of prize winners. Several organisations have generously donated funds from events to the Company. Two excellent events I attended were a concert given by the St Olaf's Choir from Minnesota at St. Clement Danes Church; and at St. John's Smith Square in aid of the Company the Anglia Ruskin University presented the Cyprus Sinfonia conducted by Freeman Michael Thorne.

In May the four original Stewards organised a Stewards' Feast for all those who attained the office of Steward. It took place in the elegant surroundings of the Princess Marie Louise Room at the Oxford and Cambridge Club and was a very happy evening. Another happy day for me was when the Company came to visit me at home! It was a lovely summer's day at Lacock Abbey and how appropriate to have the Musicians' Company in a musician's house for a tour and short recital before repairing to the *Sign of the Angel* for lunch.

I felt there was a need for greater clarity on protocol and access to papers passed by the Court. The result was embarking on a big project to produce a volume of the Company's Articles in particular to assist those below the chair. My thanks

to the Clerk for all the trawling and time involved. The project is now complete.

It was a great honour to attend the Queen's Garden Party at Buckingham Palace and I shall never forget the generous hospitality I have received from the Lord Mayor and Sheriffs, the Masters of many Livery Companies, the Judges at the Central Criminal Court, The Dean of St. Paul's Cathedral and this is to name just some! I remember so many happy occasions, beautiful venues, good food, good wine and good company.

Before becoming Master I was apprehensive about whether I would be able to manage on my own. This concern soon evaporated, largely due to the excellent guidance of the Learned Clerk. Thank you, Maggie, I think the two ladies made their mark! I would also like to thank the Court, Chairmen, Committee members and everyone else who does so much for the Company. This is time voluntarily given and often unsung.

Our Company dinners are always special occasions and they epitomised the year as a happy one for the Musicians' Company. My final words are to thank all the musicians who played and the Guest Speakers – The Venerable Peter Delaney, Charles Hart, The Right Revd and Right Honourable Richard Chartres and Captain Ian Farquhar.

## A DISTINCTIVE VOICE

At the Company's Carol Service at St Michael's Cornhill last December the tradition of including new works was continued with not one but two first performances. Phillip Neil Martin's name is well-known to the Company (whose adventurous setting of Edgar Allan Poe, *The Bells* was included in the 2009 service).

But the other composer would not have been familiar. Rihards Dubra, born in 1964, is one of the most distinctive voices in Latvian music. My personal connection with Latvia has given me the privilege of meeting most of the leading composers from that country. Dubra's distinctiveness arises from his religious commitment. It is difficult to convey to Western Europeans just why Dubra's music is so extraordinary. One reason is explained by political history. He grew up in Soviet Latvia when churches were closed, destroyed or simply used for other purposes. But he was raised by his grandparents as a Catholic and, when he started composing from the age of ten while at specialist music school in Riga, he began setting religious texts.

Writing 'church music' when public worship was discouraged was indeed an 'act of faith' on Dubra's part. Not only was there no natural channel for his works but also his potential audience would not necessarily appreciate the theological or philosophical content of his pieces.

Dubra has explained: 'As faith is the only purity in this world, I cannot imagine anything better than to write only sacred music'. And he is clear that the motivation for his music comes from this faith: 'I doubt that the energy I feel inside me is mine ... I just write down what has been sent to me.'

It is this conviction – and the attractiveness of Dubra's style – that prompted me to commission *Puer Natus Bethlehem*. The startling fusion of traditional and modern language, romanticism and minimalism, gives Dubra's music a remarkable strength and immediacy.

For those who would like to hear more of Dubra's music, there is now a super CD of some of his best motets available in the UK on the Hyperion label (*Hail, Queen of Heaven*, CDA67799).

*Pastmaster Leslie East*



**Rihards Dubra**

# Music in the Land of my Fathers

In our series of occasional articles about the music colleges, we asked Dr Robert Childs to write about the Royal Welsh College of Music and Drama, at which he is the Professor of Brass. Together with his brother Dr Nicholas Childs, Robert, a Freeman of the Company, was the recipient of the Company's Iles Medal in 2007. Robert, or Bob, as he is usually known, is a staunch supporter of our work. He is an internationally acclaimed euphonium player, the conductor of the prizewinning Cory Band, and is the father of another prizewinner, David, who is a Yeoman of the Company, and teaches the euphonium at both the Royal Welsh College and the Birmingham Conservatoire. David, still in his twenties, is also becoming internationally recognised, the third member of this outstandingly musical family to win such acclaim. Lawrence Blyth, the recent winner of the Company's new Bursary for Choral Conducting, is studying at the Royal Welsh College.



**Dr Robert Childs**

Since the College was established in 1949 it has undergone significant change. The College was originally housed in Cardiff Castle but shortly after it was granted national status in 1970 it moved into purpose-built premises named after its then Principal, Raymond Edwards. The College has a growing Alumni Association which includes Rob Brydon and Ruth Jones, of *Gavin and Stacey* fame. However, its most illustrious past student is undoubtedly Sir Anthony Hopkins who funded the renovation of the original mews into a 'state of the art' practice and performing facility. In 2002 the Welsh College was given Royal status and is currently half way through a £22.5m building project, all of which makes RWCMD an exciting and vibrant place to study.

The College offers Undergraduate and Postgraduate courses in acting, music, stage management and theatre design. It

affords its students the attractive opportunity of studying abroad and has a thriving Junior Music and Access Study School (JMAS). I believe the College is a special place to study. Its location is picturesque and the size of the College makes it a really intimate place for students and staff alike. I think one of the reasons it stands out amongst other institutions is that within our College we have actors, stage managers, theatre designers, art managers and musicians. The College is a true reflection of the arts industry where students studying within their own specialised discipline can develop cross-curricular links and collaborate with students in other disciplines.

My particular area of interest lies within the brass band movement and in 2002 I helped the College design a pathway course that allowed students playing brass band instruments such as euphonium, baritone, cornet, flugel horn and tenor horn to study alongside the orchestral brass as part of the B Mus (Hons). Matthew Jenkins, a euphonium student, said: 'The pathway is excellent, I follow the same syllabus as the orchestral brass

for ninety percent of the course but am able to perform my final recital on my chosen instrument. I have weekly lessons from David Childs who is my professor and an inspiration.'

The future looks positive at the RWCMD; in 2010 the recently appointed International Chair, Christian Lindberg (trombone), will be visiting the College and working with Kevin Price (Head of Brass) and the College Brass Band. The RWCMD is currently building a new 450-seat concert hall with a 160-seat courtyard that will also incorporate space for a gallery to display design work. The vision behind this venture is to help the



**A computer-generated image of the new concert hall**

college attract even better students and artists, as well as offering a full range of performance opportunities for the RWCMD and the wider community. In addition, the RWCMD recently signed a deal with prestige piano manufacturer Steinway and took delivery of 62 Steinway pianos making it the United Kingdom's only 'All-Steinway conservatoire'. The RWCMD also plans to launch a raft of new courses and pathways as well as opening a Young Actors' Studio aimed at 16-19 year olds in 2010.

All in all the Royal Welsh College of Music and Drama offers its students first class tuition in a modern working environment where the individual needs of the students are paramount.



**David Childs (centre front) with his students**





# A recording session at the Yehudi Menuhin School

By Senior Warden Paul Campion

As I arrived at the School, Yeoman Ashok Klouda (left) was recording movements from a Bach *Cello Suite* in the Menuhin Hall. He looked extremely solitary on the platform as I joined Professor Sebastian Forbes, a judge at the Prince's Prize and the recording producer on this occasion, in the producer's sound-proof box.

As Ashok began another 'take', Professor Forbes made detailed notes. The Professor and Ashok conversed through the intercom and discussed how parts of the performance might be changed and improved. Ashok was determined to make the most of the opportunity given him by the Company, as a finalist in our Prince's Prize. The Professor and Ashok evidently enjoyed a constructive musical rapport.

Once the Bach was completed, Ashok continued with Sándor Veress's, *Solo Sonata* for cello. He played this difficult modern piece in one complete take, then another, while the Professor exclaimed with pleasure at Ashok's performance. Later, as we all sat together at lunch, the piano accompanist, Simon Lane, arrived. Like Ashok, he seemed carefully confident and clearly relished the afternoon's plans,

to record Schumann's *Stücke im Volkston*, (which the Professor delighted in re-naming *Stuck in Folkestone*).

When we returned to the hall the microphone positions needed changing in order to accommodate the piano. Once at work, Ashok and Simon played through the first three movements of the Schumann several times, with the Professor scribbling notes and commenting happily when things went just right.

Throughout the day both Ashok and Simon expressed their gratitude to the Company for the opportunity to make a demo CD and thus promote their careers in these tough times. They would both like to know more about us; Simon remembered with pleasure attending two of Patricia Norland's Yeomen's Parties and Professor Forbes was similarly enthusiastic about the Company's activities for young musicians.

This was a fascinating visit, seeing at first hand how the Company is directly helping these top performers and learning from them how much that support is appreciated.

## Ronald Corp

### Orchestral Works

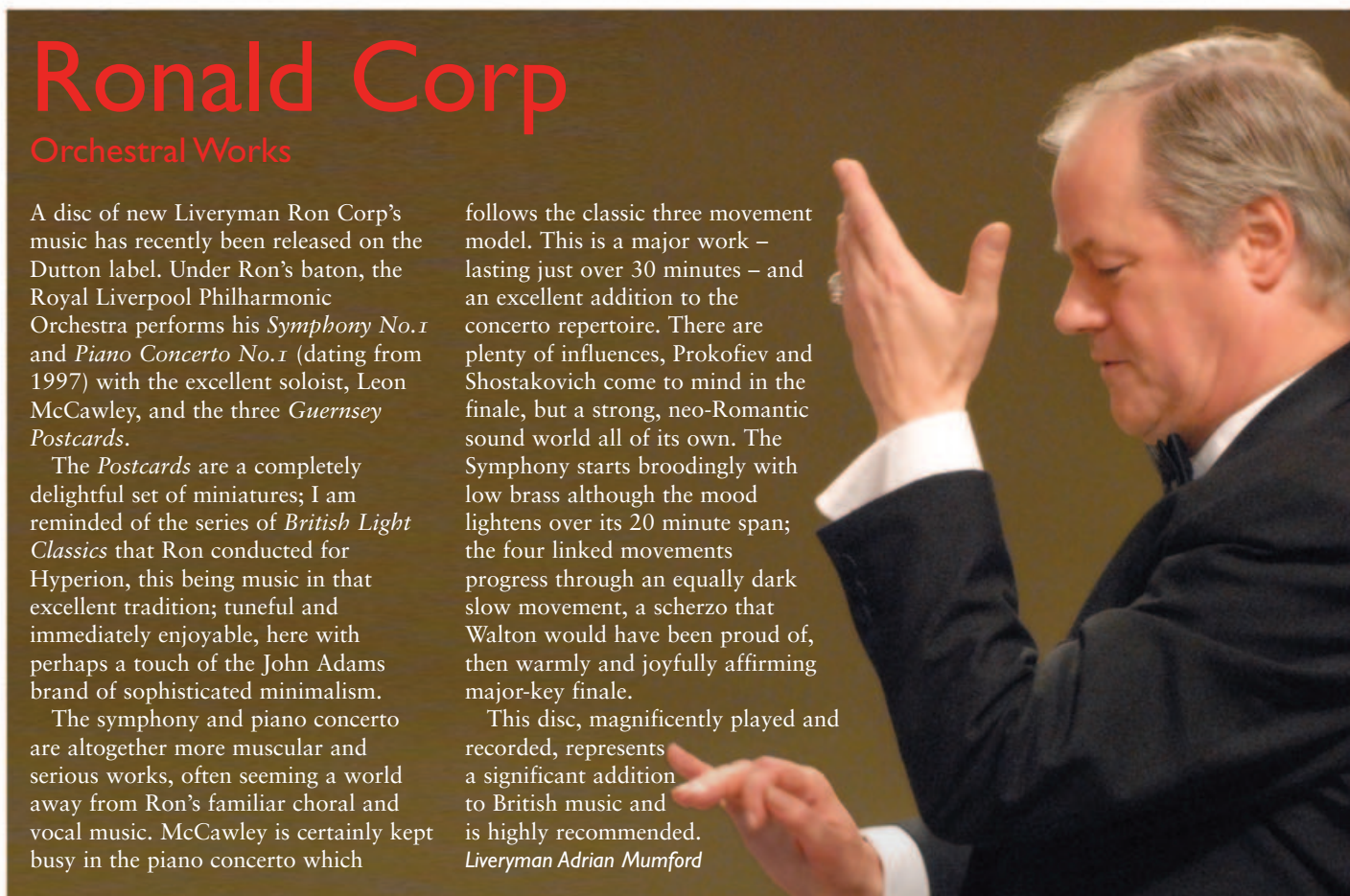
A disc of new Liveryman Ron Corp's music has recently been released on the Dutton label. Under Ron's baton, the Royal Liverpool Philharmonic Orchestra performs his *Symphony No. 1* and *Piano Concerto No. 1* (dating from 1997) with the excellent soloist, Leon McCawley, and the three *Guernsey Postcards*.

The *Postcards* are a completely delightful set of miniatures; I am reminded of the series of *British Light Classics* that Ron conducted for Hyperion, this being music in that excellent tradition; tuneful and immediately enjoyable, here with perhaps a touch of the John Adams brand of sophisticated minimalism.

The symphony and piano concerto are altogether more muscular and serious works, often seeming a world away from Ron's familiar choral and vocal music. McCawley is certainly kept busy in the piano concerto which

follows the classic three movement model. This is a major work – lasting just over 30 minutes – and an excellent addition to the concerto repertoire. There are plenty of influences, Prokofiev and Shostakovich come to mind in the finale, but a strong, neo-Romantic sound world all of its own. The Symphony starts broodingly with low brass although the mood lightens over its 20 minute span; the four linked movements progress through an equally dark slow movement, a scherzo that Walton would have been proud of, then warmly and joyfully affirming major-key finale.

This disc, magnificently played and recorded, represents a significant addition to British music and is highly recommended.  
*Liveryman Adrian Mumford*





# Home Thoughts from Abroad



**Professor Liveryman Kevin Thompson writes: 'One early midsummer morning, I drove from the home of Shakespeare, Stratford upon Avon, to that of the Scottish Bard, Robert Burns. Stratford upon Avon is also my home; Dumfries, my brother's and mother's, yet I live and work in Hong Kong. Let me explain: I was revisiting Scotland to make a programme [for Radio Television Hong Kong, RTHK] on Robert Burns' song years in Dumfries and Galloway'**

This is the opening of a piece for a journal, that of the Robert Burns World Federation, which caused me to think about the quite disparate poles of my life today from that of my living in the UK. Poles apart in someways, yet like Burns' life story itself, Hong Kong's is a tale of humble beginnings, endeavour and success against the odds.

In autumn 2004, I assumed Directorship of The Hong Kong Academy for Performing Arts, which, with its five schools – music, dance, drama, theatre technical arts, film and television, together with Chinese traditional theatre – is one of the largest and most comprehensive academies in the world.

I had previously led two of the United Kingdom's performing arts institutions, becoming Principal of Birmingham Conservatoire in 1988, and, in 1993, Principal of

Dartington College.

At the Hong Kong Academy for Performing Arts, my team and I are trying to build further on its comprehensiveness through collaboration with some of the foremost conservatoires and academies, and developing international residencies with leading Chinese and Western artists of the day. The Academy's five constituent schools, and its distinctive programmes in Cantonese Opera, Chinese theatre, music and dance, underpinned by truly world-class facilities, form a synergistic environment for innovative arts and cultural practice, East and West, in Hong Kong's fast-changing, international society. We are proud to say that the Academy's alumni number amongst them some of the most

respected professionals in Pacific Asia.

My affinity with Asia began over twenty years ago when increasingly I became a frequent visitor to China, Taiwan, Thailand, Bali, Malaysia, Singapore, and subsequently Japan. My role as Director of the Academy incorporates Western and Asiatic art forms and studies, Chinese music, dance and Cantonese Opera (the latter for which, with counterparts in Guangdong, Macao, and the Chinese Ministry of Culture, application was made to the United Nations Educational, Scientific and Cultural Organisation for inscription of Cantonese opera on the Representative List of Intangible Cultural Heritage art forms).

We are currently involved in strategic alliances and staff exchanges with many UK conservatoires, with the University for Music and Dance





Vienna, and the Juilliard School, New York, Bolshoi, Moscow, Liszt Academy, Budapest, and many more; and in promoting community wrap-around activity, with recent co-location of the Academy to Bethanie, Pokfulam campus (in 2008 listed amongst UNESCO Asia-Pacific Awards for Heritage Conservation).

I guess if I were to choose just six highlights in making real our comprehensiveness, perforce they would include i) partnerships with international and mainland academies, and the inaugural first confederation of Chinese conservatoires; ii) advent of new masters' programmes; iii) embracing social inclusion (Behind the Scenes) activities, a new emphasis on arts education with young people, and stronger articulation with potential Academy students and feeder institutions linked through our new Education and Outreach Centre; iv) conceptualizing new wrap-around activities, the Amphitheatre 80 million dollar development, the centre for our community activities opening in April 2010; v) realising the Juilliard Master Class Series, the Dame Kiri Te Kanawa masterclasses in collaboration with the

Solti Te Kanawa  
*Accademia di Bel Canto* in Italy, the



**The interior of the Academy**

European League (ELIA) International Arts Leadership Symposium, and the UK Clore Cultural Leadership Programme; and vi) recent commissions of American dancer and choreographer William Forsythe, known internationally for his work with Ballet Frankfurt, for 2010; and the Helmut Sohmen Haydn Composition Prize, 2009, commemorating the 200th Anniversary of Haydn, with twin European and Asian premieres in Vienna (ORF Radio Austria), and Hong Kong, by Viennese and Hong Kong prize winners Thomas Wally, and Tang Lok-yin.

We have strong and renewed links with all major performing arts groups in Hong Kong: Hong Kong Philharmonic Orchestra and Edo de Waart; Sinfonietta; Chinese Orchestra; Hong Kong Ballet; Hong Kong Dance Company; and all foremost dance companies; Hong Kong Opera; Hong Kong Repertory Theatre; Asian Cultural Council; *Le French May*; RTHK, film, television and entertainment industries; all the major theatres and venues; Chinese Opera groups; and, through our international partners and placement of students, with overseas performing arts groups, companies, peer academies and professional organizations. To cite but one example, perhaps, illustrates the Academy's range: through the support of the Foundation for the Arts and Music in Asia, in collaboration with the Academy, making available the Metropolitan Opera's Peabody and Emmy Award-winning series 'The Met: Live in HD' series in Hong Kong, additionally, the Foundation securing donations for a custom-made screen made in US, shipped out to HK, and making performances by Renee Fleming, James Levine, and the

productions of Franco Zeffirelli widely accessible.

In addition to my duties as Director of the Academy, I am Chairman of EXCEL Company Ltd, the Academy's burgeoning 14,000 student-strong extension and continuing education programme, and so, as one might imagine, the day begins early and often stretches long into the night.

For me, that experience of a journey from Stratford upon Avon to Scotland last summer to record the Burns programme was as much a personal discovery as a musical quest; a rare opportunity to chance upon a most beautifully evocative and inspiring landscape.

As do those of Burns, Browning's short lyric, *Home thoughts from Abroad*, invokes more than a little life history, enchanting the everyday as he portrays a thrush recreating his transcendental song over and over again. The burden of his song we might seek to borrow in the Academy, in attempting to recreate, in Europe, Asia, and the world over, those qualities to transcend and enchant the ordinary and everyday.





# “EL SISTEMA will it translate into English?”

This year's Company Debate took as its starting point the acclaimed Venezuelan music education programme, *El Sistema*. The Professional Musicians' Advisory Panel chose this subject because of its great topicality but also because its relevance to the UK is questionable.

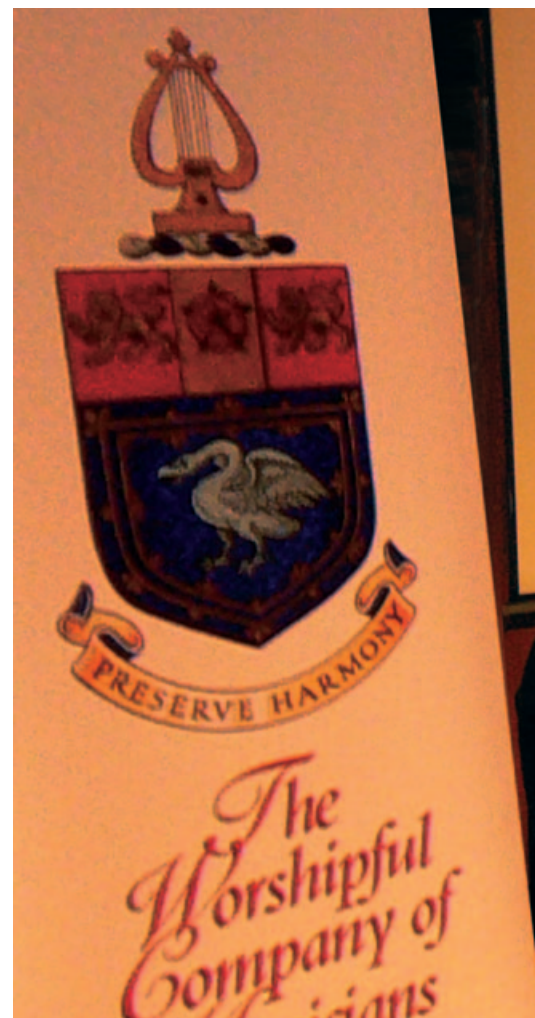
Thanks to the great interest in this topic, I was able to attract five outstanding speakers, and the event drew more than 120 delegates to the Guildhall School of Music and Drama in the Barbican on Wednesday 27 January. Former Cultural Attaché at the Venezuelan Embassy in London, Gloria Carnevali, described the roots of the scheme. She pointed out that *El Sistema* was not new, having begun in 1975 with one man (the visionary José Antonio Abreu) and 'a handful of people in a car park' and that the famed Venezuelan Youth Orchestra, which made such a splash on its visits to London, was just the small tip of a very large iceberg. Ms Carnevali is writing the history of the system and knows better than anyone that *El Sistema*'s success is due to the peculiar set of social and economic circumstances in her country.

The first area in the UK to take up the principles of *El Sistema* was Scotland, led by another visionary, Richard Holloway. Kathy Whitaker, who runs The Big Noise project in the Raploch Estate in Stirling, pointed out that this was one of the most

deprived places in the UK. The average male life expectancy is mid-40s. In 2008 six musicians started a nursery programme in Raploch involving 200 children. Of these, 40 aged six to eight attend after school clubs three times a week. 85% of primary-age children have decided to join the orchestra. Kathy spoke movingly of the benefits that have emerged.

The three "In Harmony" schemes in England – in Lambeth, Norwich and Liverpool – have been going for less than a year but Julian Lloyd Webber reported that even in that short time the project had been a huge success. As Chairman of the scheme, he was, he admitted, prepared to be disappointed but he was now convinced that the English *El Sistema* was the future of music education in the UK. 'The sooner the system can go countrywide, the sooner it can reach out to our broken children.' He is convinced that music can break down society's ills and both the Venezuelan model and the "In Harmony" projects have proved that.

Professor Frank Furedi (Kent University Sociology department) agreed that music had the power to change people's lives and was sure that there was considerable potential for the system to work in the UK. However, he felt that there were at least four cultural obstacles to its working well. First, there is the institutionalisation



of low expectation in British education. It's what he called a 'worksheet culture' where people try to bypass a genuine intellectual engagement on the part of children. Second, there is a lack of hunger for a better life. In Venezuela, *El Sistema* is a success because children are hungry for education. Third, in the UK we

## INSIDE THE RECORDING STUDIO

*The Scarecrow Press Inc.*  
*Rowman & Littlefield 2008*  
ISBN-13: 978-0-8108-6026-1 £27.95  
from Book Network International Ltd,  
Estover Road, Plymouth PL6 7PY  
e-mail: [cservs@nbniinternational.com](mailto:cservs@nbniinternational.com)

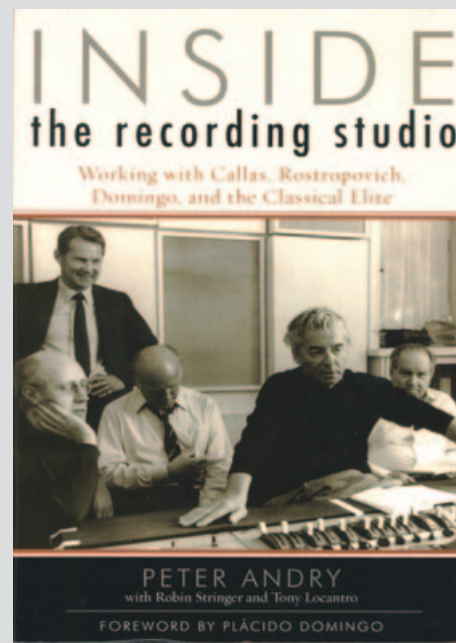
It is a delight to commend this limpidly written text by Liveryman Peter Andry, reminiscing about his half-century in the extraordinary world of the recording industry, casting light on what, for many, must be *terra incognita*.

The ephemeral nature of live concerts is

part of their special magic. However, technology has allowed the ephemeral to become permanent for well over a century – with successive breakthroughs enabling greater audio fidelity

Industry *colossi*, such as Peter Andry, not only had to make tough decisions about which artists to immortalise on shellac, vinyl, tape or in digital media but also what repertoire and in what locations. Artists are not always the easiest to negotiate with in commercial terms, let alone on matters of performance. The fact of vast back catalogues of fine recordings is due to the vision and leadership of the producers in this fiercely competitive global industry.

Peter Andry had the good luck to be born in 1927. By the time he came to join Decca, in his twenties, legends such as Beecham, Menuhin and Klemperer were recording extensively. Thrust in at the deep end, Peter Andry had the responsibility for developing







The panel at the Guildhall School of Music. Left to right Julian Lloyd Webber, Kathy Whitaker, Gloria Carnevali, Pastmaster Leslie East, Frank Furedi and Richard Morris

celebrate celebrity and bypass commitment. *El Sistema* is about community; in the UK, society only measures individual success. And finally, we are obsessed with the project model. Furedi highlighted our obsession with 'short-term projects', fostered by the Music Manifesto. 'We need a long-term

movement to transform music education.'

The final speaker, former Chief Executive of exam body ABRSM, Richard Morris, took up this theme and berated a system that is plagued by short-term initiatives. Morris advocated high-quality, sustained, progressive education. Funding for "In Harmony" will run out next year.

What happens then? Morris was also dubious about the system working in Britain. 'We can't just import *El Sistema*. Children have very few alternatives in Venezuela. This gives them the hunger and drive to practise and rehearse four hours a day. This is not practical in the UK.'

Delegates in the auditorium couldn't wait to get involved. Munira Mirza, Boris Johnson's Special Advisor for Education, highlighted the problems of short-term thinking and the marginalisation of music education. Karen Brock, Head of Arts and Music Education in Tower Hamlets, begged us not to forget the work done by pioneers such as Sheila Nelson, whose legacy lives on through her many disciples. Julian Lloyd Webber felt that the big question was whether there was political will to cover the country with *El Sistema*. Youth Music's Christina Coker called for a re-examination of what music education is. Many speakers agreed that what was missing was 'joined-up' thinking about music provision, more music leaders and teachers, and coherent long-term funding.

The debate could have gone on all night but the guillotine fell on an event that did enormous credit to the Company and generated ideas and recommendations of great value to the future of music education in the UK.

Pastmaster Leslie East

repertoire strategies with these *maestri*, supervising their recordings and making the complex arrangements to ensure that it all happened.

Over the decades, there were few artists of international rank that Peter Andry did not work with, using every artifice to get them into the studio. A superficial glance might suggest that his was something of an exotic life-style, but the commercial drive beneath was no illusion.

The roster of his recording artists includes Callas, Domingo, Barenboim, Karajan, Du Pré, Menuhin, Klemperer; Sutherland, Rostropovitch, Kennedy, Rattle, Previn and so the list goes on. With each he developed a unique relationship,

**Left: Cover picture of Peter Andry (standing) with David Oistrakh, Sviatoslav Richter, Herbert von Karajan and Mstislav Rostropovich recording the Beethoven Triple Concerto in Berlin – photo courtesy of Siegfried Lauterwasser**

something strong enough to resist the jealous blandishments of rival labels.

*Inside the recording studio* is an extract of Peter Andry's biographical data and a brilliant set of observations of a world of towering ambition, rivalry, commercial pressure and larger-than-life characters on both sides of the microphone. He adopts a pleasing variety of styles – from anecdote to waspish aside and deeply affectionate commentary.

I worked as a producer myself, many years ago, at Decca, so I can attest to the Byzantine world of that great industry, now, alas, in some difficulty, and to the fact that Peter Andry was already a legend in his own lifetime. So, as you play one of your treasured recordings, think how it came to be made. If that makes you curious to know more, acquire and read this quintessential book – you will be well rewarded.

Pastmaster Gavin Barrett



## LIVERY CLUB ACTIVITIES

### A COMBINED VISIT

to the National Maritime Museum, Trinity College of Music and Laban Dance Centre, Greenwich

In February, members of the Livery Club met at the National Maritime Museum and enjoyed a tour by our very well informed guides.

The displays were truly representative of the evolution of modern Britain and the naval heritage of our nation. It was interesting to see the exhibits of Nelson's Trafalgar uniform, a display of the merchant sailing fleet and the influence of trading commodities such as tobacco, potatoes, tea and cotton. We also visited the new gallery exploring the interrelationship and exchanges between Britain, Africa and the Americas. We learnt about the effects of introducing 'Copper-bottomed' ships. These vessels were fitted with copper plating on the underside of their hulls.

The process was first used on ships of the British Navy in 1761 to defend their wooden planking against attack by Teredo worms and to reduce infestations by barnacles. The effect was to make the fleet much faster and provide a competitive advantage.

We visited the magnificent Queen's House that was commissioned by Anne of Denmark, wife of James I. Traditionally James I is said to have given the manor of Greenwich to Anne as an apology for having sworn at her in public, after she accidentally shot one of his favourite dogs while hunting in 1614. The display of fine art depicting much of the naval heritage in this superb setting is quite breathtaking.

Lunch was in the restaurant beneath the Painted Hall where we were joined by Derek Aviss, Principal of Trinity College of Music. Originally planned as a dining hall, the Painted Hall is elaborately decorated from floor to ceiling by James

Thornhill. A task that was completed in 19 years transformed the hall into probably one of the world's poshest dining rooms! It remained unused until January 1806 when Admiral Nelson was brought to lie in state after he died at the Battle of Trafalgar.

When we visited the Chapel of St Peter and St Paul that was opened in 1789, we walked into a master class being given by Dr Linda Hirst, the former Swingle Singer and now Head of Choral Faculty at Trinity College of Music.

We then visited the faculties of the main building of Trinity College of Music housed in the magnificent King Charles Court of the Old Royal Naval College, a part of the World Heritage Site that comprises Maritime Greenwich. We were given a recital by Mikhail Shilyaev from Izhevsk in Russia who was awarded the Musicians' Company Beethoven Medal in 2006 and a Maisie Lewis Young Artists' Concert in 2007. He was therefore delighted to give us our own private recital of Chopin's *12 Etudes, Opus 10*.

The recital was held in the Peacock Room where there is a memorial to Charles Dibdin, the composer of patriotic sea songs in the 1800's.

We then visited the Laban Dance Centre, part of the same campus but housed in the very modern facilities designed by Herzog and de Meuron, the Swiss architects who also designed the Tate Modern and the National Stadium in Beijing for the 2008 Olympic Games. Quite a contrast to the historic facilities within Trinity College of Music. A most enlightening day of music and cultural heritage.

*Liveryman Alun Hughes*



## 'CELEBRA The Haydn Year

Joseph Haydn was born in 1732 in the baroque world of Vivaldi, Bach and Handel; by the time of his death in 1809 the classical/romantic era of Berlioz, Mendelssohn and Schumann had begun.

Early in his employment with the Esterhazy family he wrote operas and established the symphonies and chamber music at the Esterhazy courts; but it was after Mozart came to live in Vienna in 1780 that his compositions developed – they seemed to stimulate one another and were close friends and colleagues. However, it was when he came to London in 1791 at the age of nearly 60 that he composed his finest symphonies, quartets and piano trios. Admired by King George III, Queen Charlotte and the Prince of Wales, as well as the ecstatic audiences at the Hanover Square Subscription Concerts, he was acclaimed as a celebrity and given the accolade of an Honorary Doctorate of Oxford University. On his return to Vienna in 1795 he was mentor to Beethoven and wrote his inspired oratorio *The Creation* as well as his finest Masses.

The 'Haydn Year' began in Vienna on



*The National Maritime Museum, Greenwich*





**The Author and the British Ambassador, Simon Smith**

# TION 2009'

*Liveryman Elizabeth Lloyd-Davies writes:*

1 January 2009 when the *Farewell Symphony* was included in the Vienna Philharmonic's New Year concert in the Musikverein conducted by Daniel Barenboim. This was an unprecedented gesture, perhaps acknowledging to the worldwide TV audience the influence of Haydn. A few days later a Haydn Symposium held its opening concert in the historic and magnificent Great Hall of the Academy of Sciences, where Haydn himself went in May 1808; Manfred Huss with Simon Standage and members of the Haydn Sinfonietta Wien played chamber music, with baryton.

Looking through the programmes of concerts during 2009, I am amazed at the variety of music performed in churches, palaces, concert halls and many other places where Haydn himself worked and conducted.

On 31 May, the day of his death in 1809, *The Creation* was performed in the Academy of Sciences – The Wiener Academie and Wiener Singverein, with Martin Haselbock and soloists, were superb – an unforgettable experience. In November John Eliot Gardiner performed *The Creation* in the Musikverein with the English Baroque Soloists – another brilliant

performance of this inspired work.

St Stephen's has sung Haydn Masses and paid tribute to the great musician who spent his early life as a choir boy in the great Gothic Cathedral. His operas, symphonies and quartets have been played throughout the year on modern and classical instruments, not only in Vienna, but in Salzburg and Innsbruck Festivals and – perhaps most of all – in Eisenstadt!

I first visited Eisenstadt in 1984 when it was an almost deserted little town half an hour from the iron curtain and the Hungarian border. The recent transformation of the Castle and magnificent restoration of the gardens at Eisenstadt are great achievements by Dr Walter Reicher, and the year-long Festival of all Haydn's music has been a triumph. Following a concert by the Orchestra of the Age of Enlightenment I was happy to have dinner with the present British Ambassador in Vienna, Simon Smith, and his wife and the former Austrian Ambassador in London, Alexander Christiani, and his wife – both of whom are firm believers in Anglo-Austrian Cultural Diplomacy and the Anglo-Austrian cultural ties which Haydn established during his visits to London.

In fact, one of the highlights of the year for me was the invitation to arrange a *soirée* 'Haydn in London' at The British Embassy with the Vienna Piano Trio. They played piano trios written for London and I read letters and anecdotes from Haydn's diaries; his letters and observations are as vivid as his music. It was interesting to discover that a former British Ambassador in Vienna introduced Haydn to a music publisher in London in 1780, which successfully transformed his fame and fortunes and paved the way for his visit to England in 1791.

The Vienna Piano Trio have played Haydn on their visits to England this year for the BBC, Festivals, and chamber music week-ends; we were very delighted that HRH Princess Alexandra and HRH The Duke of Kent came to their concerts at Dulwich Picture Gallery in April and the Wigmore Hall at the end of December – when Haydn piano trios were included in their programmes.

On my first visit to the Musikverein in 1984, the Haydn *Sinfonia Concertante* was played by the Vienna Philharmonic with Bernstein conducting and Rainer Kuchl, the concert master, playing the solo violin; their performance made a dramatic impression on me, and still does!

Already the New Year 2010 is here, but Haydn is never far away – and for me, to start the day by playing a CD of a Haydn Quartet makes the day start well! Thank you, Dr Joseph Haydn!

## Chopin Society



Following this retrospective look at the 2009 Haydn Commemoration in Austria, we are happy to announce that in the next edition of *Preserve Harmony* we shall be reporting on

London events organised to celebrate Chopin's sesquicentennial this year. These are being arranged by The Chopin Society, whose President is our Liveryman, Lady Rose Cholmondeley.

### FUTURE RECITALS INCLUDE:

#### June

Sunday 6

Ian Hobson at the Athenaeum, Pall Mall  
Alexander Ardakov at the Arts Club, Dover Street

Sunday 27

#### July

Wednesday 7

Peter Donohoe at the Naval and Military Club

#### September

Sunday 5

Mishka Rushdie Momen at Brown's Hotel, Albemarle Street  
Valerie Tryon at St Paul's Covent Garden

Sunday 26

More information about these and other performances may be found at:  
[www.chopin-society.org.uk/](http://www.chopin-society.org.uk/)



**Chopin**



# John Dankworth (1927-2010)

The origins of the Company's commitment to Jazz derive from the initiative of Pastmaster Jeffery Lockett, enthusiastically pursued by Pastmaster Nigel Tully. Their personal tributes rightly attest to the debt owed by us not just to John but to all his immediate family.



## SCOTT BROTHERS DUO: Duos for Harmonium and Piano

I listened to this CD yesterday morning and left it on repeat all day! The combination of harmonium and piano in the hands of the Scott Brothers evokes a unique and beautiful sound-world.

Like César and Joseph Franck in the 19<sup>th</sup> century, Jonathan and Tom Scott often give concerts together, performing in instrumental combinations which cover the entire keyboard spectrum including piano duet, piano and organ, and harmonium and piano. Jonathan is a Company prize-winner (he was





'When Master of the Company I had two missions. One was to get the Musicians Company Concerts (Maisie Lewis) back into the Wigmore Hall and, second, to include Jazz in the musical repertoire supported by our Worshipful Company. I had been a longstanding fan of John Dankworth and Cleo Laine and met the 'family' thanks to an introduction by Nancy Jarratt of Moët Chandon. She organised a special jazz evening with the Dankworth Band in our small opera theatre in Cheshire. John offered to help me launch a fund for jazz into the 'Worshipful' Category. It was a source of amusement and satisfaction for him to be involved with us and Nigel Tully helped to cement this relationship.

There is no question in my mind that the marriage and musical collaboration of John Dankworth and Cleo Laine is unique in the world of music and will never be surpassed. It is totally appropriate that they should both be 'knighted', but this alone does not do justice for their achievements as demonstrated by the accolades spontaneously expressed since his recent death. I have no doubt that Jacqui and Alex will help their mother to maintain a wonderful family tradition.'

Jeffery Lockett

'John became a Liveryman of the Worshipful Company of Musicians in 1991, and quickly threw himself into the work of its Jazz Committee (which I have the great pleasure of chairing). He guided us towards a strategy of generating gigs for young jazz musicians – which is of course what they want above all – and of making two annual awards, one for Lifetime Achievement and one for a young jazz musician chosen by audience vote at an annual competition gig. The quality of the musicians who have won this competition, such as Andy Panayi, Mark Nightingale, Tim Garland, and Tom Cawley, is a tribute to John's foresight and creativity in thinking up a workable format for an Award which is still unique in British Jazz.

John always came to our committee meetings when he was in the UK, invariably making telling contributions on behalf of young jazzers starting in their profession. He gave equal attention to broad strategy and to the detailed planning of a concert. He would regale the committee (Tina May, Martin Taylor, Andy Panayi and others) with wonderful stories of his life in music, and then come back to focus on the items that we needed for the silent auction at the next fund-raiser gig. He offered his own services free at our annual open-air concerts in Finsbury Circus Gardens for the City of London Festival – provided his musicians were properly paid, of course. He was the most creative person that I have ever worked with'.

Nigel Tully

awarded the W T Best Memorial Scholarship in 2002), is on the keyboard faculty at the Royal Northern College of Music and is organist-in-residence at Salford University. Tom is a tutor at the Royal Northern College of Music and the University of Manchester where he has recently completed his PhD.

This fascinating CD was released last year to great acclaim. The repertoire dates from the late 19<sup>th</sup> century, a time when the popularity of the harmonium was at its peak. Some of the pieces are original compositions (Saint-Saens' *Six Duos*, Guilman's *Pastorale* and *Prière*, and Franck's *Prélude*, *Fugue* et *Variation*) which represent a vast repertoire of music composed for harmonium and piano. The other pieces are transcriptions (Gounod's *Méditation*, Mascagni's *Intermezzo*, Fauré's *Après un rêve*, and Saint-Saens'

*Danse Macabre*) which have been very skillfully arranged – particularly the *Danse Macabre* – by Jonathan.

The two instruments work perfectly together; the decaying sound of the piano complements the sustained sound of the harmonium, creating some unusual and effective sonorities. Tom plays a Steinway model D piano and Jonathan plays a harmonium built in Paris in 1880 by Victor Mustel, recognized as the finest maker of harmoniums in the world.

I urge you to buy this CD (available on [www.scottbrothersduo.com](http://www.scottbrothersduo.com)): the playing is highly musical, the interpretations are beautifully crafted, and the ensemble is effortless. You will be transported on a musical journey through moments of exciting virtuosity.

Liveryman Clive Driskill-Smith

## Pond-hopping jazz maestro drops in at Islington Boys' College

The stellar, young jazz saxophonist Zem Audu recently took some time out from his busy schedule to spend an afternoon with the students of St Aloysius' College, Hornsey Lane, Highgate.

Zem, who spends fifty percent of his time playing jazz in New York and the other fifty percent in London, was the guest of Julia Walenn, the head of the Music Faculty at St Aloysius'. While with the boys, Zem Audu talked about the history of the jazz saxophone as well as the development of the jazz style known as Be-Bop. As well as demonstrating his saxophone style, Zem explained to the students the significance of the roles which both Charlie Parker and John Coltrane had in the development of jazz music.

Lindsay Ellis, Music Advisor & Director of Music Centres for Islington Schools said: "The students were engaged from the moment that Zem entered the classroom! Zem's playing was captivating and his message was very timely as St Aloysius' College celebrates Black History Month".

Zem Audu's visit to St Aloysius' College was sponsored and fully funded by the Worshipful Company of Musicians' Outreach programme.

Liveryman Stephen Plumb



Zem Audu giving advice to a pupil



# Performers & Performances

## GUITAR AWARD

Coopers' Hall, 26 November 2009

It has run annually without a break for 13 years, and is a valuable part of the competition calendar. Sponsors of the 2009 Ivor Mairants Guitar Award include The D'Addario Foundation for the Performing Arts, Manuel Rodriguez Guitars, Classical Guitar Magazine, Mel Bay Publishing Inc., Onboard Research, Chanterelle Verlag, and Ediciones Joaquin Rodrigo. This year there were only five contestants. Yet only three years ago the total was a healthy 15, so any fears for the future are possibly premature.

Thomas Ellis, (RCM, teacher Richard Wright) tackled Henze's *Drei Tentos* with great intelligence, some strong dynamics and a well-shaped lyricism in No.3. A wide vibrato in the 11th *Study* of Heitor Villa-Lobos was dangerously close to what my old violin teacher used

to call a 'street' vibrato, but was logically based on the convention that the speed of a vibrato should be related to the tempo of the piece. But was vibrato necessary at all?

Michael Butten (RAM, Michael Lewin) gave a committed performance of Roberto Gerhard's *Fantasia*, producing a warm sound and a truly generous volume, the product of a guitar made from modern materials and methods. A small doubt that some fine nuance of expression might be lost in the process was not altogether dispelled by the second and third movements of Lennox Berkeley's *Sonatina*, though Michael Butten did no injustice to the work in any important respect. The energy in the third movement was commendable, and the lyrical passages were expressive.

Paul Becker (Germany, Salzburg Mozarteum) chose the two Villa-Lobos *Studies*. No.11 was played with a pronounced if not very persuasive rubato; No.12 was more convincing, with a *pianissimo* final chord that brought peace

after the savagery of the storm in a Brazilian rain forest. *Yesterday* and *Michelle*, arranged by Toru Takemitsu with subtlety, were played with loving care, and the judges were impressed.

Jona Kesteleyn (Belgium, Gent Conservatory, Graham Devine) played the two Berkeley movements to great effect,



Sean Shibe

## TWO 'FIRSTS'

Wigmore Hall, 11 January 2010



This event was the first collaboration between the Musicians' Company and the Concordia Foundation, who put forward the winners of their Singer

Founder's Prize (Julia Sporsén – soprano), their Barthel Prize for an Instrumentalist (Ashok Klouda – cello) and their Serena Nevill Prize for an Accompanist (Joseph Middleton – piano).

A packed programme from all three very talented musicians started with Ashok interpreting the 7 *Variations from Mozart's Die Zauberflöte* by Beethoven very persuasively. He followed this with Dvorák's *Rondo in G Minor*, a piece in which he really came to life with passionate playing – nine minutes of pure joy.

Then came Julia Sporsén singing in her native Swedish tongue three songs by Wilhelm Peterson-Berger, followed by Berg's *Sieben Frühe Lieder*, all of which she interpreted with great tenderness.

In the second half of the programme we welcomed Ashok and Joseph back for Schumann's *Fünf Stücke im Volkston*. In his programme notes Ashok commented that all cellists are saddened that Schumann's *Five Romances for cello and*

*piano* never saw the light of day having been destroyed before publication. After hearing Ashok and Joseph perform these five folk pieces, this reviewer would agree with that sentiment. They were played with great panache combined with wonderful sensitivity – and the performance was close to perfection.

Julia then returned to the stage, again combining with Joseph, for 12 selected songs from the *Italienisches Liederbuch* by Hugo Wolf. Many in the large audience will have been familiar with this repertoire, but rarely will they have heard the songs sung with such expression and emotion, much helped by Joseph's sensitive accompaniment. Julia's future must be on the opera stage!

This wonderful concert concluded with the first performance of a new version of *Sleepwalking* by Howard Blake. The original *Sleepwalking*, scored for 8 cellos and soprano, was first performed in 1999.

Howard Blake was commissioned to rework his piece especially for this occasion to feature all three performers – piano, cello and voice. I have to confess that, looking at the programme beforehand, I almost dreaded this part of the concert. How wrong I was! It was a highlight. For 13 minutes the audience was swept along with the sleepwalking vision, wordlessly sung by the soprano with the cello and piano forming much more than accompaniment. It was like a conversation between the cello and voice,

with the piano supporting both the major roles. Howard Blake, in the audience for the performance, told me that he thought this new version should in fact become the definitive version – I think many in the audience would agree with him!

Liverymen and Freemen who were unable to attend this concert missed a real treat!

Liveryman Gilly Lawson

## MARIOS PAPADOPOULOS' MASTERCLASS

The Company's 2009 Honorary Fellow, Marios Papadopoulos, presented a masterclass on behalf of the Company on 23 February at Trinity College of Music. Taking as his starting point the art of directing concertos from the keyboard, Marios guided four students through all aspects of this exacting discipline. But he explored much more than the techniques of directing. Fine detail on the interpretation of the three Mozart piano concertos was mixed with insights into the relationship between soloist and orchestra.



exaggerating nothing (nor needing to). His *Ritmata* (Edino Krieger) lived up to its title, the rhythmic effects performed with point and accuracy.

The day, however, belonged to Sean Shibe (RSAMD, Allen Neave). The youngest of the five at seventeen years, he showed an unusual, though not precocious, mastery in his account of two movements from Leo Brouwer's *Sonata*. Fluent, expressive and secure, they succeeded where many a professional performance has floundered. In Rodrigo's *Invocación y Danza*, the exact blend of mystic ritual and rhythm was not quite achieved, but it's difficult at the best of times.

Sean Shibe's exceptional performance won him the first prize by a unanimous decision. Second was Thomas Ellis, and third Jona Kesteleyn, though either of the runners-up could have taken their places, so close together were they. They should try again next year.

Colin Cooper

A string quintet of Trinity students provided truly superb support as the four young pianists delved into this testing activity. Trinity's Leo Nicholson, RCM's Jun Ishimura and Guildhall's Janneke Brits all admitted to not having conducted before, but by the end of their sessions each was showing real enthusiasm for directing, thanks to Marios's inspired guidance. The one pianist experienced in conducting, Alissa Firsova from the RAM, ended the evening with a work-out on the beautiful slow movement of K414, only for Marios then to insist she played and directed the finale straight through without guidance! Thus, despite some inevitable rough edges, the masterclass ended on a high.

Thanks are due to Derek Aviss, Principal, and Deniz Gelenbe, Head of Keyboard, at Trinity College for helping to set up this excellent event which will prove to be of lasting value to the four students.

Pastmaster Leslie East

## TRAVELS WITH AN ACCORDION

When applying for the Prince's Prize competition I immediately knew what to write in the section where you have to say how would you use the money prize.

Classical accordion is a new instrument; it is developing fast and all of the

accordionists of the Royal Academy of Music (there are five in total) are enjoying a busy concert schedule, collaborate with composers, recording, etc. There are a lot of new solo works and more composers are interested in writing chamber music for classical accordion, as this instrument creates such a unique sound. But expectedly, because of the complexity and nature of the mechanics, lots of practise hours, instrument sounds out of tune.

My instrument, made by one of the top Italian accordion manufacturers, PIGINI, is two years old and was purchased with the support of Mr and Mrs Martin Summers, has not been tuned after I received it. Tuning of the accordion is a very long process and quite different to many other instruments. It normally takes about a week, when all the details are taken out. It is also very individual and delicate, so it is best to have the same person looking after your instrument. I knew through my friends and heard the work of a fantastic accordion tuner, who lives in Plovdiv (Bulgaria) and is of



Ukrainian origin, Viktor Melnik. So it was a dream to let him tune and repair my instrument.

When I won the prize, I could not wait to go there, so when the term at the Royal Academy of Music finished, I found the time and went to Bulgaria for about 10 days. I cannot express how happy I was with the work of Mr Melnik and how much it meant, as I had very important concerts coming up (Purcell Room for Park Lane Group, Royal Festival Hall for Philharmonia Orchestra Martin Musical Scholarship Fund Award and a collaboration with the Belcea Quartet and Joji Hattori in Lauenen, Switzerland).

I am really happy with the outcome and would like to express my gratitude once again to the Worshipful Company of Musicians for making my idea realise!

Ksenija Sidorova

## YEOMEN'S NOTES

In line with the international flavour of this issue, it is interesting to point out the wide geographical origins of over one hundred yeomen. Reflecting the world-wide appeal of British Conservatoires where they mostly studied, a good number of our yeomen come from Japan, China and Korea in Asia, from Africa, from Eastern Europe, from the Americas, and from various parts of Western Europe. Below are a few who have recently won major Company prizes, or have helped in our rapidly expanding Outreach programme.

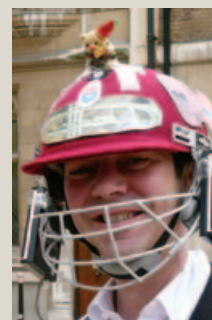
Our most recent Prince's Prize winner, Ksenija Siderova, accordionist, is Latvian. Her fellow performer in the spring Maisie Lewis concert was pianist Andrejs Osokins, also Latvian. Ksenija gave a most acclaimed Outreach at a primary school in Islington recently. We hope that she may have time, in her busy career, to do more for us, as the children so enjoyed the music she gave to them. Elsewhere in this edition can be found a report of the Outreach session of Zem Audu, a jazz saxophonist originally from Nigeria.

Leslie Boulton Raulet, a violinist, of France, and Dimitris Dekavallas, from Greece, guitarist, have both given Outreach to more than one school for us, and are always willing to give time from their busy musical lives. Katie Stillman, violinist, is from Canada, Jan Rautio, pianist of the Rautio Trio, is Russian, Brian O'Kane, cellist, is from Ireland.

Our Prince's Prize winner of 2006, the saxophonist Amy Dickson, features in a recent edition of Gramophone with her latest CD as the Editor's Choice. Amy is originally from Australia and she gave our very first Outreach in 2007 with a wonderful day at Treloars School and College in Hampshire.

We commend all of our yeomen for their energy and enthusiasm.

Liveryman Patricia Norland Prindl



### SHROVE TUESDAY'S

Pancake race representative, Liveryman Matthew Fowler modelling his runner's up prize hat.



# Installation Dinner

At Drapers' Hall in November 2009



*The Master, Wardens and Prizewinners*



*Dr Kathy Panama and John Williams CBE with the new Master and Mrs Summerfield*



*The Eden Stell Guitar Duo provided the music*

## RECENT COMPANY APPOINTMENTS AND AWARDS

### NEW COURT MEMBER

Alderman Roger Gifford

### NEW STEWARDS

Jerry Buncombe

Susan Cornish

Paul Gobey

Danielle Perrett

### NEW LIVERYMEN

David Horsfield

John McCuin

Sylvia Newman

Nicholas Riddle

Gillian Cracknell

Graham Matthews

Dr Martin Keiffer

Penny Jonas

James Common

Dr Michael Thorne

Derek Aviss

### COMPANY CHARITABLE DONATIONS

National Youth Jazz Orchestra

The Lord Mayor's Appeal

Friends of MusicFest

Spitalfields Music

Manchester Midday Concerts

Chetham's School

The Amber Trust

Shape Arts Access

Royal Academy of Music

Guitar Circus

Chad Varah Appeal for Samaritans

Guildhall Library

## STOP PRESS

Congratulations to the Master on his award of an Honorary degree at the Royal Academy of Music and to Liveryman Robin Sherlock on becoming Chief Commoner

## IN MEMORIAM

We record with regret the deaths the following Liverymen:

Professor Sir John Dankworth.

Pastmaster Malcolm Hubble.

Derek Sutton