

▶ the trombone out of its case and walking on the stage, although I do make sure the slide's all alright before I go on!

"To be honest, I'm not a very good technician. I'm not a terribly good trombone player. I can put up with it, but I'm not as good a player as I'd liked to have been.

"If you're as lazy as I am, you've got to put up with that. I'm not trying to be Denis Wick. I'm trying to play as well as I can for the purpose. I suppose it's a question of balance. I've got this, and this, and this I want to do. I can't have all of them, so how can I get most of them? One of the ways is by not playing the trombone between sessions."

What is the secret of Chris Barber's success?

"If I knew the answer to that I could package it and sell it. We've tried to maintain a quality of sincere and serious music, playing the music we love as best we can. We used to get knocked a lot back in the late 1950s, as if they blamed us for the entire Trad lunacy, but we never wore funny hats. In any case, even if we had, you can't hear a funny hat. It's music you listen to, not look at.

"But a lot of people who came to see my band were looking at it and not listening to it. We've never had a piano because we didn't know a piano player when we started. We had some records of a band that had banjo, bass, drums, trombone and clarinet, so that's how we started, and it sounded all right to us. I discovered the key to it all from my good friend Max Jones, who played the tenor, not very well. He heard Coleman Hawkins and gave up. I heard Kid Ory and carried on all the more.

"We don't tour America any longer but I go over and sit-in sometimes. I used to sit in with Doc Cheatham, and have often played all afternoon with him at his place. You learnt a lot of tunes playing with Doc, he knew so many.

"We do most of our touring in Europe, including Britain, and I can present a concert in German and French.

"I do quite a lot of talking in my concerts. I think it's very important to establish contact with the audience. One reason for our continued success is that people make a contact with us that they do not get from people who just play music and go home.

"If a guy gets up and plays very difficult and intense stuff for 10 minutes and then shuts up and puts his instrument away, they're left to make their own way through it; whereas maybe if it's explained there's a chance they'll get interested in it and come back for more.

"If people pay money to come and see you, you have to take account of what would make them feel better rewarded for their effort. So at least say 'Thank you for coming', which I've frequently not heard at all. It's a shame, really."

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COURT MATTERS

□ The Master, David Hill, has accepted with regret the resignation from the Court, for personal reasons, of Norman Tribble, who has also served as Assistant Treasurer for some years.

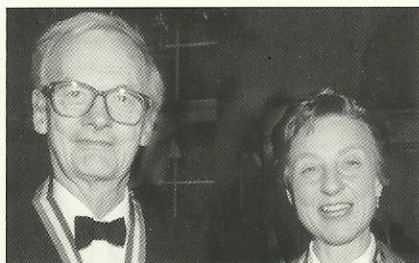
□ The Junior Warden, Nigel Tully, has accepted a seat on the board of the National Youth Jazz Orchestra of Great Britain: see page 1.

□ An informal lunch has been held at Guildhall, presided over by the Master supported by members of the Court, to thank and mark the retirement of the Clerk, Liveryman Simon Waley.

Speaking of Simon Waley's period in office, which began in 1994, the Master referred to the achievement of a significant increase in livery membership, and the fact that the number of freemen is currently a record.

Ann Waley was present, and David Hill paid tribute to her "often unseen and unknown support, for which the livery should be most grateful".

□ New members of the Court, appointed 26 September, are Liverymen Petronella Dittmer, Ian Horsbrugh and Dr Andreas Prindl. Stewards for the year commencing October 2001 are Paddy Dunn, Julia Morley, Phillip Chancellor and Andrew Parmely.



One for the family album: the election to the Court of Petronella Dittmer makes Company history, for it is the first time that a husband (Anthony Burnett-Brown) and wife have served on the Court at the same time

NEW LIVERYMEN

David Stone, Paul Rippon, Gerald Leahy, Pamela Bowden, Paul Gobey, David Holmes and Robert Avery have been clothed as full members of the livery.

FOUNDATION COMMITTEE

The new association between the Musicians' Company and Making Music has met with an enthusiastic response from those who have been recipients of Company awards, notably Maisie Lewis artists.

The Company's representatives on the selection panel set up to nominate young musicians for this year's Making Music Award for Young Concert Artists were Assistant Peter Fowler and Liveryman Jeanette Holmes, and of the five eventual award-winners, four were "our own" –

pianists Geoffrey Duce and Ron Abramski, violinist Helena Woods and mezzo soprano Julianne Young.

HONORARY CBE

Dr Andreas Prindl, whose election to the Court is recorded here, and who in 1999 was the first American citizen to be clothed as a liveryman of the City of London, has been awarded an Honorary CBE for services to banking.

WALTER WILLSON COBBETT MEDAL



Peter Holland

Awarded annually in recognition of services to chamber music, the medal has this year been presented to William Lyne, director of the Wigmore Hall – above, with the Master.

LIVERY CLUB'S 100TH

Assistant Peter Fowler, President of the Livery Club, asks you to note that the Club – one of the oldest in the City – will celebrate its centenary in March 2002. Details of a commemorative event will be circulated.

At September's Livery Club meeting it was revealed that Liveryman Professor Robin Orr has agreed to compose a new carol for this year's Company carol service at St Michael's, Cornhill, on Thursday 6 December.

ALLCARD AWARDS

The Allcard Fund provides a limited number of individual grants for post-graduate study. In 2001 the recipients are harpist Louisa Duggan and sopranos Kate Royal and Katherine Bond.

CONSTANT AND KIT LAMBERT FELLOWSHIP

The panel reported that they were most impressed by the very high quality of all three Royal College of Music candidates. The award – tenable for two years – has been made to the composer Hugh Williams.

TOM JENKINS AWARD

Under a new scheme administered by the Company, students engaged on three-year instrument-making courses may now qualify for an annual award of £750.

CHRISTIE AWARD

This year's award was unanimously in favour of the soprano Marie Arnet (whose singing teacher, happily, is Liveryman Alison Pearce). The current season's Festival casts again