



# Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

## Yeomen's Notes



**Yeoman Eleanor Turner (harp)**  
– *Armonie d'Autunno*

2008-2009 has been a very busy and constructive year for the Company yeomen, reflecting the effectiveness of the appointment of the Yeomen Co-ordinator and her deputy, Liverymen Patricia Norland and Susan Cornish. The excellent progress of the Outreach project is described elsewhere in this issue. Several more visits are in the pipeline and we

will keep liverymen informed of further progress.

The Company held a modest and most enjoyable party for yeomen last year; we hope that this event will be even better attended at the next party, which is to be held in June. This is an important opportunity for yeomen to 'network' and get to know each other better. They will be

sent a detailed invitation nearer the time.

Four prizewinners were given the opportunity to cut promotional CDs at the Yehudi Menuhin School. They were wonderfully supported by a highly qualified technician and by Professor Sebastian Forbes from the University of Surrey. These tremendously useful and constructive days in this incredible school will be repeated this year.

Yeomen now give regular lunchtime piano recitals in St Lawrence Jewry. We are grateful to Freeman James Common for giving our prizewinners the opportunity and the audiences the privilege of hearing their wonderful music. We are also delighted that through other livery contacts yeomen have been invited to give lunchtime concerts at St John's, Smith Square, during the early months of the year and yet more yeomen will be participating in the Brighton Festival concerts in May. The Bramley and Little London Music Festival, organised by Liveryman Anthony Peagam, in June, will feature Yeoman Evelina Puzaita, who had such a successful recital at the Wigmore Hall in January of this year.

The Company website features *Yeomen's Notes* and *Yeomen's News* and enables the Company to publicise yeomen's forthcoming performances and gigs. Please have a look and take the opportunity of attending if you can – our yeomen are extremely grateful for the support they receive from liverymen.

## In this Issue

This issue of *Preserve Harmony* focuses, for the main part, upon the special interests of two Masters, both the present one and her predecessor:

The Immediate Pastmaster, Leslie East, possesses great knowledge of, and an interest in, composition; as a result he initiated our October conference entitled "*Composers – who needs them?*" jointly supported by our

own Professional Musicians' Advisory Panel and the British Association of Composers and Songwriters. We include an extended report on this prestigious event, which received much favourable comment from those who attended and the Press.

To the current Master, Mrs Burnett-Brown, a performing musician herself, the Company's work with young professional musicians is of prime importance. We believe that the article covering but one aspect of this, the Company's Outreach programme, which uses our

prizewinners to bring music to children in schools, reflects her personal commitment. Lively comments from children and participants alike make good reading.

The Livery Club visit to the Foundling Museum revealed that Handel had been both a governor and a benefactor; our report is a timely reminder of the current celebrations of this great composer and another connection between music and children. May you find much to enjoy in this issue of your Company magazine.



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## Diary 2009

<b>20 May</b>	Old Bailey Event Old Bailey 6.00pm
<b>24 June</b>	Midsummer Banquet Drapers' Hall 6.30pm
<b>4 July</b>	Lacock Visit Lacock Abbey, Wiltshire All day
<b>18 July</b>	Livery Club Denbies Winery Dorking, Surrey All day
<b>21 July</b>	Informal Lunch Cutlers' Hall 12.30am
<b>8 September</b>	Bach Cantata TBA 12.00noon
<b>7 October</b>	Musicians' Evensong St Paul's Cathedral 5.00pm
<b>11 November</b>	Installation Court Drapers' Hall 6.30pm

# DIGGING FOR BRITTEN

In this intriguing article, Freeman Ben Pateman tells the story of his investigation into the rich BBC archive that includes performances by some of Decca's greatest musicians. Ben's endeavours have resulted in the first series of performances now being available on DVD. What adds particular interest for us is that Benjamin Britten was an Honorary Freeman of the Worshipful Company of Musicians; Sir Charles Mackerras is a Company Gold Medallist and Peter Pears, Janet Baker, John Shirley-Quirk and Michael Langdon were all Company Santley Award winners.

Britten's relationship with Decca was unique. From the 50s to the 70s, under John Culshaw's inspired leadership, Decca made all the début recordings of the composer's major works. But with Britten's death in 1976, the celebrated relationship ended.

In the intervening years, record companies ventured into video. Since 2000 I've been responsible for Decca's DVDs, working on operas, ballets and a large Pavarotti catalogue. Profitable, but not musically riveting. Then came an agreement between Universal Music (Decca's parent company) and the BBC, designed to exploit the video performances of pop artists. Ironically, this represented an unforeseen opportunity for classical music. A chance

to unlock the BBC's archive of Decca's own artists (Sutherland, Solti, Curzon, Ashkenazy, etc), and, not least, to investigate whether Decca's heritage of Britten audio recordings could be complemented with classic Britten videos. I asked the BBC for a complete Britten listing.

What came back was tantalising, but initially as frustrating as it was promising. There was the legendary film of *Peter Grimes* – the only visual record of Pears as Grimes. Plus Britten conducting *Idomeneo* (also with Pears), and a John Culshaw film (he was now Head of Music for BBC TV) of Pears and Britten performing *Winterreise*. All tremendously exciting, but all needing artist clearances – surely too big and expensive a task. Here,

## IN RETROSPECT...

Many times during my year as Master I was asked by those who knew little or nothing about the Company: "What does it mean? What do you do?" Most thought it meant eating a lot of dinners.

Well, yes, there is the dining, both at our own functions and those of the many companies who entertain fellow Masters and Clerks. But this seeming indulgence one soon realises is part of the fabric of the City and oils – literally as well as metaphorically! – the essential social and indeed 'functional' wheels. What struck me was how the social interaction often led to more lasting connections with companies and individuals within them. Of course the Musicians have something to give in that other companies often seek advice on musical matters and, happily, some of the contacts I made led to engagements for our Yeomen.

It was always my intention to use what modest influence I might have to bring 'the contemporary composer' into the limelight. I was pleased that at our

four key banquets composers figured so strongly, with John McCabe speaking at the Installation Dinner, Karl Jenkins and Carol Barratt (both now Freeman!) attending the April Court and Livery event, Sir Richard Rodney Bennett receiving our Gold Medal at the Midsummer Banquet, and newly-installed Sir Peter Maxwell Davies celebrating his Honorary Freedom with our City guests in October. On each occasion music by these composers was heard, played by excellent young artists. My hope is that the composer will become central to the Company in a way that was stronger in the past.

The Composer Conference is dealt with extensively elsewhere in this issue of *Preserve Harmony*, so let me mention the other occasions in the year when the living composer featured. Anna Meredith provided a haunting 'carol' for our Christmas service, a challenging piece for Pastmaster Jonathan Rennert's singers, which I can verify having since performed it with my own choir. Livery Club President Eugenie Maxwell took up the



the BBC's bureaucracy rode to the rescue, in the form of surviving umbrella contracts that would cover DVD – at an affordable cost. One problem solved.

A second was the parlous quality of the original material. Again, the BBC, in the form of its heroic restoration division, did a remarkable job cleaning up flawed masters.

The final problem was establishing exactly what existed. Here follows a salutary tale. The BBC listing mentioned a 1966 black-&-white film of *Billy Budd* – but only “Act 1”. Plausible enough (perhaps an early experiment in opera filming), and when I checked back, the BBC confirmed only “Act 1” existed. So ‘Budd’ dropped to the bottom of my priorities. Returning to the listing many months later, I read the small print. Moral – always read the small print. Included was the duration of the performance: 2:38:40. It had to be the complete work. I asked for viewing copies, and there it was – the first major film of a Britten opera. Widely thought to be lost, as I later discovered. And arguably the most ambitious and remarkable of all Britten films. Recorded using the ‘double studio’ technique (the action in one, the LSO under Mackerras in the other), and featuring a fully-rigged replica man o’ war, it possesses a directness and intimacy



L-R Peter Pears, Benjamin Britten and John Culshaw

that stage performances rarely manage. The cast included many British ‘greats’ – Pears as Vere, John Shirley-Quirk as Redburn, Michael Langdon as a truly disturbing Claggart, and the late Peter Glossop in the tragic title role. As Rodney Milnes, in *Opera* magazine, wrote, “I cannot recommend this DVD too urgently – it is a revelation”.

At present, the so-called ‘The Britten-

Pears Collection’ consists of six DVDs. Recently added were the original 1971 colour film of *Owen Wingrave* (‘A Television Opera’), and a black-&-white film that nobody seems to recall – a 1963 staging of Britten’s inimitable arrangement of *The Beggar’s Opera* with – wait for it! – Macheath sung by Scottish light tenor Kenneth McKellar, opposite a very young Janet Baker, playing Polly Peachum.

theme and commissioned a piece for flute and harp from 25-year-old Adrian Horsewood for the Club’s lovely evening at St Ethelburga’s. We were midwives to a new work by Freeman Tim Garland in an inspiring concert during the City of London Festival. And our donation to the winner of the British Composer Award for Sacred Music has led to a new carol from Tarik O’Regan, which will grace our Carol Service in December 2010.

These were the obvious and visible elements of an enjoyable year. But the Master is for twelve months at the centre of everything whether he or she likes it or not! There are often difficult decisions to make though these are far outweighed by the pleasurable ones. New ideas constantly sprang out of the woodwork. Some of these were accompanied by generous donations that allowed us to help students who were struggling financially and, in doing this, to extend the influence of the Company. I am immensely grateful to those benevolent individuals who helped us help some seriously talented young artists.

Above all it has been a tremendous privilege to have been part of some really significant developments in the Company’s life. By the time this is published I expect that we shall have a new trust fund in place, thanks to the generosity of the Concordia Foundation. Trust deeds are complicated things and the process has taken the best part of two

years and meant a lot of work for our

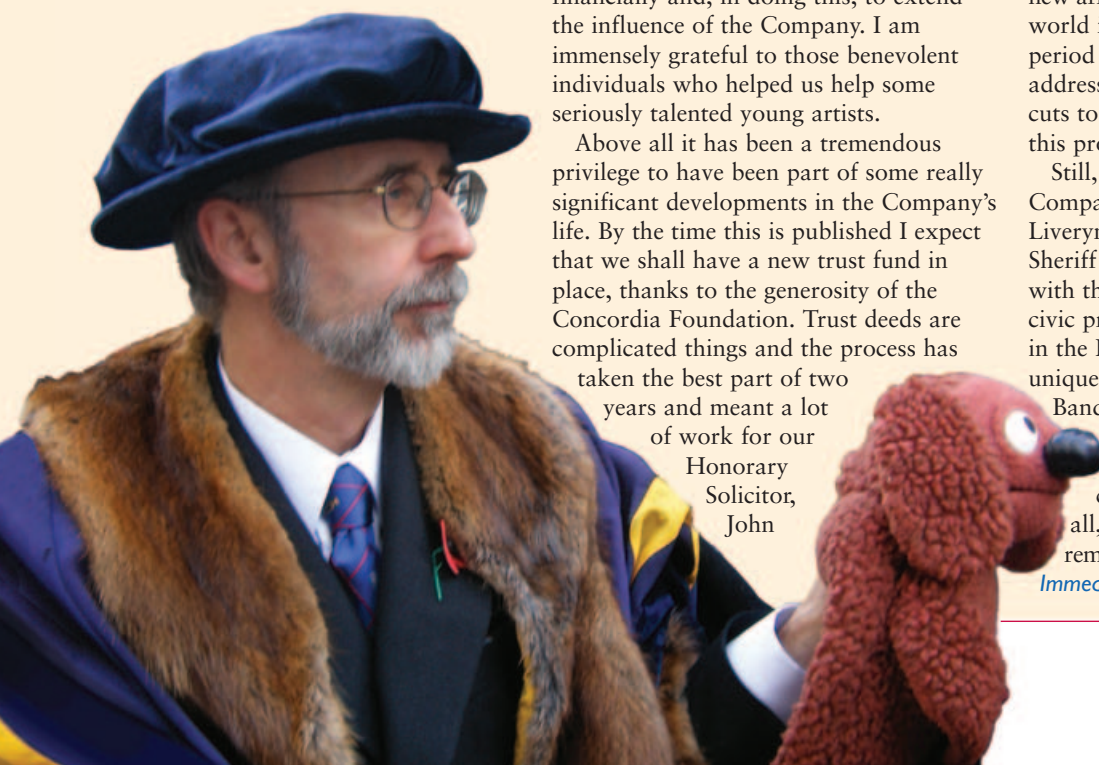
Honorary  
Solicitor,  
John

Rubinstein But the result will be worth waiting for: a third Wigmore Hall concert each year and brand-new Concordia Awards. The Court also took the momentous decision to change the management of our investments, a process guided with great care and professionalism by our Finance Committee, led by the indefatigable Pastmaster Gavin Barrett. This change of course came at the most extraordinary time. Just as we put the new arrangements into place, the financial world imploded around us and, after a period of relative security, we had to address a far less rosy future, involving cuts to our discretionary giving. Leading this process was painful but necessary.

Still, while this was evolving, the Company enjoyed the reflected glory of Liveryman Roger Gifford’s election as Sheriff for 2008/9. So my year ended with the extraordinary ceremony of the civic process, unforgettable participation in the Lord Mayor’s Show, and the unique pageantry of the following

Banquet in Guildhall. Memories of these wonderful events, and of the superb support of my colleagues on the Court and, above all, of our outstanding Clerk, will remain with me for the rest of my life.

Immediate Pastmaster Leslie East





# Installation Dinner at Clothworkers' Hall Nov



Mrs M Tovey, Immediate Pastmaster East and Sqdn. Leader Jeremy Holmes



John Ewing and Liveryman Margot Mouat



Steward Michael Broadway with prizewinners



Prizewinner Claire Tidbury and Liveryman Jenny Chism

# Scene at the Lord Mayor's Show. Our





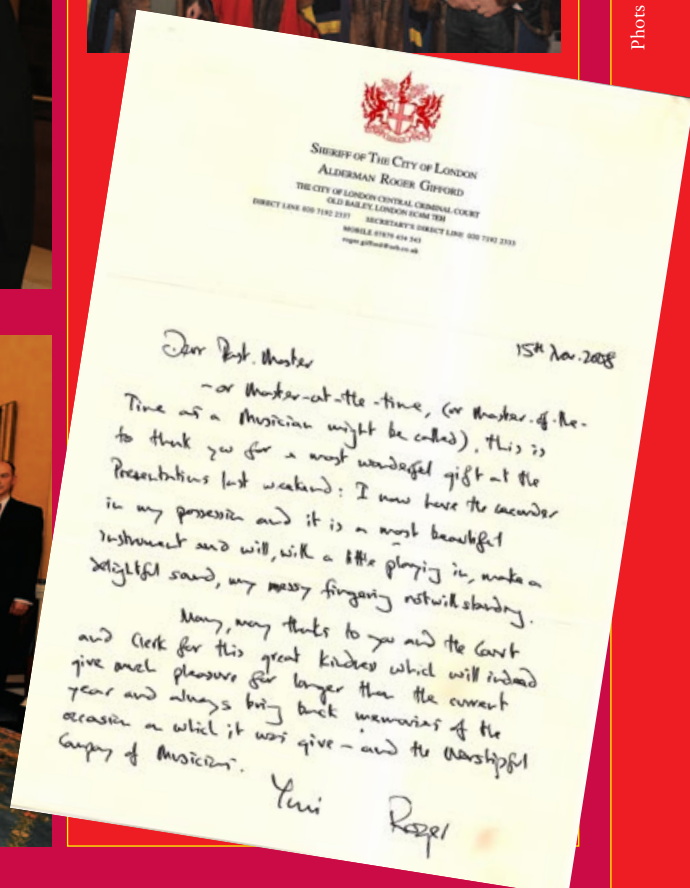
ember 2008



The Venerable Peter Delaney, the new Master and Father John Salter



Photos : Peter Holland



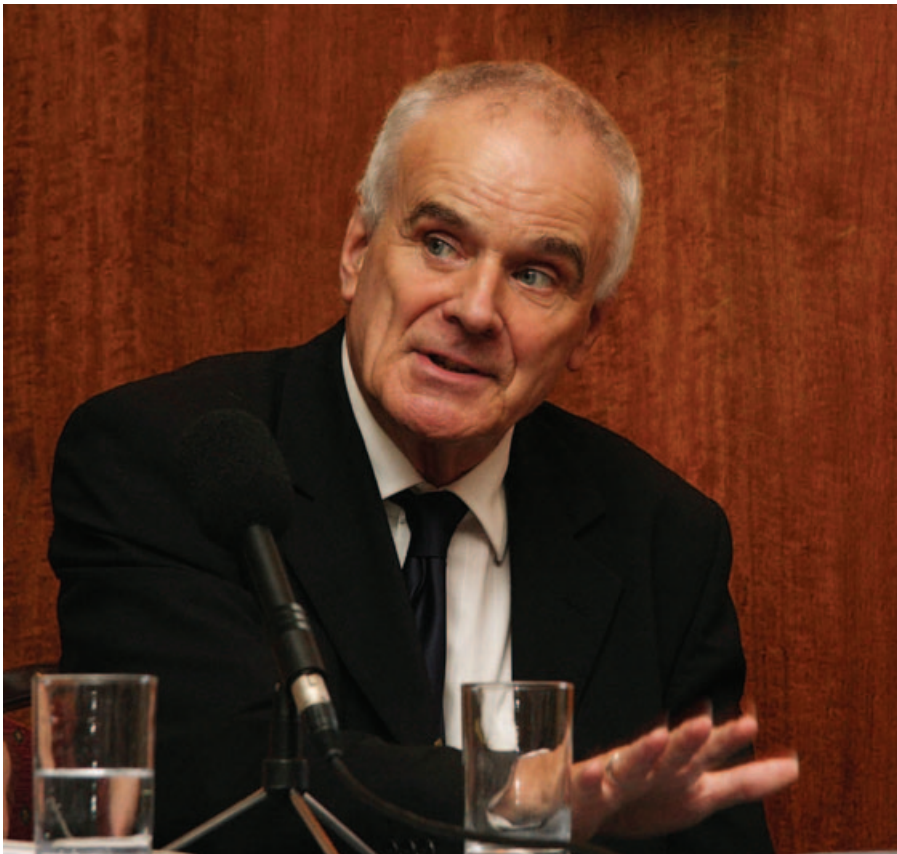
The Master and Wardens with our prizewinners

## Officers in the procession





# THE MUSICIANS' COMPANY CONFERENCE 2008



*Master of the Queen's Music, Sir Peter Maxwell Davies*

## COMPOSERS: WHO NEEDS THEM?

A provocative title; a sunny day; the Master of the Queen's Music; angry composers? Were these the elements that ensured a full house at the Company's Conference on 8 October 2008? The Hall of India at the Royal Over-Seas League in Park Place was bursting with interested and interesting people.

The Company's first full-day conference since 2003 confronted issues of obvious concern to composers but which were clearly questions to which many non-composers there also wanted answers. Led superbly, with his customary erudition and bonhomie, by Liveryman Professor Gavin Henderson, the Conference mixed questioning with

propaganda and crystal-ball-gazing. Since the Company's partner was the British Academy of Composers & Songwriters (BAC&S) the agenda was clear. But this conference was not just about fighting the composer's corner. It was designed to educate and inform but at the same time to pose serious questions about how our society treats the contemporary writer, how new music plays a part in education, and how the composer community, and the wider music community on its behalf, needs to further its own cause.

At the centre, the core, of the day was a typically combative keynote speech from Sir Peter Maxwell Davies. His intriguing title – 'A Disorientating Ruckus' – and his clever positioning of the creative musician within contemporary society masked the iron fist of his message. It is well worth revisiting this speech (which one can do



*The Master Leslie East*

on the Company's website at [www.wcom.org.uk/events](http://www.wcom.org.uk/events)) many times. In it there is the attack on the current obsession with culture as a commercial commodity, unsurprisingly the main thing picked up in reports of the conference, as if to prove Max's point. But the essence of this inspiring address was Sir Peter's plea – and within that plea his conviction – that contemporary classical music must be placed at the centre of education. He attacked others' lack of conviction that contemporary classical music deserves a special cultural status in our society and decried the failure to insist on musical literacy in music studies at GCSE level. He also decried the decision of the Performing Rights Society to reduce revenues to composers whose works are performed on BBC Radio 3 as an example of market forces undermining the cultural value of

classical music. Some of his themes were inevitably picked up in the final panel session. What was illuminating was that the three sessions that preceded the keynote speech anticipated critical elements of Max's arguments.

## PANEL ONE: WHY DO WE NEED MORE NEW MUSIC?

With no composers on this panel the question was posed to two journalists, an arts campaigner and a sociologist. There seemed to be no debate that the arts world needs to replenish itself all the time and cannot exist *in status quo*. Yes, we need new music and need it to be played over and over again; that way it has a chance to get into the repertoire. Does music get as much attention as other arts from the Government? Yes, it does well from subsidy but less from engagement from politicians. Perhaps this is symptomatic of the problem. If politicians do not engage it must be because they were not engaged as students. Besides, the panel felt that finding an audience for contemporary music is intrinsically more difficult than, say, for visual art, which has a more populist feel and more celebrities. Also appreciating music demands time, sitting still and learning to listen.

The sociologist Professor Frank Furedi provided some fascinating insights. The Director of the National Campaign for the Arts, Louise de Winter, gave us a useful perspective on the music world's relationship with politics. Richard Morrison of *The Times* and Peter Kenyon of *The Guardian* grappled heroically with challenging questions.

One of these was: 'If a piece is popular can it be any good?' The panel argued that it doesn't matter if people enjoy it. Good music asks a lot of difficult questions. Who are composers writing music for? There are a relatively small proportion of music listeners who want to be intellectually challenged against those who listen for aesthetic reasons. This led to a fascinating discussion on the question of 'owning' music; if we are going to make music more accessible and popular we need to educate people to appreciate it. Selective education, which is well thought out and progressive, is absolutely essential for performers and composers as well. The zeitgeist of audiences is changing rapidly – people want to have an experience as well as being listeners. There is a need for composers to work interactively with audiences

to give them ownership.

So, how do we promote the experience of new music and do we do a reasonable service to new music in the way we present it? Frank Furedi pointed out that concert halls have a certain convention that alienates people – a lot of new music is not suited to that environment. Outside the concert-giving system music finds a natural place for itself by expressing itself in new situations. Many of us come across new music through film and TV or by attending a concert to hear something from the standard repertoire in which new music has been programmed.

And what is the role of the critic in the reception of new music? Morrison and Kenyon were clear that it was the reverse of being judge and jury. It is a personal, instinctive first impression. It is important to set off debate. Public recognition happens by people talking about it. So, out of Panel One came some distinctive thoughts: the need for more attention from politicians, for more 'selective' education. There is a loss of ability to listen and a lack of cultural awareness. There are shortcomings in the National Curriculum for music and there is a need for new audiences to be found and captured.

## PRESENTATION: COMPOSERS IN EDUCATION

Three composers steeped in educational outreach and community projects took to the stage to reveal some of the ways in which contemporary composers in the UK

are engaging with audiences, students and future composers. The session presented four contrasting projects. Michael Omer opened, with a project in a socially deprived estate school in Southampton. Assisted by the London Mozart Players, his brief was not to write a work for children, but to create one incorporating their material – 'to stick the elements together' and 'to make it an interesting journey'. Such elements included the children's own lyrics and their own music, notably rap. A planned 3-minute composition, *Mozart in Millbrook*, grew into a 25-minute work, which in turn formed the basis for a broadcast work. The positive responses (witnessed via BBC news coverage) ranged from 'I didn't like classical music at all, but it's changed my mind a bit' to 'brilliant'. Amongst the lessons drawn were the importance of exposure to music, that composers are seen as ordinary people, that this was how to create tomorrow's audience and creators, the importance of access through recording such music, the need to follow up and supply mentor support to interested children and teachers, and, most importantly, to persuade government to continue to provide the necessary funding – notoriously withdrawn from the London Mozart Players!

Jane Wells followed with two projects from rural Norfolk. One was inspired by Terry Riley's *Composition in C* and comprised groups of children and adults creating pieces based upon a central constant idea. The other, more ambitious, project, *Crossing the Line*, with financial support from Paul



Sally Beamish and Michael Omer



Hamlyn, was a theatrical work for performance in a swimming pool. Involving 100 participants, plus three musicians from the London Sinfonietta, its diverse elements included (from the extract we saw) a gospel song, singing under water, trombone riffs, tuned percussion, hosepipes and table tennis bats! Jane concluded that its success was because people had something to look at and because there was always 'something strange and new happening'. In considering such projects, she felt it was important that a practising composer be involved, to ensure the necessary conditions for all to have an authentic creative experience, and that it should be undertaken within a classical context – though one that stretched across other genres and social situations.

The final presentation came from Lynne Plowman, who described her work on 'Young Composer of Dafydd' – composing sessions with primary and secondary children in west Wales, in partnership with resident ensembles, such as the Electric Voice Theatre. Each year concludes with a weekend of workshops on ten chosen compositions, culminating in a concert and prize-giving. Lynne emphasised the value of such work to the composer, as well as to the participants, and how receptive children are to new music, taking everything from Mozart to Birtwistle at face value. She felt strongly the need for emphasis on creativity and 'opening up inspiration', rather than placing notation first (as GCSE work necessarily does or should). Lynne's presentation concluded with a performance, by Frances Lynch and Jack Westmore, of a



Lynne Plowman



Conference Chairman Liveryman Professor Gavin Henderson

work from last year's sessions, Westmore's *STAMUFA(s)*, a hypnotic piece for solo voice and computer, in which vocal sounds both set off, and are accompanied by, electronic responses. This was a fitting and stimulating conclusion to the morning's proceedings, with delegates poring over the key elements at lunch: the need to follow-up projects; that music projects are successful socially as well as musically; that the composer is vital to projects – to create authentic creative experience for all involved and to understand it within 'classical' context; and that continuity of funding and recognition of the social value of orchestras that undertake this work is vital.

## PANEL TWO: COMPOSERS AND THE ECONOMY

In what turned into a fascinating exposition of the living composer's existence, five practitioners spoke about what they write, how they got where they are now and whether they think what they do is important to the economy. Their different careers spoke volumes about the diversity of cultural life in the UK.

Graham Fitkin said music has to be important – it is about changing the world. He designs, prints and self-publishes, all from Cornwall, but finds that he spends his life on administration, splitting himself into too many quarters. He feels strongly that composing is a lot of hard work; inspiration is secondary. He has enjoyed co-commissioning on three occasions, delivering online via MP3. For

Graham working together in schools is very important. Debbie Wiseman writes film and TV music, which goes out into the world, but she never sees her audience. Her work is very much a team effort and she enjoys collaboration. She talked about the inspiration of her piano teacher at school and how she was later helped into composition at the Guildhall School by Buxton Orr. Getting started is key – she sent out 100 cassettes of her work but received no replies. Then after another 150 cassettes she obtained only one reply but from this she got her first writing job and this work led on to more.

Sally Beamish lives in rural Scotland writing classical concert music. She was very encouraged at school to play viola and piano and as a professional viola player met many performers who later commissioned pieces. Networking is important and she was able to meet composers who helped her. She became a composer after her viola was stolen! She emphasized the need to engage with performers so that they become champions of new music. David Stoll composes a wide variety of music for theatre, TV and concert hall and is also busy with education projects, especially in primary schools. Music to him is educational: he starts by teaching children to listen to specific sounds. Business is important and music is an incredibly important part of the world in earnings and wealth creation. But David believes that art takes us beyond reality. Music is a balance between inspiration and control of where you are going.

Errollyn Wallen said her life is very varied: she's written concert pieces, ballet and opera. Originally a keyboard player in bands, she made many contacts



Frances Lynch



through performing. She feels that composition should articulate things. For example, her Welsh commission about the coal industry has been a turning point for her, making her look beyond herself. She made the point that technology has made an enormous difference with music now available online. There was praise from the floor for the *Sibelius* software programme (and for being sponsors of the Conference as well!) that makes it possible to sell music direct to people all over the world. Key themes that emerged here were how composers get started; how they must engage with education; how repeat performances are vital; the importance of music in earliest years and the ideal of using composers in primary schools where there is no music specialist; and the increasing importance of new technologies for dissemination.

### PANEL THREE: 'WE COULD DO SO MUCH MORE IF...'

The plenary session gathered together various leading figures from the world of music. Sir Peter Maxwell Davies was joined by the CEO of Youth Music, Christina Coker, the former Chief Executive of BACS, Chris Green, Andrew Kurowski, Executive Producer for New Music for BBC Radio 3, the CEO of Making Music, Robin Osterley, and Nicholas Riddle, Managing Director of Peters Edition (supporters of the Conference).

This lively session introduced many new themes but many from earlier sessions recurred. From their different perspectives Christina Coker and Robin Osterley stressed the need for composers to engage with amateurs and young people. This requires more openness. Coker advocated focusing on the 10 million-plus under-18s who see music as a single entity, not as a series of several genres. Composers need to get beyond audiences they are comfortable talking to.

The changes introduced by the PRS generated further forthright discussion, both within the panel and from the floor. A member of the PRS Board explained the basis for the decision but some delegates felt that the PRS had abandoned modern music. And more controversy ensued as, in the closing minutes of the Conference, the Chairman launched a 'depth charge' by asking if the Arts Council is currently in the most appropriate format and has it a future? The general feeling was that fundamental changes were required to make it accountable, consistent and fit for



*Sir Peter Maxwell Davies and Liveryman Heleen Mendl-Schrama*



*Carol Barratt and Liveryman Jeff Kelly*

purpose in the 21st century.

Important conclusions emerged. Is the term 'classical music' divisive? As a community composers need to work in a more collegiate way. They are failing to articulate the resourcing of commissions to the political sector; and new commissions must guarantee more than one performance. Marketing must generate trust by the audience in the programmers. Music is not elitist – people and structures make it so; most concertgoers regard contemporary music as the 'syrup of figs' required to hear a favourite work. The Proms guarantee high-quality musicians but some other contemporary music concerts do not. The

quality of performers is vital. Outreach work must be long-term not quick-fix. Music publishers could do so much more – they need to stop complaining and 'engage with the real situation out there'. Unsurprisingly, lively debate continued during the drinks reception following the formal proceedings.

*Pastmaster Leslie East compiled this report with contributions from Liverymen Virginia Harding, Alan Paul and Jeff Kelly and Freeman Ben Pateman. Thanks are due to all the speakers who gave their services at the conference and to Sibelius Software and Peters Edition Limited for their financial support of the event.*

# Thank you Eugenie

Following in a long line of distinguished Livery Club Presidents, Eugenie Maxwell has recently completed her two-year term

On taking office in 2006, Eugenie said that her overall intention was to provide a wide variety of events and to ensure they were made accessible to as many liverymen as possible by providing a balance of daytime and evening, weekday and weekend events. There is no doubt that the high level of support for a very enjoyable range of events by members of the livery and guests has demonstrated

that Eugenie has been tremendously successful in achieving her aim. In addition to the annual sampling of Bach Cantatas (and Buxtehude in his tercentenary year), we have enjoyed fascinating visits to such places as the Wallace Collection, behind the scenes at the Royal Opera House Covent Garden, the Whitechapel Bell Foundry, Hertford and Osborne House; and as part of a visit to St Ethelburga's



## Musicians' Company Carol Service

Wednesday 10 December 2008

One of the most enjoyable and well-supported events in the Musicians' Company calendar is the annual Carol Service, attended by the Worshipful Company of Turners, at St Michael's Cornhill.

Pastmaster Jonathan Rennert has been Director of Music at St Michael's since 1979 and has directed its Choir in the Carol Service many times. The service is notable for including each year the first performance of a newly-commissioned carol, plus settings, arrangements and descants by Company Pastmasters, Liverymen, Freeman and Medallists in addition to well-known congregational carols.

The organ voluntary before the service played by Robert Smith, Sir George Thalben-Ball Memorial Organ Scholar and Assistant Director of Music at St Michael's, was the Choral Fantasia by Buxtehude on 'Wie schön leuchtet der Morgenstern'. The service itself began with the first Introit *Canite tuba* by Francisco Guerrero sung from the back of the church, while the Masters, Wardens and Liverymen of the Musicians' and Turners' Companies processed to their places in the nave. This was followed by Britten's *Hymn to the Virgin*, with the choir processing up the two side

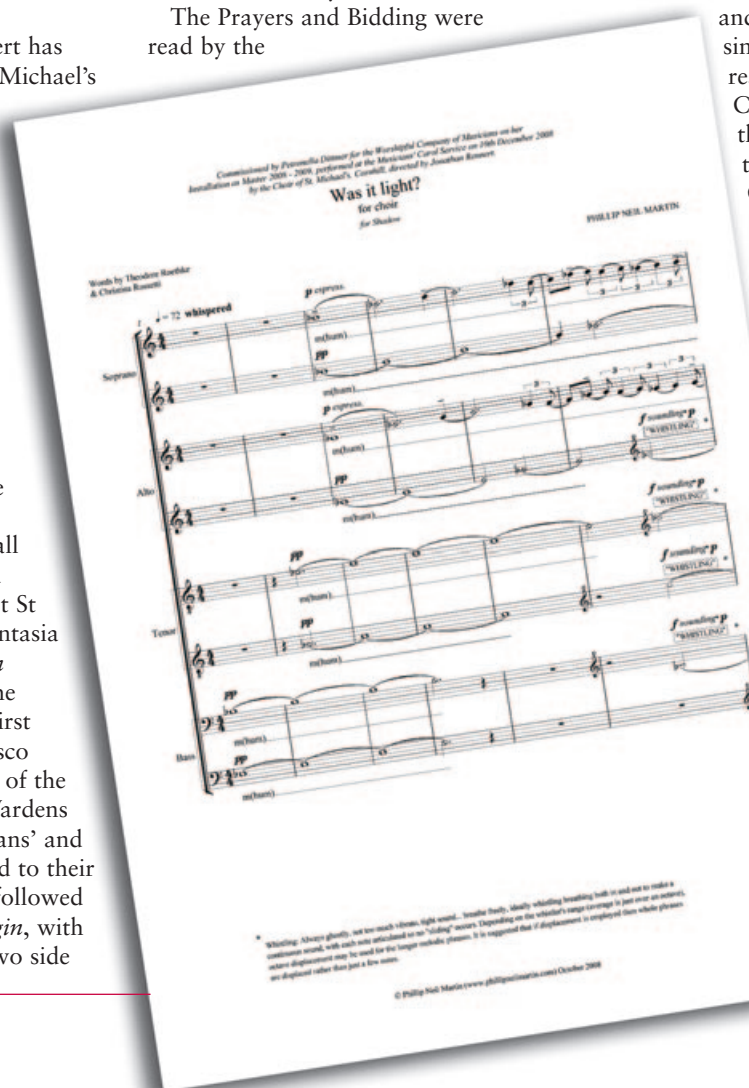
aisles – Choir 1 (usually the larger number of singers) up the south aisle and Choir 2 (semi-chorus) up the north aisle, but with only ten singers on this occasion, the voices were evenly divided.

The Prayers and Bidding were read by the

Company Chaplain, the Reverend Alan Boddy, after which the congregation had its chance to raise the roof – one thing that can be guaranteed at a Musicians' Company service is the volume and quality of the congregation's singing! The seven Lessons were read by the Master, Wardens, Chaplain and two Officers of the Musicians' Company and the Master of the Turners' Company.

The choir's programme was extremely varied and ranged from the 16<sup>th</sup> century to the present day. The humorous arrangement of *Past Three o'clock* by Liveryman Christopher Brown came from his collection entitled *It's Christmas Time* and explored choral textures, tonality, tempi and metres, with a particularly quirky soprano statement of 'Cheese from the dairy Bring them for Mary'.

It was good to hear again the carol *Be Merry* by Stephen Cleobury, written in familiar tonal language and first performed at the 2004 Carol Service, and also a personal favourite *I sing of*





Church in the City of London, Eugenie generously commissioned a piece for harp and flute by Adrian Horwood.

Eugenie's special interest in the piano was realised in a visit to Finchcocks in Kent with its wonderful collection of early keyboard instruments, and for the first time in over 100 years of the Livery Club, an exceptional venture overseas to Warsaw where, over a long-weekend, we enjoyed music by Chopin and a visit to his house at Zelazowa Wola.

Always superbly organised, the events were characterised by the grace and charm of her leadership; thank you so much, Eugenie.

*Liveryman Adrian Mumford*

*a maiden* by Pastmaster Sir Lennox Berkeley. The setting of the Magnificat by William Turner (1651-1740) was performed in a new edition by Geoffrey Webber, under the general editorship of Liveryman Richard Lyne. Harold Darke's *In the Bleak Midwinter*, recently voted the nation's favourite carol, is very much a 'St Michael's piece' and must have been performed there many times during his 50-year tenure as Director of Music. The tenor soloist in the third verse was Adrian Ward, currently a YCAT artist, who is making a name for himself in oratorio, recitals and opera.

The highlight of the service was the world première of the carol *Was it Light?* by the Company's 2005/6 Lambert Fellow, Phillip Neil Martin, which was commissioned by Mrs Petronella Burnett-Brown as a gift on her Installation as Master. With words by Theodore Roethke and Christina Rossetti, the composer used a variety of means to conjure 'the beauty of the night before Christ's birth: an energy so pure that it was light, almost a dream'. The whistling and humming (as well as singing) by the 8-part unaccompanied choir produced subtle, complex and atmospheric textures, which showed originality and insight. The choir found this effective piece rewarding to sing, and it was fortunate that they were able to produce such first-class whistling!

The service ended with the Finale from Widor's *Symphonie VI* played by Robert Smith, after which a meal of traditional British fare was enjoyed at Simpson's Tavern.

*Liveryman Virginia Harding*

## VISIT TO THE FOUNDLING MUSEUM

On a sparkling winter day, 40 members of the Livery Club visited the Foundling Museum, which is close to the site of the original Foundling Hospital in Coram Fields. Built in the early 18<sup>th</sup> century by Thomas Coram (a tireless fundraiser for many good causes), the hospital had been founded "for the maintenance and education of exposed and deserted young children".

Split into two groups, we were given an excellent insight into the history of its foundation and its unique initial funding, which had been supported by eminent philanthropists such as Handel and Hogarth, who had become good friends of Thomas Coram. The Museum recognizes its great debt to Handel by a large display of mementos and original scores in the Gerald Coke collection. The Museum has magnificent rooms with a fine collection of 18<sup>th</sup> century paintings, sculpture and furniture. Our visit was timed to coincide with the special exhibition "Handel the Philanthropist" to mark the 250<sup>th</sup> anniversary of his death – and a very moving element is the displays of tokens left by mothers when handing

their babies into the Hospital's care.

In the large Picture Gallery (London's first art gallery, pre-dating the Royal Academy) we were joined by members of the public to hear a concert of exquisite harpsichord and recorder music from the time of Hogarth's London, composed by George Frideric Handel and his contemporaries. This was given by two Company Award winners, Bridget Cunningham and Christopher Orton, and their comments about the harpsichord and recorders which they played added greatly to our enjoyment.

A warming and convivial lunch was held in the Museum's café, cooked personally by its head chef, which was not upset in any way at all by the unexpected visit of a fire engine and our consequent dispersal onto the pavement outside until the emergency was sorted out. Warm gratitude was expressed to Alan Paul for this special day, which was rounded off for some members of the party by a more detailed exploration of the exhibition or a visit to the British Library nearby.

*Liveryman Judith Rich*



*The Court Room*

Courtesy: The Foundling Museum

## IVOR MAIRANTS GUITAR AWARD

Now in its eleventh year, the IMGA has emerged as the UK's most enduring competition for the instrument, consistently attracting entrants of the highest quality from every continent. Its unique format, reflecting its founder's life-long interests, encourages performers at the outset of their careers to explore the connections between classical and jazz styles. Each competitor is required to perform three items: a prescribed movement from one of Ivor Mairants' Jazz Sonatas, a piece of their own choice composed after 1920, and a set work. The latter category usually, but not necessarily, features a leading British composer. This time it was the turn of William Walton and Richard Rodney Bennett, both past recipients of WCOM honours; their

respective *Bagatelles* and *Impromptus*, now well established in the guitar's concert repertoire, were listed alongside Ronaldo Miranda's less familiar *Appassionata*, a work which has inspired increasing advocacy of late.

Given the wide spread of age among the players, the jury on this occasion was faced with an interesting range of options. At 19 both Laura Snowden (RCM) and Steven Hickey (RNCM) showed much promise. To merit one of the top places, however, a more satisfying depth of interpretative insight was needed and this Georgina Whitehead (TCM), four years their senior, certainly achieved in the Bennett; her playing was well organised throughout but felt by the jury to lack the flair to take her beyond third place. The choice of winner came down to the final wire. Stewart French (RAM) impressed everyone with his professional poise and technical assurance. For the Walton he

had done some convincing research on the original score; if his Miranda did not quite set the spirit racing as the composer intended, there was nevertheless a firm grasp of the musical structure. Unlike most of their younger colleagues, he and Sanja Plohl found a natural, unforced tempo for the Mairants, allowing the music to make its point with rhythmic ease and appropriate expression.

Trained at the Royal Conservatoire in The Hague and the Salzburg Mozarteum, Sanja brought to her performance a spontaneous identification with every phrase and sonority, which compelled one's attention and opened up the imaginative world beyond the text. Her playing sparkled in the quicker movements and sang poetically in the slow ones, deservedly earning her the first prize.

The 2008 competition was held on 27 November at the Coopers' Hall in the City of London. As in past years, the organisation was in the expert hands of Margaret Alford, the Company's Clerk. Current Master Petronella Burnett-Brown and Pastmaster Adrian Davis attended as auditors. Sponsors included The D'Addario Foundation for the Performing Arts, Classical Guitar Magazine, Mel Bay Publishing Inc., Onboard Research, Manuel Rodriguez Guitars, Chanterelle Verlag, and Ediciones Joaquín Rodrigo. The panel of adjudicators comprised Court Assistant Michael Lewin (Chairman), with (in alphabetical order) Graham Devine, Richard Hand, Eleftheria Kotzia, Senior Warden Maurice Summerfield and John Taylor. Colin Cooper was, unfortunately, indisposed on the day of the competition but his contribution to the IMGA Committee was warmly appreciated.

Court Assistant Michael Lewin



Sanja Plohl

## 2009 Musicians' Company/Jazzorg Jazz Composition Prize-giving

Ronnie Scott's 26 January 2009

**"The young British jazz composer's craft now has a really worthwhile prize."**

It was billed as a prize-giving but by the end of the evening at Ronnie's, you knew you'd attended a celebration.

The evening got off to a very promising start with a quintet led by Trinity College alto saxophonist Max Johnson. His solo playing was confident and fluent. Bassist Fergus Ireland was also a strong presence in this quintet, playing with a fine melodic sense.

The second set was the evening's main

course, featuring the Trinity College Jazz Ensemble playing only the second performance in recent times of John Dankworth's *Zodiac Suite*. The first airing had been with the same Trinity forces in Blackheath last November, and the suite will get another outing at the Cheltenham Jazz Festival. Malcolm Earle Smith had collaborated with Dankworth to make editorial amendments to Dankworth's fleet, angular score, and had clearly

prepared the students to navigate its tricky corners securely. The *Suite* has a busy, bustling sixties feel. Dankworth was on hand to dignify the proceedings, and also to confirm that the original players were indeed the likes of Phil Woods and Zoot Sims.

Not much chance for the Trinity cohort of soloists to stretch out here, but trombonist Eleanor Smith handled with care and confidence trombone figures which lesser players would call unplayable. Smith's fine playing turned many heads, and will doubtless do so again.

Awards and envelopes were to the fore in the third set. JazzOrg and the Musicians' Company are in their second



# WIGMORE HALL CONCERT

16 March 2009

Performing at the Wigmore Hall is the prize awarded by the Worshipful Company of Musicians, supported by the Maisie Lewis Young Artists Fund, to young musicians on the threshold of their professional careers.

Australian pianist, Jayson Gillham, already the holder of several awards from the Royal Academy of Music, and of other prizes in Europe and Australia, opened the evening with his sensitive and strong playing of *Sonata No. 30* by Beethoven. He conveyed beautifully the contrasting moods of the three movements.

He was joined in the first half by clarinettist Sarah Beaty, a graduate of the Juilliard School and the Royal Northern College of Music, and at present a fellow at Carnegie Hall in New York. She played Brahms' *Sonata for clarinet and piano*, and conveyed the tender and expressive nature of the piece, together with the passion she obviously feels – the clarinet appeared to be an extension of her personality. Sarah was accompanied by Sam Armstrong, who has a distinguished record as recitalist, chamber musician and orchestral soloist in his own right, and who played sensitively throughout.

Jayson Gillham began the second half with two *Etudes* by Debussy – technically difficult but played with extraordinary ease. He followed this with a thrilling interpretation of Liszt's *Rhapsodie Espagnole* – for me, the highlight of his programme. Written in 1858 it became one of the most popular piano showpieces, and Jayson displayed amazing virtuosity. He passed on the excitement

year of awarding a prize for a young (under 28) composer/arranger, and the winning compositions for small group and for big band from last year's and this year's composition were all performed, four pieces in total. The four composers featured were Nicole Jacques, James Beckwith, Matt Roberts and James Hamilton, all deserving winners. For my ears the stand-out chart was from Belfast-born Hamilton, (*Would Ya*) *Giz It*, with clever and lively dialogue between sections, and an insistent, catchy bass figure.

Nigel Tully of the Musicians' Company announced that for the next three years the prize will be called the Dankworth



Clive Lewis, Peter Fowler, Cliff Bolitio and Alan Richards

## NATIONAL BRASS BAND CHAMPIONSHIPS OF GREAT BRITAIN WEST OF ENGLAND CHAMPIONSHIPS

To complement the Company's long established Iles & Mortimer annual medal awards, a recent addition has seen the launch of a new Diploma of Honour to be awarded to outstanding men and women for their work with children. Thus, in March, I was invited to present Diplomas of Honour to three members of the Brass Band movement for their longstanding dedication and training of young brass musicians. Their combined

service dating from 1947 approaches two hundred years! The presentation to the three recipients, selected from the seventy four participating bands, took place before a large and supportive audience of families and friends on stage at the Championships held at the Riviera International Conference Centre in Torquay.

Pastmaster Peter Fowler  
Chairman, Brass Band Committee

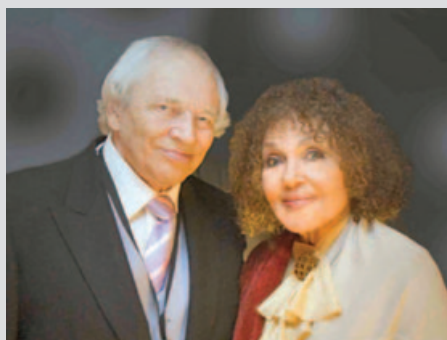
and enjoyment he obviously felt with his exuberant mastery of a very demanding work.

Sarah Beaty concluded the concert with her beautifully controlled and lyrical playing of Schumann's *Three Romances* – wonderfully easy to listen to. Harder on my un-tutored ear was *After the Tryst*, by

James MacMillan, but nonetheless played with great skill. Finally Gershwin's *Piano Preludes for clarinet and piano* in which she demonstrated the versatility of her instrument and her clear love for the piece.

A memorable evening.  
Freeman Jean MacGregor

Prize and will double in value, thanks to support from the Wavendon Foundation. The young British jazz composer's craft now has a really worthwhile prize.



Sir John Dankworth and Dame Cleo Laine

The final work of the set was Dankworth's rousing *Harvey's Festival*, written for the 80<sup>th</sup> birthday celebration of his long-time collaborator, Eddie Harvey, in 2005. This Ronnie's première brought some poetic justice at last: Harvey had held to have his 80<sup>th</sup> at Ronnie's, but that proved impossible during the transfer of ownership, so the piece received its first airing elsewhere. *Harvey's Festival* at Ronnie's was a homecoming, a fitting end to a great evening.

Sebastian Scotney

This review first appeared on the LondonJazz website: [www.londonjazz.blogspot.com](http://www.londonjazz.blogspot.com)

# The Opera Comes to Hargrave

The first Outreach session given in the academic year 2008/9 was as a result of dialogue between the Company Yeomen Co-ordinators and the Islington Music Advisor, Mr Lindsay Ellis. This resulted in three sessions in the borough's schools, given by Yeoman Simon Lane (piano) and Karina Lucas (mezzo-soprano), at Hargrave Park School, by Yeoman Michael Davis, (baritone) accompanied by Annabel Thwaite, at Elizabeth Garrett Anderson School, by Yeoman Dimitris Dekavallas, (guitar) at St Jude's and St Paul's School, and by Yeoman Katherine Bond (soprano) at Hargrave Park. All four sessions were very enthusiastically received, and we show some of the comments from children in years five and six (aged 10-11) at Hargrave Park School.

More sessions have taken place since then, and we hope that it is the beginning of a long and happy relationship between the Company and a borough which has shown such an interest in extending the musical experiences of its pupils. Lindsay has written of his enthusiasm for the project and there is an extract from his article below. A further visit to Rokeby School in Newham produced the comment from their teacher, "You cannot imagine how effusive these normally hard -to- impress boys were about the visit. Thank you. They want Keziah to come and play to them again."



*Kathrine Bond with young beginners at Hargrave School*

On Monday 3 November we were lucky because two wonderful people came from "The Worshipful Company of Musicians"! The man called Simon was a pianist and the girl called Karina was singing opera. I learned that R&B isn't all the music in the world! Opera is actually quite good !  
CHLOE

Karina was an opera singer and studied for 8 years (that's the same amount of time you study to be a doctor). Karina sang in mezzo-soprano, which is in the middle of soprano and contralto. The other performer was Simon, and he told us he practises for six hours a day! He played different pieces of music and we had to guess what it sounded like. He also made us invent a name for the different pieces of music, this was quite hard. We had to listen to the music carefully to be able to do this and think how it made us feel. When I was listening to the opera music on Monday it felt like I was entering the music it was so powerful. I have learned about warming up before starting to sing. I realised how hard it was to be an opera singer. I just can't wait till we hear opera music again!  
KHADRA

I learnt that a pianist had to practice six hours a day, but an opera singer can't because she might lose her voice.  
PRENI

When the lady sang I thought that it was beautiful even though she sang in different languages. My favourite piece was the song from Carmen which was about a Spanish gypsy. I also enjoyed the man playing piano which was even better because I'm learning how to play the piano too! It was hard but fun , when he played a piece and we had to think of what we would call it, even though we didn't know what the actual name was.  
AGATHA

Karina sang a lullaby it was peaceful and nice. I really enjoyed seeing these performers and Mr Ellis said they will be famous one day. Wow!  
OZGE

Year five and six really loved the show and they hope that the lady and the man will come back in the future. We all loved your opera and your piano music!  
LATESHA

## BARNEY KESSEL – A JAZZ LEGEND

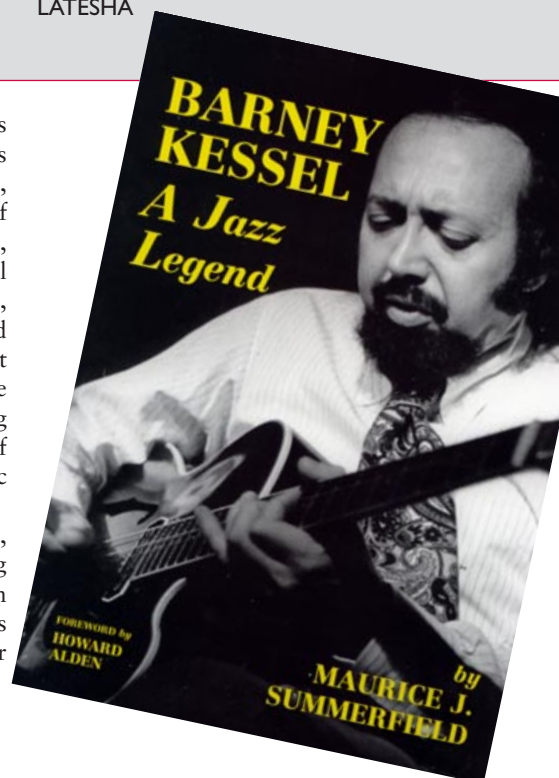
by Maurice J. Summerfield  
Ashley Mark Publishing Company, UK, ISBN: 1872639690

Maurice Summerfield – Senior Warden – has closely followed, and carefully studied the music and career of Barney Kessel since the late 1950's. Given the author's lifelong love of, and dedication to, the guitar – and the music of Barney Kessel – combined with his unsurpassed general knowledge of the guitar (jazz and classical guitar in particular), no-one is better qualified to write the biography of this great jazz musician.

This painstakingly researched work is

substantially factual and the content is inspirational. The story of Barney Kessel's life is testimony to one man's hard work, determination, talent and, perhaps most of all, a belief in himself. It reveals an 'ideal', of what life as a guitar-playing professional musician could and should have been, during a particular social, economic and cultural time frame which has now all but disappeared. The book provides an inside view of the hard, yet often joyous, working life of the jazz musician. A microcosm of the realities and changes in the music profession of the times 1940-1990.

Barney Kessel had a role, in many ways, similar to Andrés Segovia. Despite working in a different genre Kessel was also an iconoclast; with parallel contributions as an innovator and populariser of the guitar





What I learned from Monday was that music has different moods, just like us. Hargrave Park cannot wait for our next operatic performance. I felt Karina and Simon made me smile all the way through the performance. Thank you.

JAY

It was a great experience. Simon was super on the piano. Am just so lucky I didn't have to pay!

ALICIA

We have been very fortunate in that three professional musicians have given concerts for Islington pupils in their schools during this half term.

This has been a tremendous success and more are being planned. The Worshipful Company of Musicians supports young musicians and a new initiative has been to establish an Outreach programme whereby performers and composers visit schools.

So many of our pupils have benefited from the experience and we would like to say a big thank you to the Worshipful Company of Musicians for its generosity. It is not often that new ventures are so immediately successful, but this one has been a big hit with everyone!

LINDSAY ELLIS



Keziah Thomas with Rokeby School pupils

as a serious and 'legitimate' instrument in Modern Jazz. For example, between 1957 and 1976 Barney Kessel recorded (amongst many others) five albums with only a double bass and drums. These recordings aptly named The Poll Winners, featured (like Kessel) jazz magazine poll winners Ray Brown on bass and Shelly Manne on drums, provided a model and blueprint, from that time on, for the jazz guitar in a trio format. Like Segovia, Kessel paved the way.

All of this, and much more is meticulously documented in Summerfield's book, not only in the text but also in the comprehensive jazz discography – itself some 146 pages (which includes a number of original sleeve/cover images). The detailed accounts of Kessel's many

television broadcasts, Hollywood session work and, more importantly, the fascinating chronicle of Kessel's diverse and formidable experiences all make for a rewarding and inspirational read.

This is a book which will appeal to anyone with a serious interest in the guitar, whatever the genre. Howard Alden, a contemporary jazz guitar great, aptly sums up Barney Kessel in his Foreword to the book: '.... still to this day nobody has put it all together like Barney Kessel, and to me he is the epitome of jazz guitar'.

*Barney Kessel – A Jazz Legend* is available in both hard and soft cover editions. It is copiously illustrated, including many rare and never before published photographs – such as those with the Artie Shaw orchestra, Charlie

Barnet's band, Oscar Peterson, Charlie Parker – and a surprising photograph of a 1996 Phil Spector (Wall of Sound) television session showing Barney Kessel playing an 'out-of-character' Fender solid-body guitar. Added to this there are eleven chapters of factual text, five informative appendices and the very comprehensive discography, so I really cannot recommend this book too highly. I have already read it several times and envisage re-reading it for many years to come.

Adrian Ingram © November 2008

*Classical Guitar*

Adrian Ingram is widely recognised as one of the foremost authorities on the jazz guitar. He is a teacher, and has written extensively about the history, players, styles and instruments of the genre.

## Young Musicians' Symphony Orchestra – February 2009



The YMSO performs four concerts a year at St John's Smith Square and has grown in stature under the dedicated directorship of Liveryman James Blair. It provides an ideal link between the final years at the leading conservatoires and the professional world to which the members aspire.

The concert began with the *Overture to Oberon* by Weber. The work opened with some fine horn playing which led into a triumphal march of majestic intensity for full orchestra. Some notable wind solos and an orchestral ending brought deserved audience appreciation.

Young international guitarist, Milos Karadaglic, born in Montenegro in 1983, was the soloist. Milos won a scholarship to the Royal College of Music where his teacher Court Assistant Michael Lewin rated him as one of his finest students. Subsequently, he won both the Company Ivor Mairants International Guitar Competition and the Prince's Prize, their most prestigious award.

Thus the concert continued with Tedesco's *Concerto No.1* for Guitar &

Orchestra written for Segovia in 1939. With its lyrical Italian melodies infused with characteristic Spanish rhythms, the opening movement had a fine balance between soloist and orchestra with clear, well shaped phrasing and technically splendid arpeggios. The second movement featured excellent wind playing and memorable ornamented guitar themes while the finale inspired by flamenco dance style culminating in a virtuoso cadenza from the guitar clearly delighted an appreciative audience.

The second half began with Tchaikovsky's *Capriccio Italien*, *Opus 45* and concluded with Stravinsky's 1945, version of the *Firebird Suite* premiered by Diaghilev's Ballet Russe in 1910. The performance captured the varying moods with sumptuous string playing, fine solos from harp, piano and clarinet with brass and percussion sections displaying vitality and accuracy in the Finale.

*This concert was financially supported by our Company.*

Pastmaster Peter Fowler

## TOP TALENT IN THE STICKS.



**Evelina Puzaite**

Liveryman Anthony Peagam and his wife Wendy are promoting their third Bramley & Little London Festival in June at the picturesque St James's Church, Bramley Hampshire.

The artists include the Company prize winning pianist, Evelina Puzaite and the innovative a

capella group Voces 8 which has received significant Company funding.

In addition, harpist Vicky Lester is scheduled to appear together with Fine Arts Brass whose programme will include the first performance of a specially commissioned work by Arthur Butterworth.

For full details contact [www.bramleyfestival.org.uk](http://www.bramleyfestival.org.uk) or telephone 01256 881552

## IN MEMORIAM

We record, with regret, the recent death of the following liveryman: Wing Commander Barry Holmes



**Musicians' Company Brass Ensemble winners (L-R) Mark Wood, Nathan Richards, Lewis Rowlands, James Woods-Davison, The Master, Oliver Carey, Adjudicator Michael Laird, William Porter, Matthew Lewis, Ian Jackman, Nick Mead at the Royal Academy of Music in 2009**



**Pancake race representative, Liveryman Adrian Mumford**

## SIGHT UNSEEN

The preparation of *Preserve Harmony* inevitably draws upon some skills which, though vital, are not always evident.

In this respect, Liveryman Keith Bamford has quietly established himself as our proof reader *par excellence* and we would therefore like to record our thanks for his impeccable – and we hope continuing – service.

## COLLARD FELLOWSHIP

This award was created to assist British –born musicians who still require financial help to further their career.

The 2008 winner, Marcus Barcham-Stevens combines a performing career both as a violinist, notably of contemporary music, and as a composer of a diverse range of chamber and vocal works.

## RECENT COMPANY APPOINTMENTS AND AWARDS

### NEW LIVERYMAN

James Hoggarth David Ingmire

### WEBMASTER

Freeman Simon Goodwin

### CHARITABLE DONATIONS

Recent grants have been made to the following:  
St Magnus Festival Brighton Festival  
Spitalfields Festival Clonter Opera  
Guildhall Library Lord Mayor's Appeal

### COLLEGE AWARDS 2008

Royal Academy of Music	George Humphreys
Royal College of Music	Laura Lucas
Royal Northern College of Music	Philip Higham
Royal College of Organists	Martyn Rawles
Guildhall School of Music	Alexander Karpeyev
London College of Music	Kelly Fraser
Royal Scottish Academy of Music	Louise Collett
Trinity College of Music	Prema Kesselman
Royal Welsh College of Music	Mark Boden
Birmingham Conservatoire	Suzanna Purkis

Terence Pamplin Award  
The Beethoven Medal  
Arthur Frederick Bulgin Medal  
The Iles Medal 2008  
The Mortimer Medal 2008  
Prince's Prize

John Milnes  
Jayson Gillham  
Gareth Ceredig  
Peter Roberts  
Alan Pope  
Brian O'Kane

### ROYAL MARINES SCHOOL OF MUSIC 2008 MEDALS

BandMaster – Silver 2008	Bd Sgt Ross Hunt
Cassel – Silver Medal 2008	Musn Emma Prior
Cassel – Bronze Medal 2008	Musn Adam Lownds

### ROYAL MILITARY SCHOOL OF MUSIC 2008 MEDALS

Student Bandmaster 2008	WO1 J Teggarty CAMUS
Mary Naomi Wallace 2008	Musn J F Oxley IG
Cassel – Silver Medal 2008	Musn J F Oxley IG
Cassel – Bronze Medal 2008	Musn A P Shellard GREN GDS

### ROYAL AIR FORCE 2008 MEDALS

Student Bandmaster 2008	Cpl Andy Keegan
Cassel – Silver Medal 2008	Snr ACM Jonathan Truscott
Cassel – Bronze Medal 2008	Snr ACW Clair Tidbury