



Preserve Harmony

NEWSLETTER OF THE WORSHIPFUL COMPANY OF MUSICIANS

Company Open Day

In the whirlwind of varied and sometimes conflicting commitments, our hopes are not always fulfilled, despite the best of intentions. Happily, as declared by the Master John Rubinstein last November, the Livery is having the opportunity to attend St Botolph's Bishopsgate Church in May – rather than tread a road to hell on some unspecified occasion hereafter!

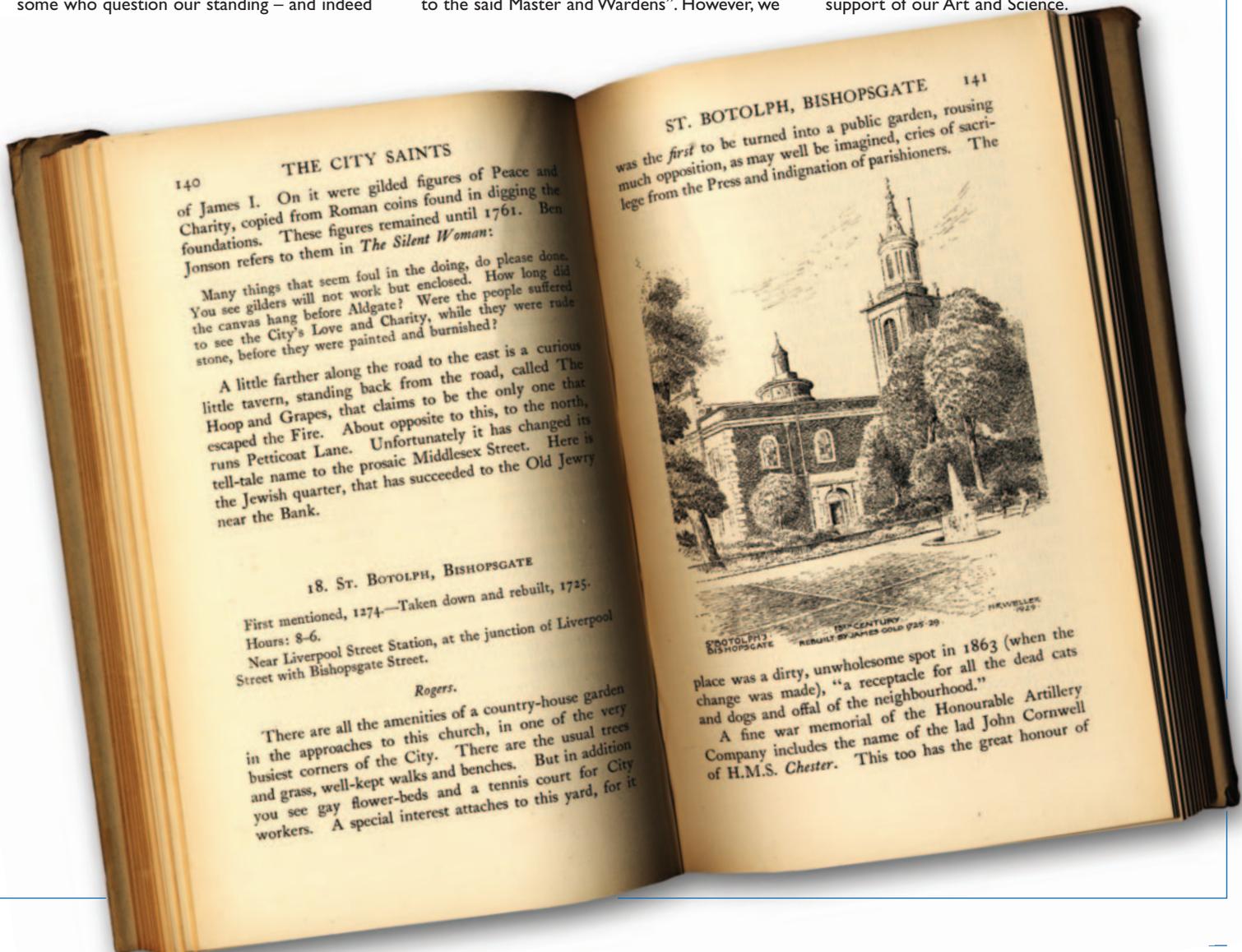
Whilst it is now two years since our first 'Open Day', during which the Company has seemingly continued to flourish, there are still some who question our standing – and indeed

that of our sister Companies. For example, how valid is our relationship with the music profession? What else – if anything – do we need to silence the voice that not so many years ago declared that "we are a theoretical dilettante anachronism."

Delving into a rather earlier piece of history, our 1698 ordinances state that "It is ordered that it shall be lawful for the Master & Wardens to chose seventeen of the gravest and most discreet persons of the said Brotherhood to be Assistants to the said Master and Wardens". However, we

have been unable to discover any prescriptive text for the Clerk, let alone the Deputy Clerk! – not even when their office is first mentioned in our 1770 Minute Books.

Since you are not being invited to assess the qualities of the Court against a 17th century Declaration, the chance to hear those officers speak on current issues, and to question them, fully deserves your support. In giving this, you will be making your individual constructive contribution to the whole Company's efforts in support of our Art and Science.





THE COMPANY OFFICE

Clerk Col Tim Hoggarth
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Editors Adrian Davis & Paul Campion
Designer John Hawkins
PR Committee Maurice Summerfield (Chairman)
 Paddy Dunn
 Keith Howell
 Russell Jones
 Stephen Plumb
 Judith Rich

The Worshipful Company of Musicians
 6th Floor
 2 London Wall Buildings
 (opposite Throgmorton Avenue)
 London EC2M 5PP
 Tel 020 7496 8980
 Fax 020 7588 3633
 E-mails clerk@wcom.org.uk
 deputyclerk@wcom.org.uk
 Web www.wcom.org.uk
 Registered numbers of the Charitable funds 310040 and 264303

Diary 2005

9 May	Company Open Day. St Botolph's Church Hall. 11.15am
21 May	Livery Club. All day Cambridge visit. Details follow.
22 June	Midsummer Banquet. Fishmongers' Hall. 6.30pm
3 July	Jazz Competition. Pizza on the Park 7.30pm
13 July	Phyllis Barrett lunch Armourers' Hall 12.30pm
13 September	Bach Cantata and Lunch. To be confirmed 12.00pm
28 September	Choral Evensong St Paul's 5.00pm
17 October	Maisie Lewis Concert Wigmore Hall . 7.30pm
10 November	Installation Dinner. Drapers' Hall 6.30pm

Livery Club activities

The Company Carol Service 2004

By Liveryman Michael Spencer

A good-sized congregation gathered in St Michael's Church, Cornhill on 15 December for the annual Carol Service, organised by the Livery Club, and those present gave forth with good voice in the congregational carols. This was much aided by the excellent organ accompaniment of the Organ Scholar of St Michael's. How welcome, but alas how rare, to find an organist who can play hymns rhythmically and sensitively while giving a good lead to get the congregation to sing with full heart and voice, which on this occasion was achieved admirably.

The choir of St Michael's, under the direction of Immediate Past Master Jonathan Rennett, was on particularly good form; the voices demonstrating a good

blend and balance, and achieving sensitive phrasing and clear diction, no mean feat even from a professional choir. They delighted us with carols and music both known and unfamiliar. Particularly of note was the beautiful setting of the *Advent Prose* by Richard Lloyd. This very atmospheric piece, written for the choir of Durham Cathedral, contrasts music for altos, tenors and basses with a melting soprano solo, which was beautifully sung from the west end of the church.

Also eagerly awaited was this year's carol commission from liveryman Stephen Cleobury. If anyone knows what is needed for a carol, he does, having commissioned so many for the Annual Service of Nine Lessons and Carols at King's College Cambridge. We were not disappointed, as he provided a setting of some mediaeval words which had all the classic carol ingredients; rhythmic vitality, good part writing and an exciting climax all going to make a piece full of joy and pleasure.



Liveryman Stephen Cleobury

Westminster Abbey, Saturday 5 March 2005

More than 60 liverymen and guests joined Andrew Morris at Westminster Abbey for the first Livery Club event of his Presidency – and what a memorable occasion it was.

After meeting at the west end of the nave we took our places in the quire for Choral Evensong sung by the Precentor, The Revd. Chris Chivers. The service was enriched by the singing of the choir, conducted by sub-organist Robert Quinney in settings by Richard Tarrant, Richard Ayleward and Johannes Brahms; John Tavener's contemporary setting of the *Magnificat* used a refrain as in Orthodox services. The concluding voluntary was J S Bach's *Prelude and Fugue in C major BWV 545*.

Following the service, two tours set off round the Abbey, one led by Andrew. Our President has known and loved this building for most of his life, singing here first as a chorister under Sir William McKie and latterly as a member of the Brotherhood of St Edward. He communicated his enthusiasm to us, immersing us in the history of the Abbey and the lives of those who are buried here or are commemorated in the many

memorials, statues and tablets. His tour took us past musicians in the north choir aisle –

Here lies HENRY PURCELL Esq
 Who left this Life
 And is gone to that Blessed Place
 Where only his Harmony
 Can be exceeded;

to the Chapel of St Edward the Confessor who began the building of the new church in the Norman style, consecrated on Holy Innocents' Day in 1065; into Henry VII's Chapel with its magnificent fan vaulted ceiling; by the supposed tomb of King Sebert (died c.616) in the south ambulatory and on to Poets' Corner where Chaucer is buried.

Then we repaired back to the quire for an organ recital given by liveryman David Goode, one of today's leading organists and a past recipient of the WT Best Memorial



Westminster Abbey – the organ screen

While this is not an easy piece, one hopes that it will receive many more performances, for it deserves to be widely sung.

Much of the rest of the music was by composers who had Company connections and provided plenty of variety and enjoyment. Nor must the readers be forgotten, for they possibly have the most important job in the service; unfolding the Christmas Story, here in the incomparable prose of the King James Bible, 'from the first days of our disobedience, to the redemption brought to us by this Holy Child' as we noted in the words of the Bidding Prayer read by our Chaplain, Rev'd Alan Boddy. That they all accomplished their task with good pacing and clear diction added much to our enjoyment of the service.

Afterwards, the assembled company retired to the usual excellent repast provided by Chamberlain's Restaurant, where good food and wine, along with convivial fellowship, provided a fitting end to a lovely service and an enjoyable 'curtain raiser' to the Christmas Season.

Scholarship. He introduced his programme with illuminating descriptions which greatly enhanced our listening, giving us an idea of the breadth of the instrument and the acoustics of the Abbey, not to mention his personal artistry and musicianship. Opening with J S Bach's *Prelude and Fugue in G BWV 541*, David next played Sigfrid Karg-Elert's *Pastel in B major Op.92 No.1*, an impressionistic work reminiscent of Delius. This was followed by *Naiades* from *24 Pièces de Fantaisie* by Louis Vierne, conjuring up images of nymphs and Mediterranean seas. Finally a virtuoso performance of *Variations on a theme of Paganini* by George Thalben-Ball, brought this recital to a resounding close.

As dusk fell we made our way through a deserted Abbey to Cheynevgates, originally part of the Abbot's house of the Benedictine monastery, now part of the Deanery. Here, in the outer room, a large Flemish 'flowers and vases' tapestry hanging high on the wall, we partook of a delicious warming buffet supper and were joined by the Dean, The Very Reverend Dr Wesley Carr and his wife. Senior Warden Peter Fowler gave a vote of thanks to the Dean for his support of the event, to Andrew and to David and we raised our glasses to The President and the Livery Club.

It had been an inspiring afternoon of music and of history – of saints and kings and queens, of human endeavour and achievement made intimate in this great house of worship.

Liveryman Jeanette Holmes

Concert in the City of London School

The Great Hall of the City of London School, with its imposing organ case, made a pleasant venue for an event hosted jointly by the Musicians' Company and the Company of Parish Clerks, on an otherwise rather uninviting February night.

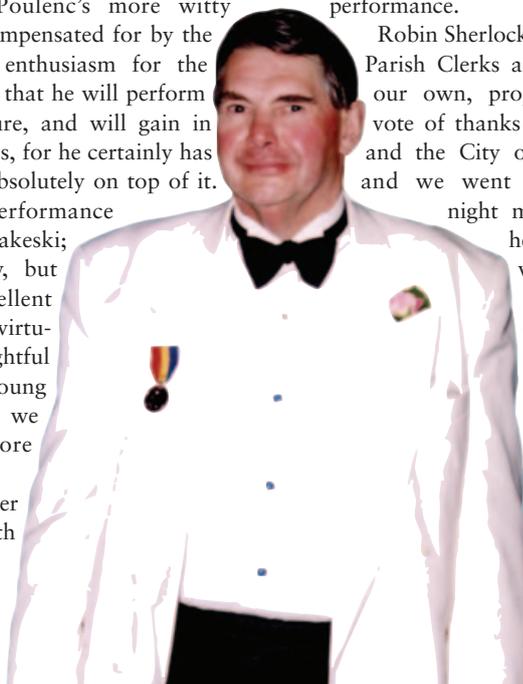
Seating was at round tables, which gave an informality to the music making and meant that one did not have to move places at the supper interval, except to collect plates of food, and also that one could enjoy the music over a glass of wine. After a welcome by the Master of the Musicians' Company we had the first part of the concert. This was by the violinist Eric Hui Ti Wang, a young man possessed of a formidable technique. Unfortunately, no programme of the music was provided, and while Eric's violin sound filled the room, his announcement of what he was going to play was probably inaudible beyond the first table. As concert performers often do have to announce, or talk about what they are going to play, this is something that Eric should address in the very near future, as it is an important part of a platform technique. He started with Brahms' *Third Violin Sonata*. One was immediately impressed with his technical control and youthful vigour. If anything, he was inclined to work the music too hard, as if he was determined to stamp his personality on the piece, but he certainly brought out all its dark-hued textures and power. He was at his best in the slow movement, which was a joy to listen to; lovely long, melodic lines, beautifully shaped with subtlety and nuance. The finale brought the work to a bravura finish. Following this, he gave an interesting performance of the Poulenc *Sonata*. This suited well his youthful temperament. He managed to judge its many changes of mood, and if at times one felt a slight lack of poise, and a neglect of Poulenc's more witty moments, this was compensated for by the performer's obvious enthusiasm for the music. This is a work that he will perform many times, I am sure, and will gain in maturity in the process, for he certainly has the technique to be absolutely on top of it. Eric finished his performance with a mazurka by Zakeski; not a work I knew, but it proved an excellent showpiece for Eric's virtuosity and made a delightful finale. Here is a young man whom I'm sure we will hear many more times.

An excellent supper was then served, with

an interval long enough for socialising by members of the two Companies, which fortified us for the second half of the musical programme by pianist Mei Yi Foo. She started with Bach's *Fifth Keyboard Partita*. Well, eat your hearts out, you early music enthusiasts, because with performances like this on the piano, who needs a harpsichord! I was sitting opposite the piano and so had a full view of Mei Yi Foo's face. The sheer joy and pleasure which it displayed was matched by a performance of such poise and beauty that it made the music dance and sing. Performed like this, surely Bach would have chosen the piano anytime; I cannot remember hearing a performance of Bach on the piano for many years which gave such pleasure. She followed this with a lovely warm performance of *Kreisler Liebeslied* by Rachmaninov. Here she showed another facet of her playing; equally polished, with elegant legato lines, which brought out the pure romanticism of this lovely piece. She brought the second half of the programme to a close with *Ondine* (from *Gaspard de la nuit* by Ravel). Here is a work that calls for tremendous pianistic power and stamina, and one was amazed that such a slight frame could produce such power and tone. Every ounce of energy, technique and musicianship were called into play in the service of this formidable piece, which she brought to a triumphant conclusion. Here, surely, is a name we are going to see many times in the future, and the warmth of her personality went out to the audience, who responded vigorously to her fine performance.

Robin Sherlock, the Master of the Parish Clerks and a liveryman of our own, proposed a generous vote of thanks to the performers and the City of London School, and we went out into a cold night much warmed and heartened by what we had heard.

Liveryman
Michael Spencer



Summer in the Burgh

Reprinted from *Classical Music* November 2004. www.rhinegold.co.uk

“Great opportunity – shame it’s Pittsburgh,” was the frequent response to my news last May that I was to undertake a 12 week sabbatical with the Pittsburgh Symphony Orchestra (PSO). The city of Pittsburgh, in the southwest corner of Pennsylvania, is a city of contrasts – Americans refer to it as a “big, small city.” No longer an industrial “rust-belt” city, the steel mills have long gone and the city today provides information technology, medical research and education services. It has all the trappings of a major centre: skyscrapers, football, baseball and ice hockey teams in large purpose built stadiums, an opera company and of course a rather good symphony orchestra and yet it is smaller than most English cities with the downtown area measuring just 11 blocks.

The locals are universally friendly and helpful and the legendary American hospitality thrives there. Of course it helps being a Brit and eventually they do start to listen to what you are saying not just the way you say it!

My lucky break was meeting Robert Moir, the Vice President for Artistic Planning at the PSO, at the 2003 American Symphony Orchestra League conference in San Francisco. He agreed to be one of our US speakers at the ABO’s conference in Bournemouth in January 2004 – flying in from Rome, where the PSO had just been the first US orchestra to play for the Pope, an hour before he had to speak. It was after the stunning Shostakovich 5 performance by

Marin Alsop and the Bournemouth Symphony (BSO) that the plan to visit Pittsburgh was hatched. Incidentally, it was wonderful to see the surprised reaction of delegates from the Pittsburgh and New York Philharmonic to the quality of the BSO’s performance.

I arrived at the PSO towards the end of the season and before the recent announcements of the artistic leadership search had been made. The deliberations concerning the replacement for Mariss Jansons were the only meetings from which I was excluded, otherwise I attended Board meetings, finance and management committee meetings and, particularly good fun, the Monday morning senior management team, led by President and CEO, Larry Tamburri.

Tamburri describes the PSO as one of the world’s top five orchestras and judging from the two Proms it gave in 2003 it is not an unfair comment. Recent concerts in Carnegie Hall and the Kennedy Center drew rave reviews and comparisons with the Berlin Philharmonic. I particularly liked the Washington Post review describing the performance as “strains of polished gold from the steel city.” In June the players of the PSO were voted “No 1 Cultural Force” in Pittsburgh by the Pittsburgh Post-Gazette. The playing is extraordinary and the players and administration all know it; so it is little wonder that this season, without a Music Director at the helm, the focus for the institution is the players themselves. The

brochures, programmes, annual report, etc, all feature individual musicians very much off the platform and out of tails. A series of high quality photographs and specially commissioned profiles demonstrates that musicians are three-dimensional human beings with a life and hobbies beyond music. It was refreshing to see players greeting the audience on the first night of the season and learning that a trumpeter breeds Maine Coon Cats and a horn player has a great dry rub recipe for smoked brisket.

The focus on the players and the music and not on a Music Director seems to have paid off at the Box Office too. Larry Tamburri is evangelical about subscriptions and the steady decade-long decline in subscription sales has been reversed this season. The ABO Conference in Birmingham, 11-13 February 2005, will feature the PSO subscription success story.

There is much written about the role of the community in the success or otherwise of US orchestras. This was very much in evidence while I was there and in the partnership-building Larry Tamburri is championing. Nearly two years ago, with a worrying financial situation looming, Mariss Jansons asked the Pittsburgh community: “Do you want a great symphony orchestra in this town?” He even put \$100,000 on the table as the “Mariss Challenge” to encourage the Board and Community to match it. It was matched by the Board and seven times over by the community – a very tangible response



to his question. The players collectively made their own \$100,000 Challenge, gave back two weeks of holiday entitlement and the staff took pay cuts and pay freezes.

The Annual Fund when I arrived, with eight weeks to go until the financial year end, was nowhere near making the target. The Donor Relations team said they knew where the money was but needed help from the Board and others to get it. Over \$1m came in August alone, normally a quiet month, and the target was surpassed in the last week by \$80,000 which in turn unlocked a \$250,000 donation from the Heinz Foundation for the orchestra's endowment. As Leslie Swensen, Vice President Donor Relations, told me, "you can't insult anyone by asking for too much money, just be careful you don't ask them for too little!" The PSO made a small surplus last year and will break even this year – an enviable situation in the current climate.

The PSO gives back too and at the heart of the PSO's work is the \$2m Education and Community Engagement programme connecting the orchestra with audiences in the greater Pittsburgh region. The award-winning programme covers a "lifespan continuum" from infants to seniors and over 90% of the musicians volunteer to take part in school and community projects. Last year some 53,000 children attended Schooltime and Tiny Tots concerts or received a school visit by the PSO.

An innovation Larry Tamburri brought from his previous post in New Jersey was the PSO's first annual Community Partners Concert. This simple but innovative concept saw patrons earmark the cost of their ticket purchase to benefit the participating non-profit of their choice. The PSO donated the orchestra and secured sponsorship to cover costs enabling 30 non-profit organisations in the community to share \$50,000. The event built mutually supportive relationships, expanded the visibility of partner organisations and provided a low-cost, high-quality fundraising



Liveryman Russell Jones

event. It opened the doors of Heinz Hall to new audiences and advanced the PSO's role as a community as well as a cultural resource.

So what did I do? Well I might have been the PSO's oldest intern but they didn't make me stuff envelopes. I worked for the Artistic Planning, Donor Relations and Public Relations departments. My main contribution was to collate the 80 page Community Report, which much to my relief arrived at Heinz Hall two hours before the opening night of the season. It was given free to subscribers at the two opening weekends and this clever piece of advocacy is being sent to all the orchestra's stakeholders to make the case for continued and new support. Donor Relations, not the Marketing or PR departments, owns the document, which is seen as an essential fundraising tool.

A fun project was writing a proposal for the owners of the Pittsburgh Steelers, the city's American Football team (a game I tried

to understand and enjoy but failed!) This was an idea for the Steelers to commission a new *1812 Overture* to be played at Heinz Field and to become a permanent fixture for 4th of July celebrations. Robert Moir told me to make the case for how the work could celebrate the 250th anniversary of the French Indian war, the War of Independence and victory over the British! As his email said: "you are going to love this project!"

This year sees the PSO work with its fourth Composer of the Year, the American Christopher Rouse. The aim is to explore a number of his works in some depth during the season. Chris Rouse will visit the city on four occasions and my job was to pull the year together beyond the concert platform and to seek opportunities for community engagement. One such project will be a unique reading session for three lucky post-graduate composers from the three principal universities in the city, to have their works read by the PSO and critiqued by Rouse. Chris Rouse collects meteorites and so a trip to the Carnegie Museum for an obligatory photo opportunity with the museum's collection was duly set up!

I was very fortunate to live in a typical American city for 12 weeks, work with some extraordinary musicians and administrators and meet many new friends that will last long after my summer "in the Burgh" has become a warm memory. I have been working full time for nearly 25 years and had never taken an extended period of leave - the chance to think, to leave the office at a sensible time with no homework to do and blissfully, to have little or no responsibility for 12 weeks, is a tonic I recommend!

Russell Jones
Director, Association of British Orchestras



Putting the musicians first: part of the Pittsburgh Symphony's 2004/5 marketing campaign

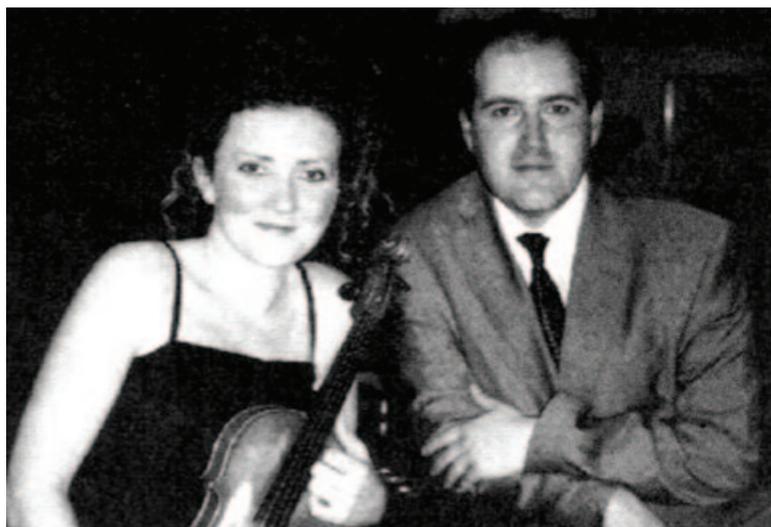
Competition News

MAISIE LEWIS YOUNG ARTISTS

29 November 2004

The Musicians' Company presented a Maisie Lewis Young Artists' concert at Wigmore Hall on 29 November 2004, featuring a performance by pianist Mei Yi Foo, followed by the violin and piano duo Elizabeth Cooney and Daniel Hill. The 24-year-old Ms Foo, who is a student at the Royal Academy of Music in London, offered a programme of Chopin's *Twenty-four Preludes, Op 28*, demonstrating remarkable poise, memory and sensitivity. Each prelude was executed with clean precision from start to finish, with Ms. Foo occasionally embodying the music dramatically in her posture and facial expressions but this hardly distracted, given the musicality and emotional range of her playing. Spellbound, the audience broke into enthusiastic applause, calling her back for three bows before Ms. Foo offered an encore of Fritz Kreisler's *Liebeslied*, arranged by Rachmaninov, in a gracious nod to the next set of performers.

Violinist Elizabeth Cooney and pianist Daniel Hill, both former classmates at the Royal College of Music in London, played Schumann's *Violin Sonata No. 1 in A minor*, Poulenc's *Violin Sonata, Op 119* and the Russian composer Shchedrin's *In the Style of Albéniz and Humoresque*. Ms. Cooney played with exquisite colour and ease, with a fine balance and interplay with Mr. Hill's evenly matched piano. They were truly complimentary to each other and finely attuned in their timing.



Elizabeth Cooney and Daniel Hill

The next Musicians' Company Maisie Lewis Young Artists' Concert at Wigmore Hall will be held on Monday, 4 April, 2005 at 7:30 pm, featuring a concert given by baritone William Berger with pianist John Reid, followed by The Sacconi Quartet. The programme will include works by Haydn, Janacek, Dvorak and Wolf.

The Musicians' Company Concerts were set up in 1970 through the

THE 7TH IVOR MAIRANTS GUITAR AWARD

The 2004 Ivor Mairants International Guitar Competition attracted young guitarists of so high a standard that the adjudicators' task of selecting the three prize-winners proved unusually difficult. Every player had something of musical interest to offer, and on a more normal occasion any one of the first four would have won the first prize in the absence of the others. Even the player listed number five by the judges has won a prize at international level, an indication of the abnormally high standard.

There was a wide age range (16 to 25), which implied different levels of maturity within the general definition of 'young'. Musical maturity, of course, is not the same as physical maturity, and it is doubtful if the technical brilliance of the 16-year-old could have been matched by any of her fellow-competitors.

What the *Jazz Sonatas* of Ivor Mairants demand, more than technical brilliance, is a feeling for jazz and at least a working knowledge of its idioms. The founder's wish to link the worlds of jazz and classical more closely together is something that the adjudicators, who are generally closely connected with the event, have to bear constantly in mind.

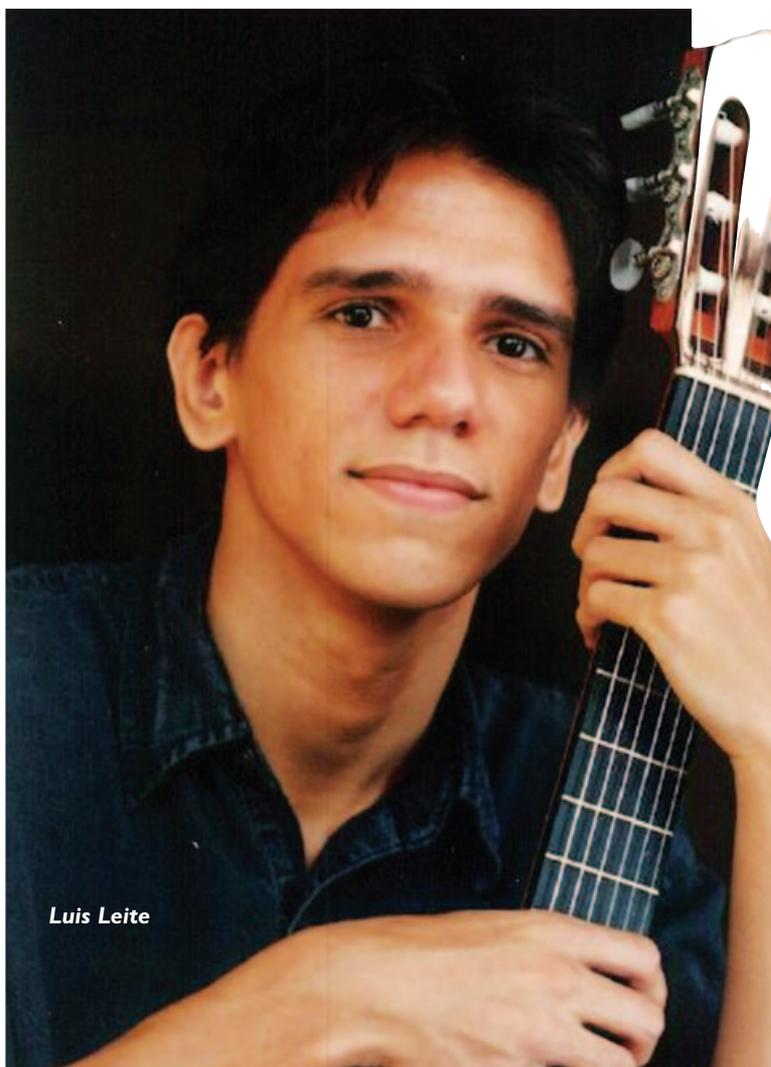
The set piece from Ivor Mairants's *Jazz Sonatas for Solo Guitar* was *From Louisville to Storyville*, a tribute to Jimmy Raney, whose outstanding ability as a linear jazz guitarist is reflected in the composition. No one got that wrong, and two or three of the performances were very convincing, one of them outstanding. Either Dusan Bogdanovic's *Jazz Sonatina* (2nd and 3rd movements) or Stephen Dodgson's *Partita No.1* (2nd and 3rd movements) was also asked for. The third requirement was a post-1900 piece of the contestant's own choice.

These were the prize-winners:

1st. Luis Leite. A Brazilian who studies in Vienna. At 25 he is the oldest of the four. His Mairants was admired by everyone; idiomatic and utterly persuasive, it would have warmed the composer's heart. Leite is an admirably fluent player with a technique equal to anything, and a fine tone to match. Even if it was not a unanimous decision, the

jury felt that on the whole no one deserved the first prize more.

2nd. Stanislav Hvartchilkov. A 20-year-old Bulgarian who won the 2002 Andrés Segovia Competition in Germany, the Julian Bream prize in 2003 and, incidentally, 2nd prize in the Ivor Mairants Competition in the same year – a remarkable achievement for a first-year student. High technical ability allied to an attractive musical personality made



Luis Leite



Mei Yi Foo

Julia Crowe is an eminent musician from the United States who has played guitar in both her own country and Europe. She has also been a feature writer for Chicago Sun-Times and Chicago Reader and is a regular contributor to Classical Guitar. Julia is currently writing a book entitled My First Guitar, a compendium of interviews with world-famous guitarists from all genres, about how they got their first start as musicians.

generosity of the late Sir Edward Lewis, Chairman of Decca, in memory of Lady Maisie Lewis, to assist young talented musicians on the cusp their professional careers.

Julia Crowe

If you would like to be added to the mailing list for future concerts, please contact: The Deputy Clerk, The Worshipful Company of Musicians, 2 London Wall Buildings, London EC2M 5PP. Tel: 020 7496 8980. E-mail: deputyclerk@wcom.org.uk. Internet: www.wcom.org.uk

him a strong contender from the outset. Walton's *Bagatelles* held a genuine feeling of malizia, that less than suave quality that the composer admitted to liking. I also enjoyed the power of the Bogdanovic *Jazz Sonata* in his talented hands.

3rd. Su Meng, 16, China, studying in Beijing with Prof. Chen Zhi. Her command of her instrument is totally secure, and she has reached a very high level of musical ability. Under skilled guidance, she has worked incredibly hard, doubtless sacrificing much of her childhood in the process. She has already won a first prize at international level (Vienna, 2002), and could obviously go on to the highest levels of the difficult art she has embraced with so ardent a dedication. Sérgio Assad's difficult *Aquarelle* held no terrors for her, and she got a beautiful rhythm going in the first movement. I also enjoyed the spring and the lightness she found in Dodgson's *First Partita*. This girl has immense talent, and it was a pleasure to see and hear the guitar played with such power and mastery.

Special 4th prize: Anthony Hatzinikolaou, 24, from Greece. He is currently studying in London, and is capable of musical insights of a very high order. The cash prizes having been exhausted, a large number of D'Addario strings was found for this competitor in recognition of his talent and promise. The Roland Dyens piece (*Saudade No.3*) was a good choice for him, its combined jazz and Brazilian elements brought excitingly alive by his colourful playing.

These were the four highly talented guitarists, selected from a total of nine, all brimming with energy, talent and the ability to give musical pleasure. The five adjudicators were: Richard Hand, John Taylor, Michael Lewin (President), Colin Cooper and Maurice Summerfield.

The event was held at Coopers' Hall. Past Master Adrian Davis was present as an independent auditor, and the organisation was, as usual, in the capable hands of Margaret Alford, Deputy Clerk to the Company and Liveryman of the Worshipful Company of Musicians.

Colin Cooper

Sponsorship was received from J. D'Addario & Co. Inc., Ivor Mairants Musicentre, Manuel Rodriguez Guitars, Mel Bay Publications, Chanterelle Verlag, Ediciones Rodrigo and Classical Guitar Magazine.

2005 MAGGIE TEYTE AND MIRIAM LICETTE PRIZE COMPETITIONS

An archaeologist and prehistorian has won the 2005 Maggie Teyte Prize Competition. While the soprano Elizabeth Watts was studying at Sheffield University she was also digging deep into the song repertoire. And, in the five years since her graduation, she has been laying down strong foundations for her singing career, focussing her studies at the Royal College of Music very much on the French song celebrated in the Maggie Teyte Competition, and, just last year, winning one of its Miriam Licette Scholarships.

So, it was good to see Elizabeth returning to the Maggie Teyte, with her voice in glowingly fine form. This year she chose Reynaldo Hahn's *Le Printemps* to begin her mini-recital, and brought to it all the fleeting and dappled light of the season: I can still hear her gentle tasting of the words 'flottant' and 'cherissant' even now. Her Debussy *L'ombre des arbres* was, by contrast, movingly drained of colour; and her Poulenc *Quelle aventure!* as to the boulevard born.

It was Watts's ability totally to inhabit the different worlds of each song, her palpable desire to communicate, and the ever-evolving potential of her bright-eyed soprano which made her this year's obvious prizewinner. She will receive £2000 in her pocket as the Maggie Teyte award, plus £3000 as a Miriam Licette Scholarship (from the Musicians' Benevolent Fund); as well as being offered a lunchtime recital in the Royal Opera's Crush Room (May 16), and being guaranteed an audition for the Maisie Lewis Recitals (Worshipful Company of Musicians). It's worth looking out for Elizabeth, too, in November at the Wigmore Hall, when she will sing in a recital given by the alumni of the Britten-Pears School.

By happy coincidence, it was Watts's accompanist, Gary Matthewman, who won this year's Megan Foster Accompanist's Prize of £1000. It remains a cause of some concern to the jury that we hear so few really accomplished young accompanists. As Roger Vignoles, one of this year's judges, has remarked, to be an accompanist, one needs to be an even better pianist than a solo pianist! And it's true: an accompanist must be both supportive and proactive; must understand and listen to words as much as to notes; and must make chamber music of the highest order. Many are called; few are chosen. We also selected Jonathan Beatty to receive an educational scholarship for £750 from the Musicians' Benevolent Fund.

This year's Miriam Licette Scholarship went to the 22-year-old soprano Katherine Broderick, who was one of the first singers in the morning to make us really sit bolt upright in our seats. Although she is young, and only just at the start of her postgraduate Guildhall School studies, she is specialising in French repertoire, and this award will enable her to continue her Masters programme, and develop the focus of her distinctive flame-bright soprano and her already word-lively and expressively communicative French which we enjoyed so much in Debussy's *De Greve* and Wagner's *Attente*.

Among the 22 singers of the day, we were also particularly impressed by performances by the young Romanian soprano, Eliana Pretorian, whom we hope will return to the Award; the Swedish mezzo Anna Grevelius; the Portuguese soprano Joana Seara and the mezzo Anna Stephany. Look out for the names you read about first at the Maggie Teyte!

Hilary Finch



Elizabeth Watts also the Company's first Myra Verney Award winner

2004 and all that: The IPM reminisces on his Mastership

Some years ago I was seated at lunch beside an old schoolfriend. He commented: ‘You know, mate, your year as Master will probably coincide with the four hundredth anniversary of the Company’s 1604 Royal Charter.’ Down-to-earth and highly successful lawyer that he is, he added bluntly: ‘So what are you going to do about it?’ Well, Master, you were right. I was fortunate enough to be Master during an important year for the Company, and was able to witness the high respect in which it is held, not only in the City of London but also on the national musical scene. In representing the Company at a great variety of functions, including lunches, dinners, press conferences, concerts, lectures and receptions, it was fascinating to learn so much about the history and traditions of our City, and about other musical organisations. It was also stimulating to meet so many talented and interesting people.

My mastership coincided with the mayoralty of Sir Robert Finch, who devoted great energy to supporting musical causes. I hope that he will not mind my quoting from a letter he wrote me following our Mansion



Gerald Sharp

Horses for courses – sources and resources

On an early October evening in 2004 there were two events taking place at St Paul’s Cathedral. Although very different, they had one thing in common; they held the whole attention of the people taking part. Many of those reading this article were, I imagine, involved in the Company’s service of Evensong inside the Cathedral.

And what a wonderful service it was! We came out moved and exalted by the music, feeling thrilled and inspired. Such is the power of beautiful music, beautifully performed. Over thousands of years it has been known that the ability of music to link us to the spiritual has only to be called upon to be experienced.

But what of those churches which do not possess the resources of a cathedral choir, organist and orchestra? And that means most of them, of course. It seems to be an increasingly common experience that it is very difficult to assemble a choir, and even harder to find a regular organist, in spite of efforts such as the Learn the Organ Year

of 1990. So the congregations in many churches have very limited opportunities for experiencing the musical expression of faith.

However, we should be careful of assuming that the traditional cathedral evensong is the only musical form in which that expression can take place. The Wesleys were able to show at the end of the eighteenth century that quite simple musical declarations of doctrine could be sung with a fervour that reached considerable emotional heights, and the same is true of the hymns of the Welsh revival of 1904. The hymns of Pencyclyn still have the power to move, even in the context of Cardiff Arms Park. The gospel music arising from the Pentecostal tradition is also emotionally powerful, although probably more familiar to most of us in the setting of the concert hall.

Why has the provision of music in the ordinary church become such a problem?

One reason is the “too difficult” excuse. We haven’t got an organist who can play Bach. We haven’t got an organ, or, if we have, it’s out of order and we haven’t got the £30,000 needed to repair it. We haven’t got a

choir that can sing in four parts. We haven’t got a choir at all. We haven’t got a pianist. We haven’t got a piano.

The same excuses could have been put forward by the Early Church, but Paul and Silas were still able to sing hymns, even in prison.

Have you got any people? If you’ve got two or three people, you’ve got not only a church but a potential choir as well. Of course, you don’t try to sing *Spem in alium* with the combined forces of Mr Badgeworthy, Miss File the librarian and that nice girl from the bacon counter at Tesco. But you explore as many hymn-books as you can find, from Moody & Sankey to Kendrick, until you find things you want to sing which you can sing. These days you can learn many hymns from CDs; you don’t need to be able to read music. You can always add your own accompaniments; some sensitive finger movements in a box of gravel with a lead on comb-and-paper will turn *Sweet Sacrament Divine* into a worthwhile anthem if your heart is in it.

And once you’ve learned a handful of tunes, you’ll be surprised how many other words can be sung to them. The Scots discovered this in the seventeenth century, with the use of metrical psalms. If Anglican chant is too difficult, there’s your answer. Of

House Banquet: 'I am really rather thrilled about the events of this year musically; the year is a tough one but to have so much added pleasure from music is really rather marvellous; so your [i.e. the Company's] efforts are much appreciated.' The year began at speed. Two days after the Installation Dinner, the Company was able to support the new Lord Mayor by providing a Musicians' Company float in the Lord Mayor's Show. (A warning to future performers on floats: either ask the driver to negotiate corners slowly, or sit down to play or conduct.) A fortnight later it fell to me to install HRH The Prince of Wales as an Honorary Freeman. The many Liverymen who gave up their time to attend the celebratory concert in Drapers' Hall may not have realised that the Master, Wardens and Court had earlier that morning been subjected to relentless rehearsal by the Clerk, Colonel Hoggarth, to ensure the military precision of the ceremonial. Three times, the Prince's stand-in (Pastmaster Carnwath) had mounted the grand staircase, been led into the magnificent Court Room to undergo his installation and been introduced to the assembled Court Assistants. His Royal Highness, when he arrived, charmed all, and spent much time with the young performers, sometimes in quite animated conversation. His enthusiasm for the Company's work with young musicians was infectious. One of my final duties of the year was to read a lesson in St Paul's Cathedral at the Company's annual

Choral Evensong, under the supervision of the Head Virger, our newly-installed Freeman Michael Page. This is an important annual opportunity for us to attempt to repay some of the great hospitality of other Livery Companies – and I am pleased to say that the food and wine in the crypt were the best I remembered. The presence of The Lord Mayor and Sheriffs added to the sense of occasion. Apart from the social occasions, the various concerts with which we were associated during the City of London Festival were well attended: even the choral tribute to the composer Kenneth Leighton, which turned out to be an inspiring event. The Company continued to administer prizes and auditions, and to develop its work with young musicians. The Maisie Lewis Committee updated its procedures for selection of performers at our Wigmore Hall concerts. The prestigious Prince's Prize (our new 'prize of prizes') was added to our portfolio of awards, and members of the Livery were invited to attend the judging of the finalists. We welcomed the first Company Fellows: four distinguished musicians who have been keen to assist our work with young professional musicians, and who have been generously sponsored to join the Company as Freeman. Our Professional Musicians' Advisory Panel has been reconstituted and is doing valuable work under the chairmanship of Leslie East.

Many Liverymen devote time to serving on

committees, and I hope that they realise how much their contribution is valued, as is their attendance at social functions and concerts.

I should like to add my very sincere thanks for the enormous support which I received from the Past Masters (whose immensely valuable advice is like gold-dust), my Wardens, Assistants, Company Treasurer, Committee chairmen, Livery Club President, Editors of *Preserve Harmony*, Stewards, Chaplain, Beadle, additional office staff and of course the Clerks. Tim's superb organisation of the Company's ceremonial has already been mentioned; I am also grateful that he has developed certain policy initiatives, and has been the curator of the important Company Plan. That leaves Maggie, our extraordinary Deputy Clerk, who runs the office, and, amongst other activities, organises the awards, the auditions, the dinners, the committees, applications for the freedom and livery and the Master!

She also manages, incredibly, to create the impression that she has all the time in the world to enjoy telephone conversations with members of the Company. No wonder that the atmosphere in the office is always so positive, and the feeling from the centre of the Company is one of friendliness and efficiency. I feel very fortunate indeed to have been allowed to share all this. I have enjoyed it enormously.

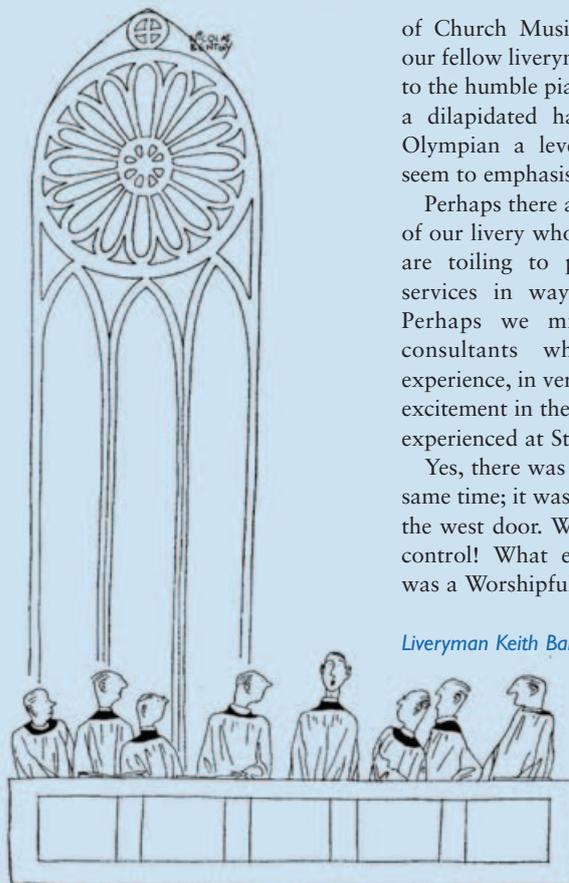
Immediate Past Master Jonathan Rennert

course, alternative varieties of church music need as much practice as the traditional if they are to be a worthy contribution to the service, and this fact is too often overlooked. But why would we grudge that?

We live in a time of great change in church life, and therefore in a time when we are bombarded with authoritative "solutions" to all our problems. But although every congregation is a part of the Church, it is also a distinct and individual unit. Any group of people is quite different from any other. This is why no two orchestras or choirs are exactly alike, and why the character of a school changes noticeably every September. The solution to the musical problems of a church will be peculiar to that church, and may well be quite different within that very church five years hence.

There seems little future in attempts to reach permanent solutions; the age of the hardback hymnbook is probably over. What we need are temporary solutions for temporary problems; church music as an organic, flowing and developing form of worship.

How is this to be achieved? True, there are agencies to which churches can turn for advice. But clergy seem too busy to seek them out, and the agencies themselves, such as the Royal School of Church Music and the Guild



of Church Musicians (whose secretary is our fellow liveryman John Ewington), seem to the humble pianist trying to wrestle with a dilapidated harmonium to be on too Olympian a level altogether. They often seem to emphasise his own inadequacy.

Perhaps there are opportunities for those of our livery who live near churches which are toiling to produce music for their services in ways which are unsuitable. Perhaps we might offer ourselves as consultants who might help others experience, in very different ways, the same excitement in the music of worship that we experienced at St Paul's.

Yes, there was another event there at the same time; it was a pillow fight just outside the west door. What rhythm! What breath control! What excitement! All it needed was a Worshipful Musician to organise it.

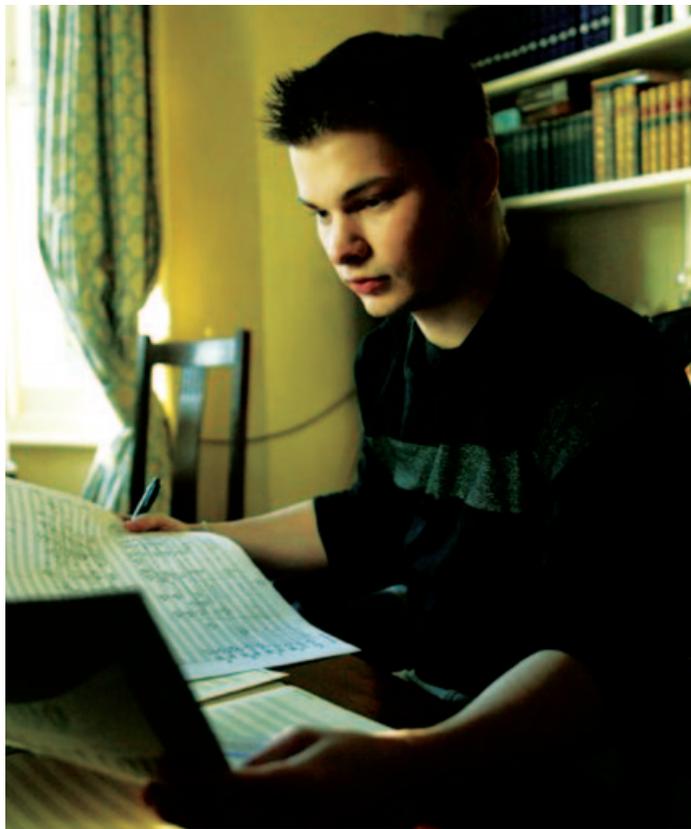
Liveryman Keith Bamford

'With a hey-nonny-nonny and a hot-ch-cha!'

Court Music

Phillip Neil Martin, composer and winner of the Worshipful Company of Musicians' Silver Medal in 2004, writes about his past and future work and an enthralling research trip to Japan to study Gagaku, traditional Japanese court music

My first contact with Gagaku came in May 2003 when I was in Japan as the youngest finalist in the prestigious Toru Takemitsu International Composition Competition 2003, with my first orchestral piece *Nights Bright Days*. As part of the competition I was flown over for a week of rehearsals with the Tokyo Philharmonic Orchestra and a concert at the Tokyo Opera City Hall. It was a tremendously exciting time and a dream to hear my first orchestral piece played by such an outstanding orchestra! It is a trip that I will never forget, not just for the competition but for the few days following when I visited Kyoto. Kyoto, the old capital of Japan, resonated very deeply with me and during my explorations I was very lucky to stumble across a shrine where Gagaku was being performed; it was an amazing experience and I immediately fell in love with the music! I was awarded the Uchida Fellowship to research Gagaku music last summer and the trip has



Phillip Neil Martin

been months in the planning, an opportunity to build the foundations for future study and an opportunity to bring a greater understanding about this beautiful music to the UK. Over the next handful of years I will begin writing a book about Gagaku, disseminating the music but also the post WW2 culture to see where the traditional arts and music like Gagaku now fit into a culture that has changed so much in the last sixty years. There are very few books and articles written about Gagaku in English and I feel a great sense of anticipation as my trip draws closer and I can begin to learn more about the oldest continuous orchestral tradition in the world.

The word Gagaku is written with two Chinese characters and translates as “elegant music,” the music being introduced to Japan from China and Korea during the 6th and 7th centuries. The music of Gagaku has been consolidated into two styles, the music associated with the Right Side and that of the Left Side. The music of the Left, the music brought from China, is known as Togaku and the music of the Right, the music from Korea, is known as Komagaku, taking its name from one of the three ancient states of the present Korea.

Gagaku was preserved in Japan long after it had disappeared in the countries of its origin, dying out in China in the 13th Century. Gagaku is not only a living reference to the ancient Japanese art (instruments, costumes, poetry and the ‘style’ of performance) but also an invaluable heritage of the ancient Asian arts. Japan could be described as a cul-de-sac of ancient Asian art and although some may consider it to be a stagnant tradition it must be realised that Gagaku’s isolation from the mainstream music and culture (it was thought of as music for the Gods and played for the Imperial Family or for special festivals) has preserved musical history unlike any other tradition; I believe it makes the study of Gagaku even more valuable.

I hope that this trip will make me question and discover a great many things about my own music too. In my own writing I have become enthralled with both time and its movement. Playing with the ‘consequence’ of lines traversing time and ultimately trying to find the focal point or the ‘cause’ of the initial stimuli. At the heart of my music is a fascination with perspective, structure and hierarchy. I constantly search for different

ways to create musical ecosystems – a three-dimensional music that adds up vertically, horizontally and with harmonic direction that takes one on a journey, yet this might be considerably transformed when viewed in relation to Gagaku music or the perspective of line and time in Japanese music. “Ma” is a concept in Japanese art that doesn’t translate very well but loosely means ‘interval’ or ‘rest’ and I can best describe it as

a breath or aesthetic pause that is felt in the music; a small enlargement of time and space between two pulsations. Perhaps it is this appreciation of time, and the different perspectives that the East and West have of time, that might provide a fascinating perspective to my study. The writer Jacques Attali said:

“Societal philosophies of time typify a cultural methodology because time is the medium through which we pass through being. Music, being a time-based art, reflects the crucial philosophy of a culture through its treatment of rhythm.” (Jacques Attali 1985, Burtner 1996).

Gagaku and its musical canon was formalised during social changes under rapid modernisation during the Meiji era (1868-1912). Japan opened its borders to the world again during this period and it had an enormous impact on the mentality and society of Japan. This rate of change escalated after WW2 when the impact of

America on Japan may be compared to China’s influence over Japanese culture during the Chinese Tang Dynasty (618-907).

For contemporary Japanese, even though traditional forms of music are overshadowed by more popular western styles, they continue to be performed and appreciated as a living bond to Japan’s past. There are some positive signs: in the last two years the Japanese government has reintroduced traditional music to the schools curriculum as they realise its importance (it is perhaps indicative of Japanese culture that they only fully embrace something that is their own after its importance has been acknowledged outside Japan). Some commentators say that, although money for traditional instruments is available and detailed in government guidelines, the music teachers themselves were never educated in traditional forms of music and so teaching is inadequate. Japan’s image of itself is so complex, both historically and culturally, that at this stage my understanding is too limited to give considered ideas for consequences to this and other changes in progress at present. I hope that my trip will begin to decipher many questions that I seek an understanding for,

some just as much related to the aesthetics of the society as to the music, and thus their relationship. My generation in Japan and the second and third generations post WW2 are not as restricted by the same formalised society that dictated Japanese behaviour for the past centuries. Does this mean great change to the traditions and the arts that have survived for so long? What affect will this have on a culture obsessed with being 'Western'? Will the young generation of Japan have such weak links to the past as a result of the American 'emancipation' that the traditional culture will change too quickly for music like Gagaku to survive the upheaval? How does a Japanese mind perceive the changing traditional music without a continuous historical perspective of its own 20th century history, and perhaps with the realisation that its own historical reflection is one transmuted by the West? Or, will the historically proven Japanese ability to take on new forms of society and art from other countries, like Gagaku in the 6th and 7th centuries, be the backbone for another shift in Japanese art and culture, a positive change of direction at the beginning of the 21st century?

I have had great experiences that have aided my development as a composer in recent years and I am very happy that now I am going to be continuing my growth and further study in Japan. In July 2004 I graduated from the Royal College of Music Masters of Music programme with Distinction, having studied with Julian Anderson, and was awarded the Worshipful Company of Musicians' Silver Medal. Notable events whilst studying at the RCM include winning the Royal Philharmonic Society Composition Prize, 2003.

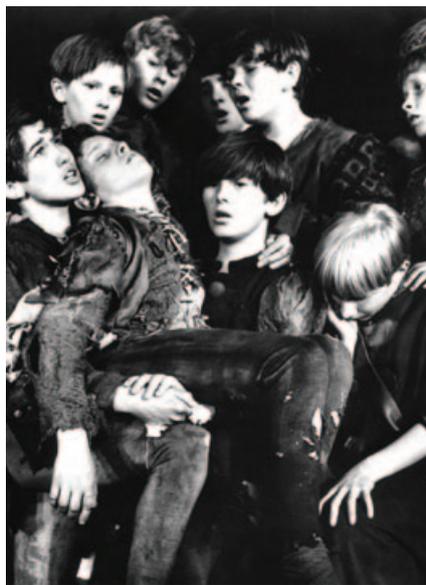
The start to 2005 has begun at a pace: *Two Reflections on Milto* for solo piano was selected by the ISCM International Jury (The International Society for Contemporary Music) for the ISCM World Music Days 2005, in Zagreb. I feel very privileged to be the only UK composer selected for the 2005 festival in April and also the youngest composer too. January has also seen performances by the London Sinfonietta who played *Shifting Mirrors* at the BBC Invitation Concert as part of the 'Young Brits' concert and the London première of my RPS commissioned *String Quartet*. I leave for Japan in March.

Current commissions include a new work for bassoon and piano for the Nash Ensemble for the final concert of the 2005 Cheltenham International Music Festival. On returning from Japan I'll begin work on a commission for the Schubert Ensemble for March 2006 as well as a new chamber work for the Philharmonia's Music of Today Series for February 2006.

For more information about Phillip's work please visit: www.phillipneilmartin.com

Forty years on

2004 celebrated the fortieth anniversary of the production of the world première of Gian Carlo Menotti's opera *Martin's Lie*, which was performed as part of the Bath Festival and staged in Bristol Cathedral. At the time I was Head of Music at St. Mary Redcliffe School, Bristol, a Church of England Secondary School and Director of St. Mary Redcliffe Church Choir. Menotti was looking for sixteen boy trebles with 'white voices' to perform as the Coro dei Ragazzi with soloists from Covent Garden and Lawrence Leonard



The Young Choir 1964

conducting. As chance would have it the SMR boys were chosen and I was asked to be the Maestro del Coro. Thus began a long and memorable association with Gian Carlo.

Rehearsals started four weeks before the opening night with the first half of the score, the remainder arriving just a week before the performances. After a frantic learning curve with minor adjustments to vocal lines, staging and the orchestral parts being made at the dress rehearsals by Menotti, *Martin's Lie* was given its first performance on 3 June 1964 and was very well received by the press. The opera was then recorded for television in English for ITV and in Italian for Italian TV. For the boys, the experience and excitement of working 'professionally', and also being away from school for two weeks, was a great delight.

Menotti then decided that he would include the opera in the Perugia Music Festival the following September, so with the Head Master's and parents' approval, we set off for rehearsals in Rome and Spoleto before moving to Perugia for the

performances. Keeping tabs on the boys at receptions proved somewhat complicated as the Italians were most hospitable and very generous.

Unexpectedly, Gian Carlo invited us to perform *Martin's Lie* and Britten's *Noyes Fludde* with soloists from La Scala Milan at the Venice Music Festival at the end of August, 1965. Intensive rehearsals began during the summer holiday and since several boys had become basses in the intervening year, replacements had to be trained and the Britten had to be learned and sung in Italian. So the month in a nunnery on the island began. Problems always arise, and on this occasion the conductor had to replaced and the performances postponed for two weeks. Gian Carlo also decided that the Italian recording made in Bristol was technically flawed and should be recorded again. Finally, all went well. After performances, parties in the Venetian 'Palaces' were fantastic and, as I remember, there was a fair amount of champagne consumed.

By chance I recently came in contact with one of the 'boys' who had kept in touch with Menotti, who now lives in his twenty-bedroom country mansion in Gifford, twenty miles east of Edinburgh for most of the year. We suggested to Gian Carlo, now 94, that we should have a reunion to celebrate the 40th anniversary and Menotti was delighted and agreed to have a party at his home. After much searching the net, sixteen of the original twenty 'boys' were tracked down. On Saturday 15 January 2005 we all arrived at Yester House by land, sea and air, some flying in from Australia and Monaco. We hadn't met since the 'boys' were 11, 12 and 13 now they were 51, 52 and 53! What a party we had!



Gian Carlo Menotti

Peter Fowler, Senior Warden



Professional Musicians' Advisory Panel Seminar

On Wednesday 27 October 2004 I attended the excellent PMAP seminar entitled *Commissioning New Music – How should we do it?* chaired by Assistant Leslie East at the offices of the Associated Board. On behalf of the Professional Musicians' Advisory Panel of the Company, Leslie had devised a well thought out, congenial and stimulating programme, starting with a short flute recital by Allcard Award winner Anna Wolstenholme with pianist Michael McHale, followed by a buffet lunch and the seminar.

The three speakers covered all aspects of commissioning: Diana Burrell (Company Fellow) representing the view of the composer, David Owen-Norris (Company Fellow) the performer and David Francis the funder. The topics ranged from getting started as a composer and the ways of approaching a commission; the importance of

the relationship between composer/commissioner and composer/performer; the ways that commissions are funded; the role of the funder and many more. It was particularly fascinating to hear David Francis, the Director of the PRS Foundation, giving a very clear and coherent overview of the funding situation for new music in the UK in less than ten minutes! There

were also some astute insights from Diana and the other David, illustrating the ways in which commissions both work and don't work.

It was extremely disappointing that such an interesting and worthwhile event, with such important and informed contributions from the speakers, should have attracted such very small numbers. Invitations were sent to all recent Company prize and award winners, but there was very poor response both from them and from the Company itself. This poses the question – should the Company be arranging events of high calibre such as this if the turnout is going to be disappointing? The recent survey showed that Members asked for more low-cost or free events to take place, but here was one that many involved with the Company would have found useful. I went along because, although I am no longer involved with a commissioning organisation, I was available and interested. There was some thought that maybe a different time of day, i.e. 5.00pm or 6.00pm, would have given more people a chance to attend, and the Company plans to explore this idea for the future. As chairman of PMAP, Leslie East would welcome any views on this (e-mail: leslieeast@abrs.ac.uk or Tel: 020 7467 8234).

Liveryman Virginia Harding



Rev RH Hadden and the Worshipful Company of Musicians

On 28 October 1907, the Rev Robert Henry Hadden, Chaplain to the King, was elected Junior Warden of the Worshipful Company of Musicians. Hadden, who had earlier been Vicar of two City parishes, was at that time Vicar of St Mark's Church, North Audley Street in Mayfair.

Hadden died suddenly in June 1909 and a few days later Arthur Hill (Musicians' Company Master in 1911-12) mentioned to Alfred Littleton, Chairman of Novello & Co, Sir Edward Elgar's publishers, that he regretted the Musicians' Company had no *Dirge* of its own that might be played

in memoriam. In turn, Littleton spoke about the matter to Elgar who took to the idea immediately. Within six days he had composed a short *Elegy*. He wrote to Littleton on 25 June 1909:

'Many thanks: I am much interested in reading of Mr Hadden. The little piece I sent yesterday makes no pretension to be anything but quiet, somewhat sad and soothing. I forgot to say it is meant for all your strings & there is a Double Bass part – one of course will do: if you think it worthwhile to play the piece. I see you refer to it as a *Dirge* – I have put *Elegy* on the copy but please alter it – I think I like *Dirge* best - but the little piece is such a trifle that it is scarcely worth while to dignify it by a title at all. So please do exactly as you think best'.

Elgar's dedication was 'In Memoriam late Junior Warden of Musicians' Company Rev R Hadden MA'.

The *Dirge* or *Elegy* was first performed on 13 July 1909 at a Mansion House Memorial Concert of the Worshipful Company of Musicians. As the Lord Mayor and Master, Sir George Truscott, wrote to the composer:

'The pathetic strains touched those who were present on the occasion and the solemn music was a tribute to the memory of one whose loss we all deplore. We feel that it was very good of you to have sent



Company's 2004 jazz bronze medal prize gig

It is a predictable fact of life that policemen appear to get younger every day. Similarly, having been fortunate enough to have attended the recent jazz bronze medal prize gig, I am of the opinion that the nation's jazz "enforcers" are coming to the notice of the listening public at increasingly tender years. Not that youthfulness, in the case of the 2004 bronze medallist John Escreet, detracts from the astonishing sense of authority, passion and vision which Escreet exudes when sat at the piano. Paradoxically, one could be of the opinion that at least two of the three aforementioned characteristics are themselves almost the sole preserve of youth!

It was to a packed Pizza-on-the-Park that John Escreet, with his quartet, played two smouldering forty-five minute sets to

an audience who were spell bound by his single-minded approach to both so-called standards as well as a smattering of own material. Though having held onto my table with whitened knuckles as we heard John and his side-men grasp the nettle of Herbie Hancock's *Eye of the Hurricane*, to describe John's selection of existing material as "standards" is almost verging on the pejorative. Even the classic Coltrane ballad Central Park West was played with a sensitivity and freshness of spirit which gave the rendition a sense of new-beginnings.

It is fitting that as twenty one year old John Escreet, who is still studying at the



us so appropriate a piece of music'.

The piece was published by Novello & Co in 1910 as the *Elegy Op 58* and on 29 August 1933 Elgar recorded it for HMV during his last ever recording session.

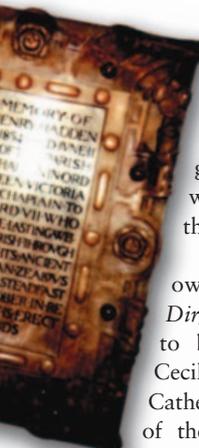
At a Musicians' Company Court Meeting held on the same day as the first performance, Alfred Littleton was elected Junior Warden in Hadden's place and he was Master of the Company in 1910-11.

On 24 January 1911 it was unanimously resolved by the Court to offer the Honorary Freedom of the Company to Sir Edward Elgar LL Mus Doc in recognition of his services to music. On 14 December that year, at a special Court Meeting held at Littleton's home at

50 Lancaster Gate, Elgar was admitted of the Honorary Freedom 'with the customary formalities.'

Unusually, several lady guests, including Lady Elgar, were permitted to be present at this ceremony.

The Musicians' Company still owns the manuscript of the *Dirge* or *Elegy*, which continues to be played at its annual St Cecilia Day service in St Paul's Cathedral, in memory of members of the Company who have died during the previous year; and in St Botolph's Aldgate a plaque was placed in memory of Robert Hadden and his great work in City parishes.



Assistant Paul Campion

Royal Academy of Music, received his medal from the Master; the company's jazz medal programme is itself, in a manner of speaking, coming of age. The award has, since 1992, gradually become recognised as a credible recognition of talent in the British jazz scene; it was to the Pizza-on-the-Park audience that the chairman of the Company's jazz committee, Past Master Nigel Tully, announced that the Company has now been fortunate to secure a three year sponsorship enabling the Company to make the annual bronze medal award to up-and-coming jazz musicians a total of one thousand pounds to the recipient.

Added to this exciting development is the news that the award panel will, for the 2005 prize, include British jazz luminaries, Tim Garland, Tina May and Gerard Presencer. The company's many jazz-heads can anticipate yet more delights in store.

Stephen Plumb

Steward and member, Jazz Committee.

Left to right: John Blease, Tom Challenger, Phil Donkin and John Escreet – The Quartet



A tribute to the late Norman Tribble

A man of hidden talents



We won't see the lovely smile or hear the self-deprecating humour of Norman Tribble any more. He died in early January after an extended battle with Alzheimer's.

Norman had a long career in the City after returning from active duty in World War II, where he had guarded Japanese prisoners at Changi Camp in Singapore. He joined Manchester Exchange and Investment Bank in 1960 and eventually became its owner. Both it and Reliance Bank, owned by the Salvation Army, regained their licences as a result of his efforts; they had lost them after the Banking Act of 1979. The Salvation Army awarded him its Order of Distinguished Service.

Norman had been a Court Member of our Company and Deputy Treasurer. Only his responsibility to his wife Christine, whom he nurtured for many years through serious illness, and who survives him, kept him from becoming Junior Warden in the Millennium Year and on to the Chair two years later. He brought me (and Anne Griffin) into the Company and I regarded him as my mentor as well as friend.

It was to celebrate the coming of the year

2000, and the Company's five hundredth anniversary, that Norman instigated and paid for the publication of *Musicians of the Millennium*, a survey of our members at the time. It remains an invaluable aid to all who value closer links with their fellow liverymen.

Externally, Norman Tribble will be best known for his role in creating an entirely new professional body, the Association of Corporate Treasurers (ACT). Norman wrote a seminal article in 1976 in *Accountancy*, which predicted the need for such an organization. He then started it off with a paper *ACT Now*, disseminated among top UK treasurers, and hosted a dinner for them in 1979. The idea received immediate approval, the ACT was begun, and Norman was its first Chairman. ACT is thriving, with several thousand members and students. Norman was its Honorary



Life President from 1990 until his death.

We will all miss him, and look back at his productive life, and at his kindness, with pleasure.

Junior Warden Andy Prindl



AN HARMONIOUS PRESENTATION

At a charming and informal ceremony following the Installation Court in November, Past Master John Iles paid tribute to his colleague and co-founder of this magazine, Past Master Adrian Davis.

In 1990 *Preserve Harmony* was but a twinkle in the eye of these two innovative Court Assistants, but since its first edition that year it has gone from strength to strength and, we are told, has happily become something of a talking point around the City.

John Iles relinquished his position as co-editor several years ago but, on his appointment as an Honorary Assistant at the November Court, he presented Adrian with a silver cup, as a reminder of the successful initiative that they undertook together fifteen years ago, and in gratitude for its continuing success.

APPRECIATION

On behalf of the Livery, may we express sincere thanks to:

The Master, John Rubinstein for defraying the cost of embellishing the badge of the Junior Warden

To Liveryman Patricia Wakeham for her continuing financial support of the Broadwood Scholarship.

OBITUARIES

We extend our sympathy to the families of liverymen Stephen Barrett, Norman Tribble and Sir Christopher Davson whose passing has occurred since the last edition.

To Liveryman Malcolm Farrer-Brown on his retirement from the Public Relations Committee.

LEGACIES

While the Company have already acknowledged two recent legacies, the editors wish to record and thank the executors of both the late Liveryman Sir Christopher Davson and Mrs Pamela Dubreil whose association with the Company is unfortunately unknown.

MUSIC IN THE STICKS

Liveryman Anthony Peagam is hoping that the somewhat grandly named Bramley and Little London Music Festival will become a biennial event. The inaugural festival takes places 13-14-15 July, at St James's Church, Bramley – that's the Bramley in Hampshire, not the one in Surrey – and organisers Anthony and Wendy Peagam invite the interest and support of members of the Company who live in the area.

The first event is to showcase young talent from both the Guildhall and the Royal College, and will include a brass quintet.

Bramley lies some five miles north of Basingstoke and is readily accessible via M4, M3 and A33. Further details from 01256 881552 and anthonypeagam@lineone.net

“DEAR MAGGIE,”

I hope you are well. I am writing to thank the Worshipful Company for their continuing support of my fellowship and to update you as to my news during the recent months.

I've been so excited and pleased with the developments in my composition recently – some really amazing opportunities are happening and I'm sure none of it would have been possible without the support of Company. As you know, I was recently appointed Composer in Residence with the BBC Scottish Symphony Orchestra. I'm very excited about this position as not only will it give me the chance to write for this amazing orchestra (and their equally amazing young conductor Ilan Volkov) over the coming years, but my first commission for the orchestra is to be a community work for four hundred children from the East end of Glasgow alongside BBCSSO players! I'm very excited about this project and the challenges it presents and will of course keep you informed as to the performance dates. More recently, the BBCSSO will be performing my orchestral work, *torque*, on the 21 January next year, should any of the Company be in Glasgow or wish to attend I would be delighted to arrange tickets. I enclose a flyer for the concert.

As well as working with the BBC, several other very exciting projects are in place for



Anna Meredith

2005. I have been selected as one of four young composers by the London Sinfonietta to work on their blue touch paper project which will give me the change to work closely with the ensemble and a mentor over the coming year. The London Sinfonietta are also performing two of my short chamber works in the QEH on the 19 February – I enclose a flyer (also detailing the blue touch paper project) should any of the Company be interested in attending. Following winning 1st Prize at the International Young Composers Meeting, I am also writing for the Dutch big-band – *de ereprijs* and also have commissions for Radio France (Renoir Quartet – Presences Festival), the National Youth Orchestra of Scotland and the Aldeburgh Festival. Finally, I recently discovered that I

A new, updated edition Paul Campion's book *Ferrier – A Career Recorded* is being published by Thames Publishing in May. Any readers of *Preserve Harmony* who would like further details of the release date and London launch are invited to contact Paul on: PWPCampion@aol.com



have been accepted for the International Ensemble Modern Academy which will involve working with Ensemble Modern over the coming year which I am delighted about!

I am also continuing my interests in developing the profile of exciting contemporary works through C³ – the Camberwell Composers' Collective – which was set up by Emily Hall (my fellow composition fellow at the RCM) and myself. We aim to present fresh and innovative contemporary music in an unusual setting and have produced two very successful concerts in a jazz club, complete with DJs and interactive films. I continue to develop my interests as an amateur and am working with the SPNM on their *composing4kids* project.

Within the RCM, I have recently taken up a teaching post and now teach orchestration and arrangement and composition to non-composing undergraduates. I'm really enjoying this challenge and try to present my classes in a relevant, fresh and practical manner. Emily Hall and I have also formed the RCM House Band – an improvisation ensemble which gives the rare opportunity for composers, or like-minded instrumentalists, to perform and try out ideas. We've given two very successful concerts at the Royal College of Art and hope to continue to present works there on a monthly basis. I wonder if this ensemble (with its line up of electric and bass

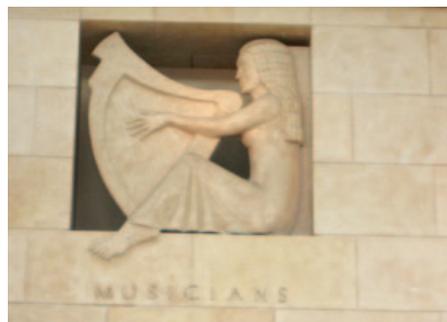
guitar, drum, electric strings and melodica) might be an ensemble suited to the idea of a Kit Lambert celebration concert? I understand that Charlotte Martin from the RCM may have been in touch about this but I'd thought I'd just pass on my enthusiasm for the idea of this event!

I really feel as though my composition has taken off over the last few years and I know it is largely down to holding this fellowship and having the time to give to my writing. It has been absolutely invaluable and thank you so much once again.

With best wishes, Anna Meredith, Musicians' Company Lambert Fellow – December 2004

SHOPPING SURPRISE

Happy shoppers at Bluewater, near the M25/A2 junction, may have seen with



GUESS WHO?



Yes! In our enthusiasm, we occasionally make an error although to the best of our knowledge hardly anyone seems to have noticed that we managed to print a picture of Liveryman Laurie Goodwin instead of his brother Geoffrey in the previous issue.

Our apologies to both. **Editors.**

surprise a collection of sculptures, high above the walkway, representing City Livery Companies. Our own design, which bears no relation to our official Company badge, is of a longhaired lady playing a small harp.

No one at Bluewater appears to be able to explain how and why this extensive set of sculptures are placed there; if any liveryman should know further details, please contact one of the editors or the deputy clerk!

COMPANY APPOINTMENTS

Court

Sir Anthony Cleaver

New Liveryman

Professor D. Clements-Croome



Professor D. Clements-Croome **Sir Anthony Cleaver**

NEW YEAR BIRTHDAY HONOURS

Our congratulations to liveryman Dr Fanny Waterman on her award of a DBE for Services to Music.

COMPANY AWARDS

Walter Willson Cobbett Medal

Peter Cropper

Charles Santley Award

Dame Joan Sutherland

Broadwood Scholarship

Peter Salway

Philip Jones Bursary

Amy Nelson Trinity College of Music

MEDALS

Ronan Collett *Voice*

Royal Academy of Music

Timothy Lowe *Cello*

Nat. Youth Orchestra

Phillip Neil Martin *Composer*

Royal College of Music

Eduard Kunz *Piano*

Henry Parkes *Organ*

So Ock Kim *Violin*

Maria Antal *Composer*

Anano Gokieli *Piano*

Clare Overbury *Flute*

Graham Jones *Clarinet*

Christopher Orton *Recorder*

Tau Wey *Piano*

Allan Ganley *Drummer*

Royal Northern College of Music

Royal College of Organists

Guildhall School of Music

London College of Music

Royal Scot. Academy of Music

Trinity College of Music

Royal Welsh College of Music

Birmingham Conservatoire

Beethoven Award

Jazz Silver Medal

ROYAL MARINE SCHOOL OF MUSIC – MEDALS – 2004

Band Sgt. Hancock

Silver

Musician Rebecca Rogers

Cassel Silver

Musician Hannah Bennett

Cassell Bronze

ROYAL MILITARY SCHOOL OF MUSIC – MEDALS- 2004

Student Bandmaster Justin Gooch

Silver

Musician Kathleen Brown

Silver

Mary Naomi Wallace

Silver

Musician Andy Harris

Cassel Silver

Musician Kathleen Brown

Cassel Bronze

ROYAL AIR FORCE- MEDALS 2004

Student Bandmaster

Junior Technician M. Parsons

Silver

SAC Thomas Rodda

Cassel Silver

SAC Dominique Thistleton

Cassel Bronze

BLOOMING MUSICIANS!



Jamie Walton and Daniel Grimwood

Xuefei Yang

The number of artists who reach the London classical music platform is such that it is understandably difficult to follow their progress. Indeed, at times some members may be forgiven for doubting whether the promise of our award winners is frequently lost in the mists of the multitude!

We believe that it should therefore be a matter of some pride that the Wigmore Hall's May programme offers appearances by no fewer than five associated or relatively recent recipients of our prizes – almost certainly a record.

The performances are being given by Freeman Jamie Walton & Daniel Grimwood

(cello and piano) on 6 May; Freeman Min Jung Kim (piano) as a member of the Haffner Wind Ensemble on 9th; Mei Yi Foo (piano) on 19th; Xuefei Yang (guitar) on 21st; and Daniel Grimwood (Solo piano) on 29 May.

Our congratulations and best wishes to all of them. Wherever possible we hope that liverymen may be present to support them.

CHARITABLE DONATIONS

Further Grants have been made to the following:

Lord Mayor's Appeal, Lotherton Hall Young

Artists Recital Scheme and Menuhin School Concert Hall Appeal.

THANK YOU

The Editors thank all those, both livermen and others, who have contributed to this edition of *Preserve Harmony* – more please.

A POINT OF VIEW

Musical people are so absurdly unreasonable. They always want one to be perfectly dumb at the very moment when one is longing to be absolutely deaf.

Oscar Wilde. An Ideal Husband, 1895

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We have been asked to clarify that David Marshall was formerly Director of Music of the Coldstream Guards and not of the Royal Military School of Music, Kneller Hall. We also point out that a sequel to the original article is available from Philip Biggs Brass Festivals Limited: www.TheBrassHerald.com



Book Review

The Great Violinists – Margaret Campbell Robson Books Revised Edition 2004

The Master John Rubinstein writes: As a dedicated listener with little music expertise, I approached with trepidation this book, consisting of 311 pages of densely presented type, leavened with eight pages of photographs of violinist legends, but was pleasantly surprised. After a short history of the development of the violin and a gallop past Corelli and Viotti the 17th and 18th centuries passed in an easily readable flash. I was put to work by the 19th century with an intro to Spohr and Eck. It was reassuring to read that the violin world produced its own selection of social maladepts – Eck scandalising St Petersburg society by having an affair with the daughter of a member of the imperial band, being deported, becoming insane and dying in a lunatic asylum – but his legacy to Spohr was inestimable, and despite the currency of the Napoleonic Wars, Spohr

seemed to have travelled around Europe without let or hindrance. How he managed is not explained, and this is but one example of teasers posed by the text, which offers tasty morsels, whilst leaving the reader keen to learn and understand more. All the great names are featured – including Sarasate, Wieniawski, Ysaye, Kreisler, Menuhin, Ricci, Flesch, Heifetz, Grapelli and even one whom I had met as a child – Max Jaffa.

The text is not without humour, the author managing to unearth stories from a wide range of sources – when Francescatti, playing his recently acquired 1727 Hart Stradivarius, was rehearsing the Brahms concerto with Ormandy, he found it unplayable; Kreisler happened to be present and lent Francescatti his Guarnerius del Gesù; Casadeu, who came in during an interval, unaware of the instrument change, told Francescatti that he could swear that it had been Kreisler playing.

The author not only focuses on the great virtuosi, but their legacies through their pupils,

and the contributions made by the great teachers – the diagram of Teacher-Pupil relationships at pages x – xi providing necessary cross-references – but this source suffered from overlapped binding.

The author's own grammatical style is accurate and engaging, especially since she is effectively cataloguing the lives of some of the greatest musicians the Western World has experienced; but whilst she has her own humorous peccadilloes, – Kubelik suffered a "string of misfortunes" – I was somewhat weary by the time I reached the dauntingly numbered Chapter 50. The last sections of the book lack the compulsive character of the earlier sections, perhaps because it is more difficult to identify and relate telling anecdotes about contemporaries or near contemporaries who have yet to be elected to the august pantheon of all-time greats.

Although unlikely to engage the very experienced or the specialist, there is no doubt that this book is an invaluable introduction for the layman to the world of violin virtuosi.