



# Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS



## Musicians Observed

The picture above illustrates Hogarth's inimical view of musicians in the eighteenth century. Inside this magazine you may wish to compare this view with the activities of Musicians in the twenty-first century; for example, as evidenced in articles about the Company PMAP event. Professor John Morehen writes on state-of-the-art technology in

musicology and a contribution from Gillian Humphries of the Concordia Foundation tells of a very interesting operatic visit to Vietnam. Also within are an article on an archival project, described by Oliver Davies, and one by our Company Chaplain, the Reverend Alan Boddy. There are reports of Livery Club activities, other

Company events and the successes of some of our former Jazz Medallists. The final pages are devoted to news of the Company and recent Award winners – our congratulations to them all.

In lighthearted vein we report on the new City tradition of a Shrove Tuesday Pancake Race – please see the back page. Your editors hope that you find much to appreciate, reflect upon and enjoy inside this latest issue of *Preserve Harmony*.



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## Diary 2006

<b>29 April</b>	Livery Club Winchester Tour All day
<b>10 May</b>	Prince's Prize Competition City of London School 7.00pm
<b>28 June</b>	Midsummer Banquet Mansion House 6.30pm
<b>12 July</b>	Phyllis Barrett Informal Lunch Armourers' Hall 12.30pm
<b>12 September</b>	Bach Cantata and Lunch St Mary at Hill 12.05pm
<b>17</b>	Jazz Bronze Medal Competition Pizza on the Park 7.30pm
<b>4 October</b>	Company Evensong St Paul's Cathedral 5.00pm
<b>30</b>	Maisie Lewis Concert Wigmore Hall 7.30pm
<b>9 November</b>	Installation Court and Dinner 6.30pm

# The Musicologist and the Computer

by Assistant John Morehen

I wonder how many Preserve Harmony readers heard the 'Today' programme on BBC Radio 4 on 19 December 2005. A Bach scholar was interviewed as part of Radio 3's Bach Christmas. During the interview he was played three short musical extracts: first, a fragment of a Bach keyboard piece; secondly, an extract of a keyboard piece written in Bachian style by an academic musician; and, thirdly, an extract from a keyboard piece 'composed' by computer according to Bach's own musical grammar. The expert was invited to identify which of the three was genuine Bach. This proved unproblematic, since he knew the piece in question; no surprise there, as it was one of his two-part Inventions! However, he was unable to identify which of the other two had been composed by computer. This reminded me vividly of a 20-year period when my own research at Nottingham University involved the use of computers for musical analysis and other scholarly applications.

One of the first analytical projects carried out at Nottingham – probably the only university in the world ever to offer undergraduate and postgraduate courses in computer-aided musicology – was the brain-

child of my former colleague Professor Ian Bent. It involved the three-part organa of the 13th-century composer Pérotin and his Parisian contemporaries, and enabled the 'parsing' of this repertory's musical grammar. Most of my own work, however, involved slightly later music, and used a technique known as 'pattern-matching'. This entails comparing a composition or repertory against a database in order to locate rhythmic or melodic features of similarity. Such techniques have revealed that the Latin motet *O Clemens* by the French composer Isaac L'Héritier (c.1527) provides the main musical material for the motet *Domine quis habitabit* by the Franco-Flemish composer Clemens 'Non Papa', published two decades later. There is actually an ingenious three-way pun here, since the composer Clemens appropriated his material from a motet entitled *O Clemens*, written during the Papacy of Clement VII (1523-34).

I used pattern-matching techniques also to provide 'authentic' keyboard fingering for the opening of Variation on a Galliard by Ferdinand Richardson from the famous 'Fitzwilliam Virginal Book'. Early fingerings differed considerably from those adopted



John Morehen

## Honouring Sir Colin



### At the October Court Meeting, Sir Colin Davis was admitted as an Honorary Freeman of the Company

Sir Colin's reputation as a conductor of the first rank for over forty years is well-known; major appointments that he has held include Musical Director of Sadler's Wells, 1961-1964; Principal Conductor of the BBC SO, 1967-1971 and Musical Director of the Royal Opera House, 1971-1986, with many other musical directorships with overseas orchestras. His concert and operatic repertoire extends from 18th-21st centuries but his performances of Mozart, Berlioz, Sibelius, Tippett and Britten in particular have received acclaim in the UK and throughout the world. Sir Colin was made a CBE in 1965, knighted in 1980 and was made a Companion of Honour in 2001.

# The Master's Year

**Immediate Past Master John Rubinstein reports on his term of office.**

It was the music in our five hundred and fifth year which sticks most in my mind; as your Master, representing the Company, I heard a feast of talent and a variety of performances which surpassed my best expectations.

From the magnificent concerts staged by the Royal Marines at the Albert Hall, and the Royal Military School of Music, to those given by our Maisie Lewis Young Artists Fund winners and the competition for the Harriet Cohen Bach Memorial Prize; from the finals of the British Open Brass Band Championships to the moving rendition of Sir Edward Elgar's *Elegy* at the Company's Evensong in St Paul's Cathedral; from the playing of John Escreet and his band at the Worshipful Company of Firefighters and at the Worshipful Company of Actuaries to the remarkable singing of Mr Humphries at the Company's Masters' and Clerks' Trafalgar Commemoration Supper; from the massed choirs at Westminster Abbey at the St Cecilia Day Service to Professor Alexander Satz' masterclass for the Company at GSMD, I and all those who were privileged to hear these and many other performances during my year of office have derived great pleasure and satisfaction.

Pleasure that live music performance is treasured and appreciated by such a wide range of the community, not only in the City but further afield; satisfaction, that the Company is increasingly effectively involved in promoting those standards and opportunities for performers and audiences of the future.

But the Company cannot afford complacency, as the popular Professional Musicians' Advisory Panel Seminar at GSMD demonstrated. There is an enormous amount which yet needs to be done. Sir Winston Churchill said "the price of democracy is eternal vigilance"; the future of our musical traditions depends on those such as our Company to fill the lacunae in our Country's increasingly stressed educational system.

This was a year for making friends; as I remarked in a speech during my year, this Company is well regarded by many of its brother Liveries in the City, and the envy of many who are not so immediately connected with their traditional misteries. Some of my fellow Masters were astonished when they learned how much, in comparison with many of the other Liveries, our Company does for, and dedicates to, charity through its works.

Our links with Her Majesty's Armed Forces, the world of Jazz, the Brass Band movement and the Company's support of organists are valued by the recipients of the Company's benefactions. Our links with GSMD and The Royal College of Music have been reinforced during the year, and I was privileged to greet both their principals, Professor Barry Ife and Dame Janet Ritterman, at functions in 2005. It was a great pleasure too, on your behalf, to confer the Company's Honorary Freedom upon Sir Colin Davis, who is a most deserving and convivial recipient.

The respect with which the Company is regarded has been earned by its hard working committees, and individual members who have exerted themselves unselfishly over the years. The other side of the coin is that membership of this Company should be fun. That it has been is largely thanks to the Clerk, the Deputy Clerk, and to the Livery Club admirably presided over by Andrew Morris. I treasure the generous fellowship which many members of the livery extended to me; and, with the able assistance of the learned Clerk (who was solely responsible for the turbot at Fishmongers' Hall) and the Deputy Clerk, I enjoyed planning the music, menus and wines for the Installation Dinner and the Midsummer Banquet.

It remains for me to thank the Company, its Court and its members for the honour of serving as your Master, and for all the support received from you during my year of office, and to wish my successor "bonne continuation"!

after 1800, since early players generally avoided use of the thumb and little finger. The choice of fingering has therefore has significant implications for tempo, phrasing, articulation and ornamentation. I first compiled a data bank containing an extensive selection of authentic fingerings found in Elizabethan keyboard manuscripts. By using the computer to compare Richardson's piece note-by-note against the data bank I was able to establish authentic fingering patterns that were appropriate for the period.

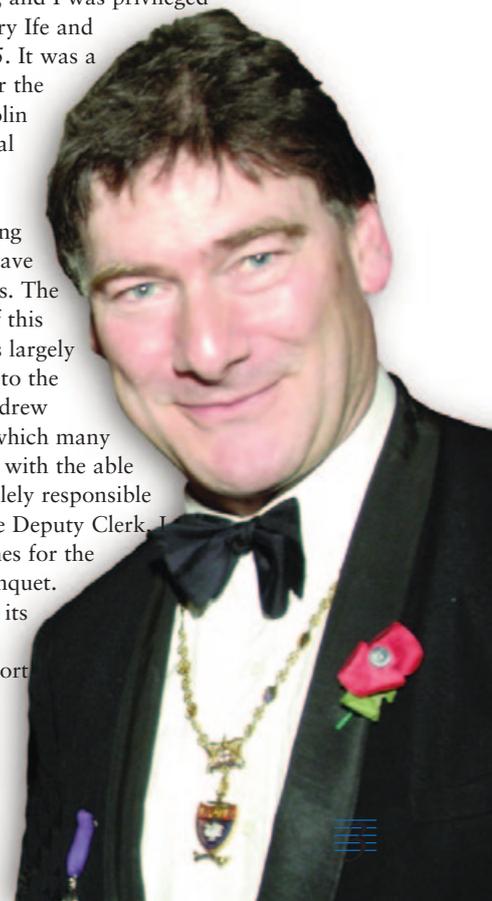
Most of my work, though, concerned Renaissance church music. In setting words, continental composers followed rules which had been laid down by Italian and Spanish musical theorists of the day. As a result, I was able to read a Renaissance motet into computer memory and ask the computer to identify features of illegal word-setting. This program had two valuable uses: first, it enabled me to test Renaissance theory against Renaissance practice; secondly, it demonstrated whether an anonymous vocal composition was more likely to have been the work of a North-European or a South-European composer. An extension of this computer program enabled me to submit to the computer the music and the text of a piece of early church music and to ask the computer to allocate the syllables to the music in accordance with contemporary practice.

In my later work I was able to show whether a piece of music might originally have been written for a different number of voices or instruments from those found in the surviving sources. I was also able to test whether a surviving piece of vocal music might originally have been written for instruments, or vice versa. The computer was also of help in establishing an approximate date of composition for certain pieces. Such results should always be treated with some caution, though, since composers sometimes chose to write in a deliberately archaic style (Monteverdi did so, for instance, in some of his Mass settings).

My most recent use of computer-aided analysis concerned an attempt to authenticate a short four-part Latin motet – *Haec est dies* – which is attributed merely to a 'Mr Byrd'. Computer analysis showed that a continental provenance for this piece could be ruled out on the basis of illicit word-setting. At the same time the probability of the piece being by the Chapel Royal composer William Byrd was also excluded, because its musical style contains features that are rarely found in Byrd's authentic Latin music.

The computer may be only a 'high-speed idiot', but it can also be the musicologist's friend!

*John Morehen is Emeritus Professor of Music at the University of Nottingham. For further details of some of the work described here see John Morehen, 'A Decade of Computer-Aided Musicology at the University of Nottingham', Musicus 11ii (1989), pp.177-82.*



# The Company Carol Service and a celebration of the Master's birthday

by Liveryman Alistair Telfer

It was not past three o'clock, nor was it a cold and frosty morning; it was in fact just gone six o'clock on a cold and wet evening when someone passing the doors of St Michael's, Cornhill was heard to say, 'Hark, is that herald angels I hear?'. The answer was of course 'no', but what could be heard was the rousing singing at our annual Company Carol Service, attended by the Master, Liverymen and guests of the Company, the Master and Liverymen of The Worshipful Company of Turners and the Master and members of the Aldersgate Ward Club.

As always, the occasion was conducted under the watchful eye of Past Master Jonathan Rennert, and began with the choir heard in the distance demanding *Canite tuda in Sion*; whether Sion complied with the request we shall never know. The service of carols and readings was presided over by our Honorary Company Chaplain, The Reverend Alan Boddy, and the arrangement of the London Waits' traditional carols *Past three o'clock* was sung superbly by the choir. There was no new carol this year but we were able to hear again *Gabriel and Mary* by Liveryman Christopher Brown, first performed in 2002, and *Be Merry, I pray you* by Liveryman Stephen Cleobury, first performed in 2004, both written specifically for Company Carol Services. To close, everyone sang the

traditional *Hark! The herald angels sing* and there was definitely a touch of four-part harmony going on in the congregation, as the baritones present struggled successfully to hit the top notes of the melody line in the chorus!

The supper following the Carol Service was a very special one. It was held to celebrate the Master's 70<sup>th</sup> birthday, and took place at Tallow Chandlers' Hall. On arrival we heard the delightful sound of the harp played by Liveryman Danielle Perrett and, after taking champagne in the reception room, we filed into the Hall to greet the Master with a traditional rendering of *Happy Birthday*. Four-part harmony was again in evidence, embellished with an impressive descant from

The Diva, Liveryman Alison Pearce. The President of the Musicians' Livery Club, Andrew Morris, said he was delighted to have allowed the Master to hijack the event - with arrangements made by the Master's wife, Janet - for such a special occasion.

The Master's elder son, Liveryman Matthew Fowler, spoke from the heart in proud honour of his father, to which the Master graciously replied. Janet Fowler, their younger son Liveryman Timothy Fowler and Louise, Matthew's wife, were all present at the celebration. A beautiful cake made by Mrs Moran, a family friend, topped with the Company crest, was then cut by the 'birthday boy' to thunderous applause.

We were then quite literally required to sing for our supper, having been issued with the music of a Grace upon our arrival and, as might have been predicted, it was executed with absolute precision..... A superb three-course meal had been organised, with the added bonus of a musical interlude between each course.

The first such contribution came after the soup, when Liveryman Alison Pearce sang arias and songs by Gluck,



The Master and Matthew Fowler

## A blaze of orchestral colour

A report on the visit of the Livery Club to the Royal Academy of Music

by Liveryman Clive Driskill-Smith

On Friday 27 January, the RAM club welcomed 29 members of the Livery Club to the Royal Academy of Music, Britain's senior music college founded in 1822. Mr Andrew Morris, President of both Clubs and a former student at the Academy, organised the evening which was attended by the Master of the Worshipful Company of Musicians, Mr Peter Fowler (also a past student there) and his wife Janet, together with other liverymen.

We gathered in the Concert Room on the lower floor for drinks, an excellent buffet, and the opportunity to meet and converse with other members and their guests, before proceeding upstairs to the Duke's Hall for a

concert given by the Academy's Symphony Orchestra. The magnificent Duke's Hall is the Academy's main concert hall; it seats around 400 people and is lined with portraits of past Principals and Professors, including a portrait of the exceptional child prodigy William Crotch, aged three, who later became the first Principal of the Academy.

The concert began with a fascinating work composed by Elspeth Brooke. The title, *Strobe*, refers to the idea of light being cast on different sections within the orchestra for short periods of time, and then moving on, rotating or jumping to another section. This exciting display of colours and textures was

conducted expertly by Dominic Grier, who is studying conducting at the Academy.

This was followed by *La Mer*, the wonderfully evocative symphonic sketches by Claude Debussy. The podium was now occupied by the energetic, expressive and visually captivating Yan Pascal Tortelier who guided these brilliant young musicians through the mysterious moods and frightening surges of the sea.

After an interval drink back in the Concert Room, we returned for the 1947 version of Stravinsky's *Petrouchka*. This exciting and innovative score was originally a concert piece for piano and orchestra; when the impresario Sergej Dyagilev saw the

# The Company Chaplain

## The Rev'd Alan Boddy writes about his experience in pastoral work

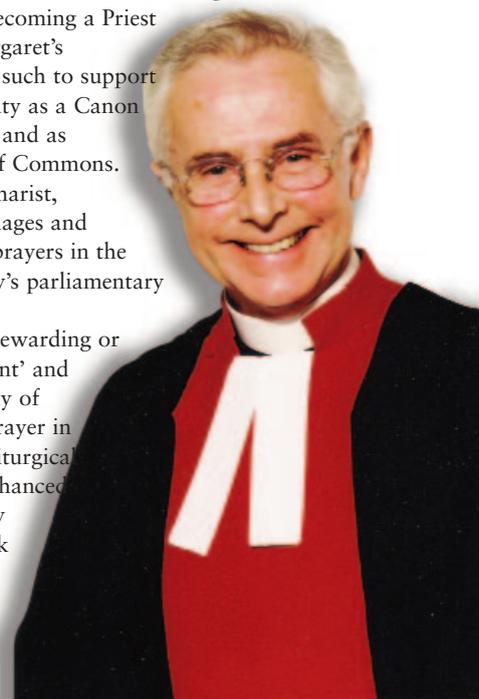
When I was invited to be Honorary Chaplain to the Worshipful Company of Musicians, it never occurred to me to ask for a job description: I needn't have worried - there wasn't one! But I confess I did wonder what the Chaplain did, aside from the public duties such as attending the annual Evensong at St Paul's Cathedral and conducting the Company's Carol Service at St Michael's, Cornhill.

My ministry as a clergyman began 22 years ago, and interrupted an enjoyable and interesting career in the Home Office where I became involved in, among other things, the administration of the Prison Service and, just before I left in order to attend Theological College at Cuddesdon, the Parole Board for England and Wales. This was my introduction to the world of prisons and prisoners.

After ordination, two curacies followed in parishes in Middlesex and Kensington during which time the then Home Secretary, Douglas Hurd, invited me to join the Parole Board for three years as an independent member. It was enormously rewarding work. With so much prison-orientated experience, it was hardly surprising that in due course I found myself as a full-time prison chaplain and once more a civil servant! My service began at Brixton Prison past which my father had driven me countless times in my childhood and on each occasion I had wondered how anyone could willingly work in such a gloomy and forbidding place! Work in several other prisons followed before I was asked to lead the Chaplaincy team at Wormwood Scrubs Prison in West London. (The Scrubs has the finest prison chapel in the country, constructed of Portland stone in the Romanesque style and large enough to accommodate 1000 people.) I retired from the Prison Service in 2002.

On the very day that I accepted early retirement, I was delighted to receive a telephone call inviting me to consider becoming a Priest Vicar at Westminster Abbey and St Margaret's Westminster Abbey. I am privileged as such to support the Sub Dean of the Abbey in his capacity as a Canon of Westminster, Rector of St Margaret's and as Chaplain to the Speaker of the House of Commons. This mainly entails presiding at the Eucharist, preaching, officiating at baptisms, marriages and funerals, and from time to time saying prayers in the House of Commons at the start of a day's parliamentary business.

I could not have a more fascinating, rewarding or beautiful spiritual home in my 'retirement' and assure you that the Worshipful Company of Musicians is regularly remembered in prayer in the Abbey and at St Margaret's whose liturgical ministry has for countless years been enhanced by the dedication and ability of so many renowned musicians for whom we thank God. Prayer is fundamental to a priest's work and if anyone associated with the Company would like me to pray for someone or something in particular, you have only to ask. After all, that's why you have an Honorary Chaplain.



**The Master and his Consort**

Gershwin and Sondheim, most excellently accompanied by Benjamin Costello at the pianoforte. The Gershwin piece was particularly raunchy, as Alison quite convincingly sang that she wanted to bite her initials on the neck of a sailor. Unfortunately there were no sailors available at the time, but it would undoubtedly have added even further to the entertainment of the evening.

The second *intermezzo* came after the main course, and was a Grieg piano duet performed with precision and unanimity by Past Master Jonathan Rennert and Livery Club President Andrew Morris. They finished triumphantly and with great aplomb, to the acclamation of their fellow diners.

After the coffee and most excellent birthday cake, the final musical performance was provided by Ray Bodell on the accordion, as he played a number of technical masterpieces with panache and to a most appreciative audience.

This was a wonderful evening and those unable to be there missed a most enjoyable, and very special, celebration.

dramatic possibilities of the music, he persuaded Stravinsky to turn it into a ballet score. It was a commanding and dramatic performance of the constant battle between melody and harmony, between tuneful carnival scenes and irregular pounding rhythms.

The full house applauded enthusiastically as Yan Pascal Tortelier brought individual soloists and sections of the orchestra to their feet. It was certainly a warm reception for the virtuosic performance of these outstanding musicians at the start of their exciting careers.

As I walked down to the Concert Room to collect my coat, I overheard the Master referring to the concert as 'a blaze of orchestra colour', which immediately struck me as being a perfect summation of the evening. We are grateful, of course, to the RAM club for its hospitality and to Andrew Morris for organising such an enjoyable evening.

## World première – Requiem by Robert Lucas Pearsall (1795-1856)

Composer of the well-known setting of *In dulce júbilo*, *Lay a Garland* and many other madrigals and part-songs, Pearsall wrote his Requiem in the last years of his life, and it has never been performed. Researched by Past Master Richard Crewdson, edited by former Collard Fellow, Liveryman Christopher Brown, its first performance, by the St Michael's Singers under the direction of Past Master Jonathan Rennert, will be given at St Michael's Cornhill, EC3 at 6pm on Thursday 13 April (Maundy Thursday). Members of the Livery will be specially welcome. As it will be performed liturgically, admission is free.

# The Museum of Music History

by Oliver Davies

London has an unrivalled selection of museums on a huge range of subjects: the fine arts, natural history, science, the sea, the services, theatre, transport and war, to name some of the most prominent examples. Why is there no comparable temple to music? A music museum was, in fact, planned by Prince Albert for the South Kensington Estate, and when the Royal College of Music eventually opened there in 1883 the guiding principle laid down by its founder was to combine instruction with illustration, a principle underlying not only the great continental conservatoires but also the South Kensington Estate itself. Yet although the Royal College has never completely lost sight of that function, and has indeed assembled outstanding collections during its 123-year history, it has never had funds or space to fully realise the original intention.

For a city that has for long periods in its history functioned as, and been acknowledged as, the musical capital of the world, the lack of a comprehensive music museum seems at least regrettable – Paris, after all, has its Cité de la Musique, Vienna its Haus der Musik and Milan its Scala Museum; at the present time of perceived crisis for serious music it begins to look downright irresponsible. No one would deny the power of the Science Museum's displays in nurturing youthful enthusiasm for science. Why should not the same apply in a music museum?

In 2002 the present writer, then Keeper of Portraits and Archivist at both the RCM and the Royal Society of Musicians, was invited to address the Governors of the latter society (Britain's oldest musical charity) on these issues, and in January 2003 John Cruft, a governor of the RSM, chaired a meeting of

parties interested in the formation of a national music and dance museum. During the next few months the Museum of Music History was registered as a company limited by guarantee and also as a charity. Dr Stanley Sadie, editor of *New Grove Dictionary of Music and Musicians*, was the Chairman until his untimely death in March 2005. In 2003 Sir Charles Mackerras became Patron. The Registered Office is for the time being 10 Stratford Place, London W1C 1BA. Discussions are in progress with several London authorities as to a permanent location.

The UK already has a number of distinguished instrument museums and music libraries – in the British Library what is arguably the finest music library in the world. The present proposal aims to complement these with imaginative displays on the whole history of music, broad in scope and as wide

Examples of historic gems from the collection.

Top right: Charles Dibdin, English composer and dramatist



as possible in its terms of reference. The Museum will seek to promote general understanding of music, while asserting Britain's role in music history. It will embrace all aspects of vocal and instrumental music, including ballet, opera, social dance, military music, theatre and film music, ethnic and folk music. The terms "classical" and "popular" will be avoided, the fundamental purpose being to demonstrate music's all-pervading influence in society.

Illustrating its subjects in portraits, pictures and documents, the Museum will provide public access to permanent and temporary displays, educational programmes and research facilities. Its website will forge links with institutions, libraries and archives worldwide, giving visitors study access to information and images. Displays will consist as far as possible of original artefacts, including printed material, instruments, portraits, designs and costumes. Loans will be sought from other institutions,

where appropriate. Permanent displays are planned on topics such as Sound and Hearing, Medieval Music, Concert Halls, Theatres and Pleasure Gardens, Brass and Military Bands, Promenade Concerts, the British Choral Tradition and Film Music and Musicals, as well, of course, as the history of opera and ballet.

Gifts began to be offered to the Museum as soon as it was established and a number of fine private collections (on such subjects as medieval music, *bel canto* opera, ballet and royal music) are pledged as future bequests. The



most important instrument received to date is Sterndale Bennett's Broadwood grand piano of 1850. This is the piano used by Clara Schumann for her first London concerts and is known to have been played by Hans von Bülow in the 1870's; it was acquired from the estate of the late Robin Langley. Some 10,000 concert programmes include two 1767 programmes of concerts at the Holywell Music Room in Oxford and the wordbook of a Rauzzini concert at the Hanover Square Rooms in 1779. Comprehensive collections of programmes from the estates of the violinist Marie Hall and the composer-conductor Lawrance Collingwood were received in 2004. This collection of engravings includes a hitherto unknown lithograph of Weber by JW Gear, published in London in 1826.

The Museum will also be willing to accept on long-term loan significant collections lacking facilities for scholarly access or public display. Material so far deposited includes an extensive archive from the Harrison Sisters' Trust, comprising photographs, letters and portraits (including Jelka Delius's portrait of Delius) and a Beethoven bust formerly owned by Jenny Lind. The archives of the agents Ibbs and Tillet, forming the basis of Christopher Fifield's recently published history of the firm, include substantial correspondence files from Elgar, Rachmaninov and Kathleen Ferrier, contracts, programmes and many remarkable, little-known photographs. Some of the museum's items have already been reproduced or loaned to exhibitions: a group of photographs inscribed to Sidonie Goossens by composers and conductors formed the subject of a special display at the World Harp Congress in Dublin in July 2005.

*Material from the existing collections can already be accessed by appointment. For further information please contact the Acting Curator c/o 020 7629 6137*



## GABRIELI TRUST AND MUSICIANS' COMPANY SCHOLARSHIP

### A report on the first award, December 2005

This new award was set up as a result of Paul McCreesh, Artistic Director of the Gabrieli Consort, being appointed a Fellow of the Company in 2005. The scholarship was offered for an outstanding postgraduate musician to develop directing skills with emphasis on historically-informed performance. The post would require the scholar to assist Paul in the research and development of programmes for the Consort.

Six candidates were interviewed by Paul McCreesh, Leslie East (on behalf of the Company) and Ole Baekhoj (administrator of the Consort). The panel's unanimous decision was to award the scholarship to Benjamin Bayl.

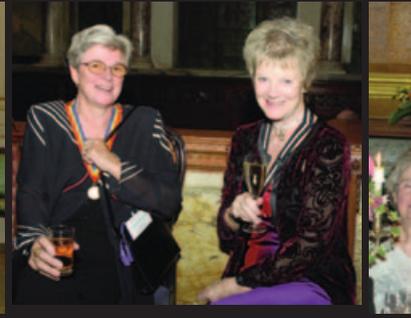
Ben Bayl is Australian-born but came to the UK in 1997 to study music at King's College Cambridge where he was Organ Scholar for four years, and where he played the organ for the annual Service of Nine Lessons and Carols. Subsequently he studied at the Guildhall School, the Schola Cantorum Basiliensis and at the National Opera Studio (as a répétiteur). He has extensive experience



#### The Gabrieli Consort and Players

as a conductor, continuo player and coach, much of it in the relevant field of period performance. However, Ben is keen to extend his experience and build up the requisite specialised knowledge and skills. He impressed the panel with his passion for music, his objective view of his own abilities and the suitability of his experience for the needs of the Gabrieli Consort.

On Thursday 19 January Ben conducted the Gabrieli Players in a performance of the overture to Haydn's rarely performed *Il ritorno di Tobia* as part of a concert given at Christ Church, Spitalfields. The Master and other Company members attended and heard Company Fellow Paul McCreesh conduct two other works in the same programme – Schubert's Symphony No 4 in C Minor and Haydn's *Harmoniemesse* – a splendid evening in this recently restored Hawksmoor church.



# The Saint Cecilia batik

**Presented to the Company by Peter Fowler, after his Installation on Thursday 9 November 2005**

The Master commissioned the Saint Cecilia batik artwork from Ivor Magee, who studied at Ulster College of Art and Sussex University. After teaching art for a number of years in Northern Ireland and the West Midlands, he now pursues a career as a freelance artist. His work is individual, often with much colour and great decorative details and his recent commissions have included work as far afield as Australia and the USA.

Java is the home of batik; the name comes from the Javanese work 'tik' meaning a fine point, a point of light in the dark. The Javanese believe that this art was brought to them by the Hindus – from Turkey and Egypt and perhaps from Persia. Originally an aristocratic occupation, it was practised at home by the daughters of noble families. The work is entirely freehand and required endless patience. Months were spent on the production of a single piece.

Batik is one of the so-called resist styles of dyeing. The design is applied to the

white fabric by means of some dye-resisting substance, in this case melted wax. The fabric is then dyed, with each colour being protected by the application of wax until the fabric is almost completely covered with wax. Finally the wax is removed using a hot iron on absorbent paper and the design emerges.

The Master chose Saint Cecilia as the subject as she is the Patron Saint of Music. She is said to have been a Roman woman of noble birth who was martyred for her Christian faith circa 230. As far as can be established she was not musical and there is some doubt as to whether she actually existed at all.

The Musicians' Company has celebrated her Festival over centuries apart from Puritan times. The 'Musical Society' was formed in 1683 to celebrate their Patron Saint. In order to keep Saint Cecilia's Day in a worthy manner, each year, on 22 November, the Society attended a service in London, generally at St Bride's Church, to enjoy a sermon preached in defence of cathedral music and with a newly composed anthem.

The congregation then moved to Stationers' Hall where it was entertained by a performance of an *Ode* followed by a luncheon. The composer at the first festival was Henry Purcell. The event had a varied history but eventually, under the auspices of the Musicians' Livery Club, the celebrations



**Ivor Magee with Saint Cecilia and the Master at the Installation**



# The Installation Dinner Drapers' Hall

were revived in 1905 and the Company celebrated Festival Evensong at St Paul's Cathedral. A stained glass window in honour of St Cecilia was placed in the north transept of the Cathedral in 1907, but it was destroyed by enemy action on 9 October 1940. In 1906 a second stained-glass window was



commissioned by a member of the Musicians' Company and dedicated to St Cecilia in the Lady Chapel of Southwark Cathedral.

In 1942 Benjamin Britten, whose birthday was St Cecilia's Day, revived the practice of writing an ode to commemorate St Cecilia and Sir Henry Wood wished to recreate the Festival but died before its revival in 1946. There was a public luncheon at which the Prime Minister spoke, the Poet Laureate recited a poem, the Lord Mayor attended a service in the Church of St Sepulchre without Newgate and, finally, there was a concert of English music at the Albert Hall, attended by Her Majesty Queen Elizabeth and Her Royal Highness, The Princess Elizabeth. Herbert Howells composed a *Hymn to St Cecilia* in 1961.

Today the Company holds a special Evensong in St Paul's Cathedral, inviting all Masters of the Livery Companies to join us; and the Musicians' Benevolent Fund organises the Saint Cecilia Service annually on or near 22 November, when it is held in rotation at St Paul's, Westminster Abbey and Westminster Cathedral, with the congregation retiring to lunch, often in the Banqueting House, Whitehall.

Whether she lived or not, St Cecilia's memory has produced some beautiful music!

## PRESERVE HARMONY QUIZ

The Livery was defeated by Maurice Summerfield's quiz in PH 31, as no all-correct responses were received.

The answers appear below.

- 1 a) Franz Schubert  
b) Manuel de Falla  
c) Nicolo Paganini  
d) Frederic Chopin.
- 2 Hector Berlioz
- 3 Carl Maria Von Weber
- 4 Charles Gounod
5. Mario Castelnuovo-Tedesco
- 6 *Concierto de Aranjuez*  
by Joaquín Rodrigo.
- 7 Heitor Villa-Lobos.
- 8 Malcolm Arnold  
Lennox Berkeley  
Peter Maxwell-Davies  
Robert Saxton  
Michael Berkeley  
Benjamin Britten  
Michael Tippett  
William Walton  
Stephen Dodgson
- 9 Anton Diabelli.
- 10 Thomas Moore

## ADVANCE NOTICE

Common Hall will be held on 11.30am on Monday 26 June at Guildhall. Please contact the Clerk's office for a pass.

# Concordia Foundation: Operatic Journeys to Vietnam

Nothing prepared me, even after a lifetime travelling the world as a musician, for the excitement last October at the Hanoi Opera House when we presented *Pagliacci* with an international cast, chorus and orchestra. The enthusiastic audience, made up of *Friends of Concordia*, Embassy delegations, gap-year students, tourists and Vietnamese families with children as young as 5 - all were mesmerised by our endeavour to 'Build a Bridge of Friendship and Education through Music and the Arts'.

Why Vietnam? You may well ask. Seven years ago when travelling in Asia with my theatre company on board QE2, Ho Chi Minh City was one of our ports of call. Interested in musical education, I visited the local Conservatoire. After rigorous questioning I was invited to meet the tutors and hear their students perform. They were very proud of their beautifully restored opera house in HCMC. When I asked about the operas they planned to perform, there was a great sadness in their reply as there was no sponsorship to present western opera.

I promised on my next visit to present a master-class and a concert with Concordia musicians and Vietnamese singers. I felt it important to help these enthusiastic musicians and I consulted with our Trustees, the British

Council and the British Embassy, to see whether we could make their dream come true.

Working closely in 2000 with conductor Graham Sutcliffe based in Hanoi, together with the Italian Chamber of Commerce in HCMC, we were able to produce *Cavalleria Rusticana* with British trained principal artists, Vietnamese National Symphony Orchestra and international amateur chorus. It was a huge success but a great international challenge for Concordia Foundation.

On my return to Vietnam the QE2 invited the orchestra to join me in an Opera Gala on board. On arrival the seas were too rough and we were unable to use the tenders. This was a great disappointment for the passengers and heartbreaking for the orchestra.

Graham Sutcliffe moved to Hanoi in 2002 and we continued our musical association with a Concordia Concerto Series giving our prize winners solo orchestral opportunities.

In 2005, Concordia celebrated their 10<sup>th</sup> anniversary. It commenced with a Gala Symphony Concert *Bach to Bernstein* at the Queen Elizabeth Hall, with 100 artists participating, many of whom had been



**Top to bottom: Canio in I Pagliacci; Hanoi Opera House; Concordia supporters, including the author – middle row, second left**

closely associated with us during these exciting years. Graham was one of our conductors and with a capacity audience and the excitement of the evening we decided to try and repeat our overseas Opera project - this time in Hanoi with *Pagliacci*.

A challenge indeed! I met with Trustees and friends, engaged Jeff Clarke to direct, auditioned principal singers, reserved rehearsal rooms and designers and embraced the challenge, twinning Concordia in London

with Graham Sutcliffe and the VNSO in Hanoi.

The principal artists were not only amazingly talented but were as enthusiastic and committed as we were. Jeff Clarke rehearsed the principals in London and in Hanoi worked with designers, stage crew and trained a chorus who had never been on stage before. I followed a week later with artists, lighting designer, costumes and exotic props such as clock-faced frying pans, retractable

daggers and the famous rubber chicken!

We had only a week to acclimatise, working long hours with the Vietnamese company. We were joined by Peter J David, Chairman of Concordia, and a supportive team of Trustees and 'Friends'. The Gala opening performance was a great international success, built on talent, friendship and trust.

For many young Vietnamese the occasion was inspiring. For example, Nguyen Trieu Duong, a recent graduate of the Hanoi Open University, sang in the chorus and assisted with stage and wardrobe management, took responsibility for props, and interpreted for the director.

It was during *Pagliacci* that Duong really discovered his artistic talent and people skills, playing a vital role in liaising between the UK director, the chorus and principal singers. He used his excellent English and understanding of human nature to overcome huge language barriers. He now wants to study stage management and will train in England this summer.

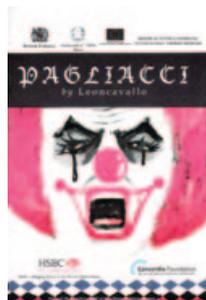
It is through music, education and friendship that we have tried to weave a golden thread of hope from Romania to Vietnam over the past 10 years. Inspiring young students like Duong and our British trained artists are at the centre of our objectives. Mother Theresa endorsed our work after we had presented Shakespeare projects in Romania along with our children's programmes in her orphanages, telling us that '*doctors can heal the body but it is music that uplifts the spirit*'.

It is with a joyful heart that I share these thoughts with you of our musical journeys around the world where music can touch hearts and make this a more compassionate world for the future by Building Bridges of Friendship through Music and the Arts.

*Liveryman Gillian Humphreys  
Founder & Artistic Director of the  
Concordia Foundation*

*Gillian Humphreys was born in Wales, studied at the RAM with Dame Eva Turner and later became lead soprano with the D'Oyly Carte Opera Company. Gillian has sung in many of Europe's major opera houses; at Glyndebourne, with WNO as well as appearing in the USA and in a one-woman show based on the life of Adelina Patti.*

*Since 1995 the Concordia Foundation has become an important part of Gillian's international work and she has promoted many performances of opera, particularly in the Far East, of which the production of *Pagliacci* described above is the most recent.*



## NEWS FROM BLUEPORT

**The following review by John Fordham of a recently issued CD appeared in *The Guardian* on 27 January: Andy Panayi, Mark Nightingale and Steve Brown are all former Company Jazz Award winners**

One of the UK's younger stalwarts, former National Youth Jazz Orchestra saxist Panayi has been a quiet presence on the scene - but his swing, depth of knowledge, and improvisational fluency have been enhancing other people's groups for more than a decade.

This tribute to the classic 1950s piano-less quartet, featuring the late baritone saxophonist Gerry Mulligan, is Panayi's pet project and, slightly unexpectedly, it's an absolute delight. The old arguments that you'd be better off listening to the originals don't apply, because Panayi and the buoyant, superhumanly fluent trombonist Mark Nightingale capture so much of this old two-horn format's freshness that it

becomes a new experience. With Simon Woolf on bass and the unerring Steve Brown on drums, they mirror precisely the lightness and airy lyricism that Gerry Mulligan caught, despite playing the sepulchral-toned baritone.

The quartet applies the method to other related material than Mulligan's own, opening with a sizzling account of Art Farmer's *Blueport*, beautifully catching the floating coolness of Mulligan's classic, *Line for Lyons*, and even visiting Jimmy Rowles' *The Peacocks* as a smoky drifter of great tenderness. But the standout is almost the quietest track, the delicately stepping *Festive Minor* - conveying so much swing just with an understated bass walk and a hi-hat click.

## YOUNG BRASS

**Liveryman Philip Biggs writes**

The National Youth Brass Band of Great Britain was founded in 1952 by Dr Denis Wright to give the most young talented brass band instrumentalists the best possible musical opportunities. Since 1952 The National Youth Brass Band of Great Britain has staged two one-week residential courses per year, at Easter and in August.

The National Childrens' Brass Band of Great Britain was formed by the NYBBG Board and its inaugural course was held in 2004.

2005 was certainly a momentous year for the National Youth Brass Band of Great Britain (NYBBGB) and National Children Brass Band of Great Britain (NCBBGB). It was also the final year of Elgar Howarth's five year tenure as Artistic Director of the former.

The year got off to a great start in January when a band of 110 assembled in Manchester for the Repertoire Day, in preparation for the Easter and Summer courses. A week later Ian Bousfield, principal trombone of the Vienna Philharmonic Orchestra and a past principal trombone of the NYBBGB, gave a six hour masterclass to the trombone sections of both bands.

The Easter Course took place at Harrogate Ladies College and was jointly directed by Dr Nicholas Childs and Garry Cutt, Elgar Howarth's Associate Conductors during his five years at the artistic helm. Lesley Howie, principal tenor horn of the Black Dyke Band, was the guest soloist, performing Howarth's Tenor Horn Concerto. Sell out concerts took place at

York University and Manchester Cathedral.

The NYBBGB Summer Course - Elgar Howarth's final course - took place at Framlingham College, Suffolk. D'Arcy Bleaker, the bass baritone singer and winner of the Company's John Christie Award in 1999, was the guest soloist and performed *Songs and Dances of Death* by Mussorgsky. The end of course concerts took place at St Edmundsbury Cathedral and Snape Maltings; both concerts were full to capacity.

The second NCBBGB course was staged in July at Bromsgrove School under the direction of Dr Nicholas Childs. Brett Baker, principal trombone of the Black Dyke Band, was the guest soloist. The four day course culminated in a concert at the Artrix Centre, Bromsgrove, where the band played to a capacity audience.

The final concert of the year took place at London's Cadogan Hall and was part of the ongoing NYBBGB Brass Fusion programme. This concert celebrated Elgar Howarth's five year tenure and also welcomed Bramwell Tovey, the Band's new Artistic Director, who conducted the final work, Elgar's *Froissart Overture*. Also appearing with the NYBBGB were London Brass and the South Asian Youth Orchestra.

Both the National Youth Brass Band of Great Britain and National Childrens' Brass Band of Great Britain look forward to 2006 and beyond with relish and great optimism.

The National Youth Brass Band of Great Britain would like to take this opportunity of the thanking The Worshipful Company of Musicians of the City of London for their generous support.

# A PMAP initiative

## Finding the next audience

The debate on *Finding the next audience*, held at The Guildhall School of Music and Drama on 26 October, by kind permission of the Principal, was organised by the Worshipful Company of Musicians' Professional Musicians Advisory Panel, whose Chairman, Leslie East, also chaired the event. Even if a more accurate description might have been *Looking for the next audience* (because no one knows for certain where to find it), Richard Morrison (Chief Music Critic of *The Times*), Paul Fensom (Head of Brent Music Services), Sean Gregory (Director, The Connect Project, Guildhall School) and Pete Churchill (jazz musician and educationalist) had plenty to say that was relevant and helpful. It stimulated an equal freedom of expression in the audience, many of whom had been invited from a wide range of professional music organisations.

The decline in audience numbers (and the increase in their average age), coupled with a severe fall in CD sales, gave the whole industry cause for concern. Despite prolific activities involving children in music, despite the Wider Opportunities schemes and commitments from organisations such as the Youth Music Foundation and Music for Youth, the decline continued. The inescapable inference was that as children grew up they were not engaging with, or listening to, music in sufficient numbers to guarantee a future audience. There was a gap between playing the recorder at primary school and listening to a symphony orchestra as mature adults able to harvest a rich emotional and intellectual reward from the process, and it was getting wider. It was the problem of how to convert these young practitioners, or at



**The PMAP panel Left to right: Richard Morrison, Paul Fensom, Leslie East, Sean Gregory and Pete Churchill**

least set them on the path, that formed the main substance of the debate.

The slow death of schools music was one crucial topic. Any temptation to make political points was resisted; the search was for remedies, not causes. No one, as one member of the audience remarked with satisfaction, mentioned the word manifesto. Nor did anyone mention that other dread word, elitism, until someone else brought it up in passing, making the point that every time some well-meaning commentator uses the word it does more harm than good, reinforcing prejudice and making it more likely, not less, that children are going to be deprived of the incomparably rich treasure of our musical heritage. Worth a debate to itself, you might feel.

Another speaker from the floor wanted to know why the BBC routinely leaves music out of its art and culture chat shows. Books, poetry, painting, sculpture, installation art, even ballet, are all discussed at length, but music tends to be left to the minority channel, Radio Three. This feeling that music is a thing apart goes back a long way, at least to the time when the forerunner of the Arts Council was known as the Council for the Encouragement of Music and the Arts. Not, you note, the *other arts*.

There is no magic bullet, said one speaker. But there can be an element of magic in concert going, and Pete Churchill put his finger on one aspect of it when he pointed out that children in a cinema will happily sit in the dark for two hours watching, perhaps, a

## Reflections by Liveryman Kathleen Duncan

**A** recently-clothed member of the Livery, I am greatly enjoying the programme of concerts and events and very much appreciate the warmth of the welcome which I have received from so many members.

The flyer for the debate *Finding the next Audience* particularly interested me and I invited two keen musical friends to join me at this early evening event held at the Guildhall School of Music on Wednesday 26 October.

Leslie East had assembled a panel of four speakers: invitations had also been sent to many leading music organisations

to join the audience in the debate which followed.

Three panel members were generally optimistic about the new audiences currently being nurtured for many different types of music through their own particular educational and professional work, extensive Outreach programmes by musical organisations throughout the UK and downloading from the Internet. Richard Morrison, however, was less sanguine about future live audiences for classical musical, despite striking a bargain with his son to go to hear one of his son's favourite Rock Bands in return for Morrison Junior experiencing a

live concert chosen by his father!

During the debate which followed it would have been good to hear from more of the younger musicians present, but perhaps they felt less inhibited to express their views over the informal drinks which followed.

Thank you, Leslie and the members of the Professional Musicians Advisory Panel for arranging this important debate. Could it be extended into an annual programme of early evening debates from 6-8pm promoted by the Musicians' Company held possibly at each of the Music Colleges in turn?

foreign film with subtitles, able to focus without effort on the screen. They were already familiar with the magic of the cinema, and familiarity breeds acceptance. It could be worth investigating.

Certainly environment is important. An absolute ban on adults making shushing noises is one essential requirement; children must be free to enjoy the music on their own terms. The experience comes before the learning, though of course they should know that Jupiter is a planet a long way off, and that Neptune is another, and even more distant: some sense of the music may result. Tell them about the *Hebrides* overture, and they might feel something of the surge of the ocean in Fingal's Cave without demanding a picture in colour on the screen.

It is an argument for special performances aimed at children — something, as one speaker remarked, that should be the responsibility of education authorities rather than of professional musicians, as is too often the case.

As Head of Brent Music Services, Paul Fensom's work covers a wide ethnic range. He produced an impressive list of statistics, culminating in the information that 100 per cent of children at secondary school listen to music for ten hours a week or more. No doubt the iPod plays a large part in that, but, as someone remarked, 'It's a beginning'.

One problem is that what we call, for want of a better term, 'classical' music demands, at least on its higher levels, a more intense degree of listening. A speaker even suggested that there should be a GCSE in listening. Why not a degree? In a culture where it is possible to get a degree in air guitar, without once touching a tightened string, anything is possible.

Children now have a noisier and less inhibited response to just about every experience, and if we want them in our concert halls we must be prepared to accept a few changes in our long-established traditions of concert-going. Paul Fensom described children's vocal reactions to recognising a well-known piece of music during a concert. It may even become normal to greet a familiar melody with a routine round of spontaneous applause, as happens at jazz concerts. Tomorrow's audience, if there is one, will inevitably change some of the rules of engagement. They may even introduce a few new ones of their own. We may feel threatened, but we may take comfort from the fact that the conventions have been changing ever since people stopped talking to listen to a minstrel's harp. The problem is how to get young people into the concert hall in the first place.

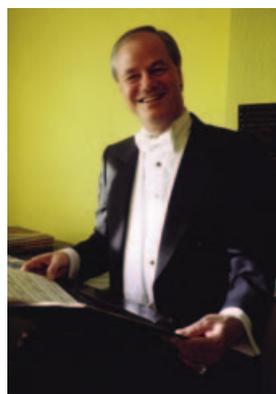
With contributions from, among others, John Rubinstein (Master), Francis Carnwath (Past Master), Elizabeth Lloyd-Davies (Liveryman and English Heritage Concerts director), Helen Lawrence (Freeman and professional singer), Mark Messenger (Head

## Further observations from the Company's guest, Ronald Corp

Many thanks to the Worshipful Company for organising a very stimulating forum about the future of 'classical' music in the country. For those of you who missed it, the evening took the form of a debate with speakers addressing the issue from their own standpoint, and then the chairman, Leslie East, throwing the subject open to the floor for further comment and questions.

It was a long session, and in truth, rambled rather and did not come to any conclusions. That was partly because the subject itself has many facets to it, and also because different people brought differing viewpoints to the debate depending from where they observed 'classical' music. One over-riding observation must be that the word 'classical' puts people off, and I don't think 'serious' music is any better. But I am not sure that anyone has yet come up with an alternative, and just saying 'music' is inadequate in these days of world music, jazz, pop music and crossover.

But staring us in the face is the need for classical music to get itself into the forefront of the cultural life of this country and to get itself 'in the news'. After all, classical music is omnipresent in our lives, in adverts, in lifts, on phones. I believe something can be done if all of our musical organisations begin to collaborate and speak with one voice. Why, for instance, in this country do we need so many umbrella musical organisations all ploughing individual but ultimately interactive furrows? I also believe something can be done if all of our 'star' musicians collaborate to make a case for classical music; and it also can be done if our musical movers and shakers (controllers of radio and television, Nick Kenyon at the Proms and other artistic directors venues and festivals etc) make more use of the media. Why is it for example that the 'Newsnight' review almost never tackles serious music, concerts or opera? I know that the producers will say that they cannot find candidates to come on the panel who know enough



Ronald Corp

about music (plus the other arts !), but you or I know a number of musicians who are well-read and who frequent the theatre and art galleries. We should not rest until music is centre stage again on television (and I mean BBC1) and not shunted away on BBC4 or given a late night slot and introduced by a celebrity gardener.

If cross-over music is the new classical music, let us embrace the media coverage and publicity tools which make crossover successful. Adults might have a problem with this sort of approach, and a problem with different sorts of music (and inevitably hate anything their offspring like!) but our children do not. For them music is music, and most of those who sing with me in the New London Children's Choir will listen by choice to pop music. Yet these same children join choirs and orchestras and learn their instruments and enjoy every aspect of the thing we call 'classical' music.

We should encourage the young. They are surrounded by musical experiences and they are not prejudiced. Give them lots of music at school (how we bewail the loss of singing in primary schools, and the lack of adult musical expertise to bring music to children in these places of education) and then (most importantly) help them to find it outside school. There are many proven benefits to learning, and benefits to discipline and social skills but so many families fail to see the advantages of music and miss out on the opportunities which are on their doorstep. Time and again in north London I have given a choral workshop in a primary school and found pupils madly enthusiastic about singing, and of joining the NLCC. Then so often the

children fail to materialise because parents have to bring them, and often a chaotic and disruptive family life is not so helpfully geared up to this seemingly peripheral activity. It is only the children of 'interested' parents who come to the choir; sadly they tend to be white and middle class.

Music is for everyone, WE know that, and we need to shout about it, and persuade all in the profession to do so too.

of Strings, RCM), Min-Jung Kym (Freeman and Ricci Foundation trustee), Felicity Cooper (Liveryman), Carl Jackson (Liveryman) and Alan Paul (Liveryman), the debate continued its animated way until considerably past the allotted time, leaving

those present with the feeling that, while much ground had been covered usefully, even more remained. There should be more debates. There *must* be, if our musical traditions are going to survive.

With our thanks to Colin Cooper

# Competition News

## THE MAGGIE TEYTE/MIRIAM LICETTE AWARDS 31 JANUARY 2006

For the first time in several years, the hopeful young professional singers trying their luck at The Maggie Teyte/Miriam Licette Awards began to resemble London buses. We waited all morning - from 10am until lunchtime - and there was scarcely a voice to hail. And then two, even three, came along at once. At 2.30pm the 23-year-old soprano Katrina

Broderick launched fearlessly into *Come scoglio* from *Così fan tutte*, and really made us sit up. She went on to seduce the jury with a Debussy song (*De Fleurs*) of great focus and dignity, and an artfully artless Fauré *Les Présents*. In both examples of French *mélodie*, Broderick demonstrated exactly that sense of effortless integration of word into legato line,

and the desire and ability to move her audience. Above all, there was a sense of urgent need to sing and to communicate. This is rare. We awarded Broderick the Maggie Teyte Prize of £2000, together with a recital presented by the Friends of Covent Garden for the Royal Opera House (8 May, 1pm, in the Crush Room). She also receives a £3000 Miriam Licette Scholarship for advanced study, as well as an audition for the Musicians' Company Concerts (Maisie Lewis

## IVOR MAIRANTS GUITAR AWARD 2005

Seven competitors from Greece, Austria, Puerto Rico, Cuba, Russia and Finland assembled in Coopers' Hall, London, on 24 November to compete for the annual award set up by Liveryman Ivor Mairants. They had to play one of his compositions: this year the chosen piece was *Elegy, evocation for Joe Pass*. One or two did wonders with it; Ahmed Dickinson, for instance, whose jazz style, warm and relaxed, seemed just about right. In the choice between Jorge Morel's *Danza Brasileira* and Emilio Pujol's *Guajira*, Pujol won 4-3: a difficult piece to bring off, but then Morel's dance has to have the same sort of exuberant vitality its composer always brings to it, or it is nothing. A chilly winter's morning in the City of London was not perhaps the ideal setting for it but, as with the *Guajira*, there was some spirited playing here and there: from Dimitrios Dekavallas, for one. The last movement of Antonio José's *Sonata* was a popular choice for the modern piece, with only one out of



**Dimitrios Dekavallas**

the seven opting for Ginastera. Plenty of youthful energy went into the José, but it did not always result in releasing the energy that lies within this good piece of music. Again, Dekavallas did well, and I also liked the clear accenting of Ahmed Dickinson, whose

version was very enjoyable to listen to.

The average age was quite high this year: no 15-year-old whizz-kids, as in 2004, but a general maturity of approach that coped well with the music the contestants were asked to play. I expected the own-choice items to be more perfect than they were. On the other hand, perhaps it was expecting too much of a young player to recreate, for example, the magic and mystery of Rodrigo's *Invocación y Danza* on the above-mentioned cold winter's morning in the city. But you can't choose your piece according to the time of the day; all I am saying is that some of the

things that make a performance a success or less than a success can be very small, and it is difficult to be one hundred per cent sure that you have covered every eventuality.

Adjudicators Michael Lewin (chairman), Maurice Summerfield, Eleftheria Kotzia,

## MAISIE LEWIS YOUNG ARTISTS' CONCERT

Wigmore Hall,  
17 October 2005

One of the most extraordinary developments in the past 10-15 years has been the explosion in the numbers of foreign students studying at UK conservatoires. Our musical academies were in the past Meccas for young musicians from the Commonwealth countries. Since the fall of the Soviet system however and, in particular, since the expansion of the European community to include Eastern European states, our premier conservatoires have attracted talented performers from areas which in the past were regarded as self-sufficient in musical training. Now, for financial as well as musical reasons, we are blessed with a cornucopia of amazing talents on our doorstep.

The current season's Maisie Lewis concerts simply reflect this phenomenon. Of the musicians selected - and it must be said that no preference is given to any nationality in the selection - only one artist was actually born in Britain, the cellist Marie McLeod of the Lendvai String Trio (which played on 6 March). The others hail from Australia, Holland, Sweden and, on 17 October, Lithuania and Russia (via Israel and Australia).

The mezzo-soprano Alexandra Sherman was born in St Petersburg but her studies took her to Jerusalem and Melbourne before she reached the Royal College of Music. Her strong linguistic abilities were showcased in the two song cycles. Berlioz's *Les nuits d'été* revealed a strong voice

and an attractive stage presence. This demanding work unfortunately exposed some technical issues that hampered Alexandra's ability to vary colour and expression sufficiently in such a way as to carry the audience convincingly through Berlioz's dreamy voyage. Nevertheless, Sherman's is a voice of enormous promise and her dramatic potential was evident in Falla's *Seven Popular Spanish Songs*, sung with verve and bravura and accompanied with sensitivity and remarkable skill by John Reid.

The concert's other artist, pianist Evelina Puzaitė, is one of the many students from the Baltic States who have emerged after the removal of the Soviet yoke that rarely allowed its talent to study abroad. One of several



**Evelina Puzaitė**



**Alexandra Sherman**

Young Artists' Fund).

And then, straightaway, appeared the 24-year-old soprano Rhona McKail. Her choice of aria was Susanna's *Deh vieni, non tardar* from *Figaro* - and she brought to it, and to its recitative, a mesmerising shifting palette of vocal tone and colour. Delight, fear and ecstasy - they were all there. Her Hahn melody, *Le Rossignol de Lilas*, was affecting in its natural warmth and tenderness; her Fauré, with its fine breath control, confirmed

Richard Hand, John Taylor and Colin Cooper decided that the award should go to Dimitrios Dekavallas, 23, from Greece. The second prize went to the Cuban Ahmed Dickinson, 26, and the third to Anthony Hatzinikolaou, 25, also from Greece. The Russian player Irina Kulikova, 23, received a special mention. The remaining three played well and interestingly, but not quite well enough on this high-level occasion. Some of the things that need to be looked at: quality of sound, the nature of a dance, legato, the shape of a melody, sustaining a rhythm. I hope that all these musical requirements and more will be studied in greater depth, and that the players concerned will come back for another try - or at least give another competition a go, somewhere, sometime.

Auditors attending the competition included the Master, Peter Fowler, and Past Master Adrian Davis. As always, the logistics were in the capable hands of Maggie Alford, the Company's Deputy Clerk.

Colin Cooper

Lithuanians who have benefited from the Guildhall School's top-quality tuition, Evelina has already had considerable success in various competitions. Her tiny frame is deceptive. She played Liszt (*Transcendental Study No 9*) and Rachmaninov (*Moments Musicaux Op 16, Nos 1 & 4*) with power and brilliance, balancing this with a delicacy and beauty in the opening Chopin Mazurkas (Op 24). But the revelation of her performances was Debussy's *L'isle joyeuse*. This ecstatic representation of Antoine Watteau's *The Embarkation for Cythera* showed off not only her technical excellence but also her ability to shape and develop the drama of this kind of 'sound picture', so typical of the Romantic and Impressionistic repertoire of which Puzaitis is clearly going to be a great exponent.

Junior Warden Leslie East

her real instinct for the French repertoire. Rhona receives a Miriam Licette Scholarship of £2,500 which will help to fund a French language course in the summer, and also her continuing studies at the Guildhall School of Music and Drama.

And the third bus? Well, I particularly enjoyed the singing of yet another soprano, 25-year-old Emily Rowley-Jones, who followed straight on from Rhona McKail. Her soprano was bright, vivacious and agile: she could, perhaps, have charmed us more in her Fauré. I hope she'll return to the Awards. Other singers whom I shall look out for, and to whom we as a jury paid particular attention, included Sophie Angebault, the only native French speaker; Caroline MacPhie, a radiant and well-groomed soprano; and Katie Bird, whose imaginative identification with the repertoire augurs well for the future.

So that was the afternoon. The disappointments of the morning were various: a lack of technical assurance; poor presentation; the inability really to sell a song; and poor French. One can only point a somewhat accusatory finger at some aspects of teaching in our conservatories: can they really not do better than this?

We were more than satisfied, though, with our result, not least because Broderick had been awarded a Licette scholarship in 2005; and Jonathan Beatty, who won the Megan Foster Accompanist's Prize of £1000, had a year ago been awarded £750 from the Musicians' Benevolent Fund. So, a pleasing sense of development and evolution this year - and we hope that many of these young singers will visit us again.

We thank Hilary Finch, the eminent critic, for again writing a review of these Awards for *Preserve Harmony*.

## BRITISH ACADEMY OF COMPOSERS AND SONGWRITERS (BACS)

On 9 December 2005, at Ironmongers' Hall, the third annual BACS British Composer Awards ceremony was held. For the second year running the Company had offered sponsorship of £1,000 towards the funding of a commission to a composer winning one of the awards. This year the sponsorship was offered to the winner of the Liturgical category.

The winner of the Liturgical award was Ruth Byrchmore for her piece *A Birthday*, commissioned by the Musicians' Benevolent Fund for its annual St Cecilia's Day service in November 2004.

The awards ceremony was broadcast on BBC Radio 3 the following Monday and due



Adrian Burrows

### Ruth Byrchmore talks with Leslie East

credit was given at the ceremony and on radio to the Company's sponsorship.

Discussions will take place in January with Ruth Byrchmore and the BACS administrators about the nature of the commission. One proposal is that Ruth is invited to write a new carol for the annual Company carol service in December 2006.

## THE COLLARD FELLOWSHIP

The selection panel of Leslie East (chair), Nigel Tully and Alec Roth (past Collard Fellow) met on 15 November 2005. Five candidates were interviewed. Interestingly, three were saxophonists. The other two were a conductor and an exponent of the natural trumpet.

The panel awarded the Fellowship of £5,000 for the forthcoming year to Michael Diprose. A graduate of the RAM, Michael is a trumpet player with considerable experience in jazz, classical and contemporary music and he is also an arranger and teacher. At 37 he is pursuing studies in the playing of the holeless natural trumpet with the foremost teacher of this instrument, J F Madeuf at the Basle Conservatoire (Schola Cantorum Basiliensis). Michael's dedication to his studies in this specialist area has involved him in sacrificing his formerly extensive freelance career in the UK.

The playing of the holeless natural trumpet is a recently-rediscovered 'lost art'. Once his studies are complete Michael will be one of the only natural trumpeters qualified in this technique and he believes he will be in exceptional demand all over the world from professional ensembles and orchestras specialising in early music performance as well as in music colleges seeking tutors in this field.



Michael Diprose



## Olney comes to Guildhall Yard

by invitation of the Poulterers' Company



### COMPANY APPOINTMENTS

<b>New Liverymen</b>	Dr Simon Lindley
<b>Silver Swan Awards</b>	The late Mrs Patricia Wakeham Miss Anne Griffin Mrs Eugenie Maxwell
<b>Santley Award</b>	Dame Anne Evans
<b>Cobbett Medal</b>	John Underwood
<b>Collard Fellowship</b>	Michael Diprose
<b>BAC &amp; S Award</b>	Ruth Byrchmore

### NEW YEAR BIRTHDAY HONOURS

We congratulate Liveryman Professor John Dankworth on his knighthood for services to music

### CHARITABLE DONATIONS

Further grants have been made to the following:  
Young Musicians' Symphony Orchestra:  
Funding for Sir Malcolm Arnold Concerto day:  
Spitalfields Festival: Clonter Opera: Pembroke Academy:  
The National Library for the Blind:  
Beethoven Piano Society: London String Quartet Foundation:  
The City of London Festival

### RECENT COMPANY MEDALLISTS

Kishani Jayasinghe	Royal Academy of Music
Sofi Jeannin-Foissard	Royal College of Music
Victoria Simonsen	Royal Northern College of Music
Toby Moschard	Royal College of Organists
Ciara Hendrick	Guildhall School of Music
Jonas Brolin	London College of Music
Joanne Boag	Royal Scottish Academy of Music

Ioannis Anissegos	Trinity College of Music
Eilir Owen-Griffiths	Royal Welsh College of Music
Rebecca Owen	Birmingham Conservatoire
Yoon-Kyung Kim	The Beethoven Medal
Peter Cropper	Walter Willson Cobbett Medal
Jonathan Rees	Arthur Frederick Bulgin Medal
Tom Winpenny	F E Smith Medal

### ROYAL MARINES SCHOOL OF MUSIC 2005 MEDALS

Band Sergeant Daryl Powell	Silver
Musician Hannah Bennett	Cassel Silver
Musician Michelle Andrews	Cassel Bronze

### ROYAL MILITARY SCHOOL OF MUSIC 2005 MEDALS

Student Bandmaster Warrant Officer 1 M D Walters	
Household Division, Best Musician, Musician Emily Barker	
Mary Naomi Wallace, Musician Lauren Harris	
Musician Daryl Neville	Cassel Silver
Musician Lauren Harris	Cassel Bronze

### ROYAL AIR FORCE 2005 MEDALS

Student Bandmaster Sergeant Jason Rowell	Silver
Senior ACW Ellen Driscoll	Cassel Silver
Senior ACM Adam Jukes	Cassel Bronze

### IN MEMORIAM

We record, with regret, the recent deaths of the following Company members.  
Rev'd Neville Morton  
Lt Col Richard Waterer