



# Preserve Harmony

NEWSLETTER OF THE WORSHIPFUL COMPANY OF MUSICIANS

## Editorial

As we closed for press in the wake of the annual Choral Evensong at St Paul's, there was this year an added touch of poignancy engendered by the very recent and premature death of Pastmaster Anthony Burnett-Brown. This followed the earlier passing of our senior Honorary Freeman, Her Majesty Queen Elizabeth the Queen Mother, whose centenary parade on Horseguards remains so memorable for all who attended.

While the legacy and impact of those who have tacitly supported us may arguably diminish over time, we must surely continue to recognise that their association and involvement have added stature to the Company and encouraged their successors to "sustain and carry the flag forward".

A happy coincidence is that elsewhere in this issue we can record, amongst others, two new patrons for *Funding a Future*, namely Lady Susanna Walton and Dame Cleo Laine; a new (ad)venture into the country; the first award of a new prize for young musicians to commemorate the late Philip Jones; details of both a public panel discussion at the Royal Society of Arts and a conference at Carpenters' Hall next year; and finally, but by no means least, a statement, a reminder from the Court of what the Musicians' Company is all about!

If the attendance at St Paul's by senior representatives of more than fifty City Livery Companies may be interpreted as support and concern for what we are trying to achieve, so be it. Equally, the Company should be encouraged and better informed about the expectations of the livery, given that the current survey has elicited a response from almost half our membership.

There is reassurance here, but no room for complacency.

## Perception, projection and purpose

At the Installation Dinner last year I referred to the dramatic impact that technology is having on the music profession – some of it good, some less so.

It is clear to many of us who perform, attend concerts, visit conservatoires, listen to broadcasts, buy CDs and so on throughout music in the UK, that the visible changes in economic well-being throughout the profession are much influenced by the onward march of technology – whether digital broadcasting, so-called broadband communication or the progressive demise of the record industry serving classical and jazz markets.

Since our interests are very closely aligned with those who have responsibility for producing the next generations of professionals in music, we decided to take the issues of the impact of technology on music a step further by mounting two events early

in 2003 to see what actions might be appropriate.

The first will be a public panel discussion on 5th February at The Royal Society of Arts, with two speakers from the RSA and two from the music profession sponsored by The Musicians and chaired by me.

The second, to be held at Carpenters Hall on 18th March will be a one-day Conference on these issues, with attendees from conservatoires, publishers, record companies, BT, orchestras, performers and composers, looking to establish an agenda for on-going research.

More details on both events will be published in due course, but if, like me, you think the issues are important, please come along and express your views – you will all be welcome.

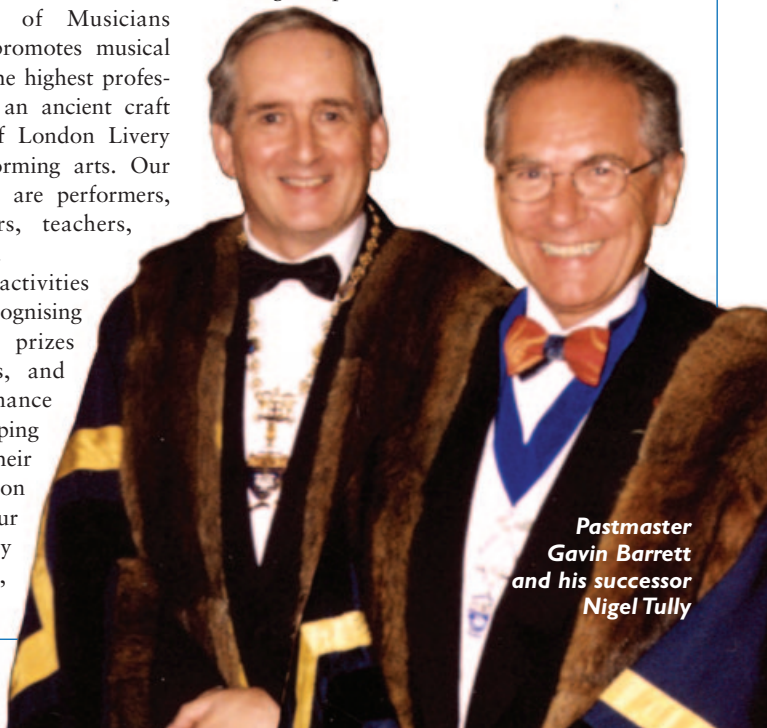
*Immediate Pastmaster Gavin Barrett*

## The Worshipful Company of Musicians

The Worshipful Company of Musicians encourages, supports and promotes musical performance and education to the highest professional standards. Arising from an ancient craft guild, we are the only City of London Livery Company devoted to the performing arts. Our members, known as liverymen, are performers, composers, instrument makers, teachers, administrators, and music lovers.

The Company's charitable activities include the award of medals recognising excellence and achievement, prizes and scholarships for students, and the provision of live performance opportunities. We focus on helping young musicians at the start of their professional careers. We draw on the strengths and expertise of our livery members, and work closely with music academies, universities, and other musical organisations.

Classical performance and composition, jazz, and brass and military bands are among the wide range of music we support. The Company's warm fellowship, founded on a shared love of music, is enhanced by a variety of social events always featuring live performance.



*Pastmaster  
Gavin Barrett  
and his successor  
Nigel Tully*



## THE COMPANY OFFICE

**Clerk** Col. Tim Hoggarth  
**Deputy Clerk** Margaret Alford  
**Co-founder** John Iles  
**Editors** Adrian Davis Paul Campion  
**Designer** John Hawkins  
**PR Committee** Paddy Dunn  
 Malcolm Farrer-Brown  
 Stephen Plumb

**The Worshipful Company of Musicians**  
 6th Floor  
 2 London Wall Buildings  
 (opposite Throgmorton Avenue)  
 London EC2M 5PP  
 Tel 020 7496 8980  
 Fax 020 7588 3633  
 E-mail [maggiealford@hotmail.com](mailto:maggiealford@hotmail.com)  
 Web [www.wcom.org.uk](http://www.wcom.org.uk)

## Essential dates

<b>6th November</b>	6.30pm Installation Dinner at Merchant Taylors Hall.
<b>6th December</b>	6.00pm Carol Service at St Michael's, Cornhill.
<b>11th December</b>	6.00pm Carol Service *
<b>2003</b>	
<b>5th February</b>	6.00pm Panel Discussion at Royal Society of Arts
<b>25th February</b>	7.00pm Livery Club event at Handel House Museum
<b>9th March</b>	7.30pm Jazz medal Gig at Pizza on the Park
<b>18th March</b>	All day Conference. "Impact of Technology" at Carpenters' Hall
<b>7th April</b>	7.30pm Maisie Lewis Concert at Wigmore Hall
<b>22nd April</b>	12.30 Phyllis Barrett lunch *
<b>10th May</b>	All day Livery Club event at St George's Chapel, Windsor
<b>25th June</b>	6.30pm Midsummer banquet *

\* Location to be advised

# Musicians in the

**Branching out on Saturday 16th March at Yateley Manor School**



**Assistant Peter Fowler with some of the competitors**

City Livery Companies are often a mystery to anyone resident more than 20 miles out of London. On retiring to Hampshire some seven years ago we found our newly adopted locality was no exception but have since worked to widen local knowledge of the Musicians' Company.

When our local Hart District Council,

under the inspired thinking of their Chairman, Cllr. Susan Band, decided to put on a 'Hart Young Musician of the Year' competition I was asked to join the organising Committee.

One of the problems was that of suitable adjudicators. Only too often, if local musicians are chosen to adjudicate, the results

## In Concert

**The new Master, Nigel Tully writes:**

It is a great honour to become Master of the Musicians' Company. My partner Dr Deborah Cunningham and I are looking forward to an enjoyable and productive year for the Company and for ourselves.

In recent years the Company has been on a path of increasing success and importance. More substantial funds, a series of visionary Masters, and a Court of high-calibre individuals, have helped the Company to increase its effectiveness in the world of music while improving the efficiency and professionalism with which it administers its affairs. Our admirable Clerk's Office handles our ever-growing business with 21st century technology, and we promote more concerts each year. I am proud to have the responsibility of being Master for a year of this flourishing and forward-thinking organisation, following in Gavin Barrett's distinguished footsteps.

Masters-in-waiting are frequently asked about their objectives for their year in office, and I suspect that I am expected to argue for more involvement in Jazz. It is true that I believe that Jazz was the 20th Century's most important new art form, and that the intense artistic creativity it has engendered in the last 70 years rivals that of Renaissance Florence.

But I feel that the correct balance has now been struck, and I would not wish to allocate any greater proportion of the Company's focus and resources to Jazz than we now do. I am very proud of what we as a Company have already achieved in the Jazz world, and of the respect we now enjoy in that community; I would like to apply the lessons we have learned to some of our other activities. Every Jazz event that the Company has promoted has made a profit for our funds for young musicians – would that that were true of more Company events!

Two major factors in our recent success have been the continuity of purpose between

**The new Master and his partner Dr Deborah Cunningham**





# country

can set off vendettas that are terrifying to experience. It was therefore decided to try to find completely impartial adjudicators.

It was suggested that as a Pastmaster of the Musicians Company I might be able to help. This was immediately adopted as a 'good idea', I agreed and the committee voted to entrust me to arrange this.

Our competition had three age grades, Senior, Intermediate and Junior and four categories, Strings, Woodwind, Brass and Piano. I approached Petronella Dittmer to adjudicate the Strings, Peter Fowler for the Woodwind, Paddy Dunn for Brass and Jonathan Rennert for the Pianists. Knowing the enthusiasm and importance that these Liverymen place on musical education I was delighted, but not really surprised, when they all agreed to become involved. It therefore became possible to present the Musicians' Company in high profile in this part of Hampshire.

The competition, the first of its kind in this area, attracted over 100 entries that were whittled down in the preliminary rounds to the first three in each grade of each class to go forward into the final.

The reputation of the competition grew during its progress to the extent that at the

finals, the High Sheriff of Hampshire, Anthony Cooke agreed to present the prizes and our local MP, the Rt.Hon. James Arbuthnott showed great interest and came along and gave his support.

The competition, on the 16th March, was sponsored not only by Hart Council but also Hart Rotary who provided much 'hands on' labour. Many people and local organisations generously sponsored various cups and prizes including 'Philip Jones' and 'Sir Vivian Dunn' cups, which helped raise public awareness for the Company.

Our four livery members did us proud.

Their kindness, encouragement and tact made them immediately popular and acceptable. Throughout the whole competition I did not hear the slightest criticism of the adjudicators or their verdicts, only praise for them and our Company.

Such was the interest and success of Cllr.Susan Band's conception that there is already talk of another competition including the wish that it might be possible for the Musicians' Company to again provide adjudicators for this event.

*By Pastmaster Frank Fowler*



**Left to right: The Rt. Hon. James Arbuthnott MP, Assistant Jonathan Rennert, Cllr Susan Band and Assistant Paddy Dunn**

successive Masters and Wardens, and an increasing clarity of vision by the entire Court about the Company's aims and objectives. Above all, I want us to remain a united team, and I will work closely with Jonathan Rennert, John Rubinstein, and all my Court colleagues to ensure that we retain that continuity and fellowship which is enabling us to achieve so much. In the context of reinforcing and strengthening our team, there are two targets on which I intend to focus:

First, we must learn to make better use of the many talents which exist within the Livery. Much of the expertise at our disposal is not utilised by the Company, and we could

do more for music if it were. Secondly, I would like to see more talented young professionals joining the Livery, so that they have time to learn our ways and then join the Court while still relatively young – more Jonathan Rennerts, in fact!

It would be wrong of me not to mention another topic: Quarterage. You have all been asked to participate in the recent Opinion Survey, in which the topic features strongly. At the time of writing this message I do not know the outcome, but it is my firm personal opinion that Quarterage must come, and come soon. Like almost all Livery Companies, we currently face a significant financial challenge, and I believe that it is practically and morally necessary for us to introduce Quarterage as one of the key elements enabling us to continue our work for Music.

Given my position on Jazz, I should make it clear that my own life as a working musician is on a much lower intellectual plane. For 40 years I have led a dance-band which plays the pop music of the day with the intention of filling the dance floor, and I suspect that in this respect I'm not unlike some of the early members of our Company. I'm particularly proud of the fact that I will be starting an engagement with my band at the Dorchester Hotel half-an-hour after the end of this year's Installation Dinner! I am sure that many of my predecessors 500 years or so ago must have faced the same challenge, and I am also

sure that the Master of the Musicians should go to all possible lengths to avoid turning down professional work.

I intend to do my best for our Company in my year of office, and to enjoy leading a first-class team and representing a great Livery to the outside world. I look forward to meeting many more liverymen and to hearing their ideas for yet more improvement in our affairs. Finally, I wish the entire Livery a happy and successful year in our Company's life.

*An extract from the 1955 edition of the Oxford Companion to Music's entry for the Worshipful Company of Musicians*

**I**t is believed that all the present-day members are true to the regulations of 1604 not to "unseemly revile, rebuke or smite, or abuse any brother of the same Fellowship", not to "sing any ribaldry, wanton or lascivious songs or ditties", not to "go in any open street from house to house with an instrument uncased or uncovered, to be seen by any passing by", and even to the earlier regulation of 1535 "not to play upon any instrument in the open streets, lanes or alleys of the city between the hours of ten at night and five in the morning."

*Some hope!*



## The Livery Club – from ivory to brass to silver

# In the country...

**Court Assistant Dr. Terry Pamplin reports**

Thanks are due to liveryman Mrs Eugenie Maxwell, the owner of the company who very generously invited the Livery Club to visit the Woodchester piano factory at Stroud. The visit enabled members and their guests to see an example of modern piano making. Roger Willson, Managing Director, welcomed the members of the Livery Club and showed them around the factory describing the process of piano making and introducing members of the technical staff.

The various stages of making pianos, starting with the selection of quality materials to make the strung backs and cases, was explained and demonstrated. The making of

the soundboard and bridge unit requires particularly skilled craftsmanship. Roger Willson explained that the factory was fortunate in having skilled craftsmen with many years experience. Iron frames are bought into the factory but design and quality is specified in detail and every frame is minutely inspected and fitted. The construction of the piano to the finished product requires setting up the action and laying the keys, a process known as action finishing and regulating. Every piano is carefully checked, tuned and toned to ensure that quality musical instruments leave the factory, which will give years of pleasure and

inspiration to musicians at every level of achievement.

We had the pleasure of hearing a piano recital by local teacher Mrs McIvor with the assistance of her husband Ian, on a fine grand piano. Her choice of music gave the assembled audience great pleasure as well as demonstrating the musical range and subtlety of the company's instruments.

This was a visit to remember, the sun shone, the overnight hotel accommodation was superb. The evening reception and dinner was particularly enjoyed, as much for the company as the food, both of which were excellent.

Our thanks, from all who made the visit, to those who made it such a success. It is hoped that the Club's President Peter Fowler, who was instrumental with Eugenie Maxwell in planning this visit, will organise further outings of similar interest.



*Musicians "at work" and "at play"*





**Sir Roger and Mrs Tomkys, Robin and Mrs Orr, Peter Fowler and the Master**

## in Cambridge...

Master, I would like to say how very grateful, and how touched I am, to receive the Silver Medal from the Worshipful Company of Musicians; and I want to thank you for your great kindness in coming here today to present it to me.

It is a very memorable day for me, and for my wife; and it is enhanced by the kindness of the Master of Pembroke, inviting us all to luncheon at the lodge.

My many happy years at Cambridge started at Pembroke as Organ Scholar and continued later at St. John's. Both are special

friends; and I'm delighted that George Guest, my successor as Organist at St. John's, is with us.

My years as a liveryman of the Musicians Company are not quite so long, but when I returned to Cambridge after the War (1945), an old friend said to me: "It would be better for your music if you settled in London old chap.

But I have no regrets. I have been lucky to have the best of both worlds; and today – it is The Musicians.

*Thank you so much*  
*Robin Orr*

## and in the City

The annual visit of the Musicians' Company to St Mary-at-Hill for the September performance of the monthly Bach Cantata series has now become very much part of the Livery Club's diary of events. This year we were treated to a most enjoyable performance of Bach's Cantata 187 "Es wartet alles auf dich" by a very balanced quartet of singers and a chamber ensemble playing period instruments directed by our Junior Warden, Jonathan Rennert.

The playing was crisp and lively and particularly to be commended was the lovely oboe obligato playing by Mark Baigent to the soprano aria "Gott versorget alles Leben". With the four fine singers (the number that Bach would have used) in front of the players a suitable balance was produced in spite of the lively acoustics of the church.

One small caveat; Bach wrote using the German vernacular text as was customary in the Lutheran church, so that it could be understood by the congregation. These cantatas are of course immeasurably better when sung in their original German but for those of us not conversant with the language, some sort of English summary of the text, or even just a translation of the first line of each movement, would have been helpful.

Our thanks go to Jonathan for providing a most enjoyable lunchtime recital. He was also hoping to be able to demonstrate the newly rebuilt organ, looking wonderful in the west gallery, but alas the instrument developed a cypher and was not able to be played. However we look forward to hearing it on another occasion.

*Liveryman Michael Spencer*

## Celebrating the 100th anniversary of the Livery Club at Painter Stainers' Hall in March



# The Crewdson era: 1930-2001

## Some reflections by Richard Crewdson Clerk 1967-87 and Master 1987-88

*In November 2001 Richard Crewdson retired from the Court and is now an Honorary Pastmaster. In a recent conversation with liveryman Paul Campion he recalled the changing times during which he and his father, HAF Crewdson, served the Company as Clerks.*

### Richard, how did your family first become connected with the Company?

In 1930 my father moved from Nottingham to join Waterhouse & Co, solicitors in New Court, Lincoln's Inn. In those days it was the duty of each partner in turn to open the post on Saturday mornings and on one of those mornings my father read a letter to one of his partners from Arthur Hill, a client of Waterhouse and the Company's Treasurer, saying that the Musicians' Company needed a new Clerk and did he know anyone suitable? My father asked his colleagues if he could take on the job himself, was immediately accepted and he remained Clerk for 37 years. I became Assistant Clerk in 1960 and succeeded him in 1967. The Clerk's office remained at New Court until 1964 when we moved to a new office in St Paul's Churchyard, by which time I was also a partner in the firm.

### Did your family have musical background?

Yes, as amateurs (apart from my stepmother who was a professional cellist). My grandfather studied music in Germany and was a church organist and choirmaster; my father was a fine pianist and I learned piano and clarinet, with disappointing results! In my retirement I sing with a number of local choral societies and at music weekends. I am also a member of the Madrigal Society.

### What disruptions did the company undergo during the war?

All the Company's social activities came to a standstill for most of the war. As a longstanding member of the TA my father was promoted to Brigadier in 1939 and took a brigade to France; in his absence, the Beadle, George Godwin, worked

hard to keep the Clerkship going until my father returned in 1943. Fortunately the office buildings suffered no direct damage and the Company's archives survived safely. Some treasures stored at Stationers' Hall were destroyed.

### Were you easily persuaded to follow your father as Clerk?

Not at all! I was most reluctant to take on the job. But, having been his assistant, I agreed to succeed him for a temporary period while I looked for a more willing replacement. However, the job suddenly became much more interesting with the creation of the Allcard Fund in 1969, when Pastmaster Victor Allcard assigned to the Company his interest in some land in Sussex. The land was soon sold and the Company's share of the proceeds was in excess of a quarter of a million pounds, which transformed the amount of charitable work that we could undertake – being a real benefactor to musical charities and music generally for the first time. This was followed almost immediately by an initiative of Master Jack Iles, who

persuaded Sir Edward Lewis of Decca to make a generous donation in order to establish the Maisie Lewis Young Artists Fund, named after Sir Edward's wife. So with all this new and lively activity and the enjoyment of working with wonderful people in the Company like Herbert Howells, Sir Jack Westrup and Derek Lockett, I changed my mind and stayed on as Clerk for 20 years.

### What have the major changes within the Company been over the last 70 years?

There have been so many! In 1930 only three medals were awarded annually. Two of those were military and the third 'rotated' between the RCM, the RAM and the GSM. There was little else; the Composition Scholarship, the Palmer and Carnegie Grants at the GSM and the Leo Stern Memorial Prize for 'a poor student of the Violoncello at the Royal College of Music'. Then in 1933 the Collard Fellowship was created – Howells was the first Collard Fellow – and on the death of WW Cobbett, the Cobbett Gold Medal, for services to chamber music, was established. The 1950s saw further innovations, such as Cyril Davis's opera singing award, now the John Christie Award, and the WT Best Scholarship for organists. I have mentioned the Allcard and the Maisie Lewis Funds. More recent gifts have included the Sir Andrew Carnwath Scholarship for advanced students of the piano and the very substantial Constant and Kit Lambert Fund. It has been a most exciting time for the Company, and

very stimulating for me to be involved in getting all these funds into operation in their different ways. As for other changes over the years, there has been a huge increase in the membership of the livery, and in the value of the Company's investments, but alas! taxation and inflation have taken their toll and it is hard to believe that as recently as the 1950s liverymen used to enjoy one free Company dinner a year!

### Which Company personalities and events stand out in recent years?

One specially memorable personality was the composer Priaulx Rainier. She was Collard Fellow from 1952-55 and I have very happy memories of her charisma and lively wit. She was to become our first woman liveryman and left a generous bequest for the promotion of new music, including her own. Such organisations as The Park Lane Group now promote the concerts in our name. Then there was the Feast in Middle Temple



**'The Brigadier' with Sir John Barbirolli and Richard Crewdson in 1966**



Hall in 1969 in the presence of HRH The Duchess of Gloucester (Princess Alice), in commemoration of the grant of the Charter to the King's Minstrels 500 years before. The evening was made up of alternate food and music courses, to give the impression of a late 15th century banquet, everything from hurdy-gurdy to brass consort. I remember, too, the evening when HRH The Duke of Edinburgh received the Honorary Freedom in 1989. As Immediate Pastmaster I sat next to him at the subsequent Court Dinner and found him a most absorbing and entertaining guest, always challenging and full of ideas, never content with generalisations. Much more recently, the memory of the Quincentenary will be something that I shall always treasure.

One of the fascinations and challenges of the Clerkship was dealing with a continuous succession of different Masters with differing personalities, aims and ambitions, but all determined to promote music and recognise young musical talent.

#### And the most difficult aspect of the job?

The agony of organising the table plans for every dinner, which my father and I did between us for almost sixty years!

#### And what of the future?

The Company is very strong, with a considerable growth recently in the number of the livery who are involved professionally in the world of music. But it may be necessary to reimpose some limit on the number of the livery before it becomes unmanageably large. There is also the need to take a hard look at the costs of simply administering the Company's charitable work. Now that the Company has its own offices these costs are unavoidable, but it would be good if some of the cost of administering the charitable funds could be shouldered by the livery, so that more of the income could go towards helping young musicians. But there is extraordinary expertise amongst us still to be called on, and I'm sure that if one could get over the logistical problems, so much more of the livery's talent could be utilised for the benefit of the Company and its beneficiaries. The Company is very different now to the organisation that my father took on in 1930. Yes, I believe it has a terrific future!

*Richard Crewdson's definitive history of the Company, Apollo's Swan and Lyre, was published in 2000 to celebrate our Quincentenary and copies are still available from the Clerk's office.*



## Reflections on the passing of a great Lady

**P**astmaster Henry Willis 4 writes: I was privileged to accompany Margaret Alford, our Deputy Clerk, to the Service in Westminster Abbey – held for the celebration of the life of the Queen Mother, and have been asked to write my reactions to the event.

For me this was an highly charged, private and emotional matter which can be dashed off with a few banal, trite lines, or dealt with considerably; for the latter, and those who do not know me, some background needs to be provided.

My father was a soldier in two wars who went to India to build three Cathedral organs where he met my mother, a daughter of the British Raj.

After A.R.P. and Home Guard service I ran away from Giggleswick to join the Regular Army as a private in 1944. It was meet, right and my bounden duty to serve my King Emperor, his Queen and my country. After being Commissioned, training rookies and later Commanding a Japanese Surrendered Personnel camp in Singapore, calling Japanese from the jungles of Burma, repatriating them and recruiting the Pioneer Corps in Ceylon, I returned home to my lover and my duty to become an Organ Builder. I was clothed in the livery of the Company in April 1949. Royalist patriotism near Jingoism and a deep respect and love of the Father Creator were imbued in me.

Deeply saddened by the break up of the Empire and the difficulties besetting my Royal Family I answered the call to the Queen Mother's service, proud to represent our Company, all Musicians and all musical instrument makers especially Organ Builders.

Margaret met me at Waterloo and we went to Parliament Square in the quietly excited, slightly sombre, respectful atmosphere which pervaded London at that time. TV'd on the way in (as I was enthusiastically told by Grandchildren later) we took our places adjacent to the Organ Screen next to the younger Mountbattens, and settled to absorb the proceedings.

The World and her husband came and took their places. Beefeaters, Guards, Colonials and ex-Colonials, British and other Commonwealth folk. Scots, Irish, Welsh and English, Europeans, folk from the Americas, Africa, India, Asia, Japan and the Pacific all came to pay their respects to my Queen Mother. And then the processions with our Royal family including Her Majesty the Queen, my contemporary, my Queen, our Prince Phillip, Prince Charles and with a rustle of excitement our two Princes – the great grandchildren of the Lady for whom we had all come. A sad little aside, I thought I saw "Fergie" the Duchess of York come scampering in alone looking a little like a startled rabbit to take her place beyond the screen.

The service, was largely chosen by the Queen Mother and was a masterpiece of precision and prayer, but the printed word (which was on the Internet) cannot convey the atmosphere which left me drained and truly giving thanks for my Queen Empress and her service to her KING and her family with that WORK, DUTY CARE and LOVE which I pray will now be inherited by the up and coming of Her Heirs.



# An export award for London's last major organ builder

**Liveryman Noel Mander recalls his professional life in organ building**

'I am honoured to be asked to make a contribution to mark my ninetieth year.

'I was brought up in an atmosphere dominated by organ music and organists. My mother was a pupil of Sir Frederick Bridge. My grandmother was an organist, and one of my uncles was a keen "organ fan".

'Leaving school (where I did NOT shine!) I went to work at A & C Black, the publishers. I liked the books, but I did not like being indoors all day. I discovered that Ivor Davies (later of Rest Cartwright) was overhauling the organ in St John, Great Marlborough Street. I asked if he would take me on as an assistant; he said yes, so I went back to Blacks' and handed in my notice.

'From Ivor Davies and his assistant Herman Pike I learnt the rudiments of organ restoration. Later we built a new organ for St Benet, Kentish Town.

'Ivor was not businesslike (although he was a superb musician). I used to cycle around

London picking up minor jobs, cleanings etc. – very often he did not follow up the lead. When I came back with a prospect from Christ Church, Jamaica Street (Stepney), he suggested that I carry out the overhaul myself. I did just that, and soon a corner of the church became my workshop. Then war came. I was called up, and a fire raid in East London destroyed Christ Church, together with my workshop and a small organ which I had restored for sale.

'I spent my war years in Tunisia and Italy, serving with the Royal Artillery, and returned in 1945. I picked up the threads and set up a small workshop near Kings Cross. Soon afterwards I was able to rent (and later purchase) the large Victorian school attached to St Peter's Church, Bethnal Green.

'I found no difficulty in attracting staff. I remember with pleasure and gratitude how MUCH I learnt from them, and what a friendly team we were. We were always busy,

but of course after twenty-five years' steady growth, the climax was the contract for a virtually new organ at St Paul's Cathedral. Only the historic pipework was re-used: soundboards, mechanism and console etc. were all new.

'Finally the time came to think about retiring. John had completed his training with von Beckerath and had attracted a new generation of organ builders to the staff. It was right for me to move to our home in Suffolk and leave everything in his capable hands.'

**Geoff McMahon, head designer at Mander Organs, continues the story of the firm up to the present day**

In the two decades following his father's retirement, John Mander has successfully built on his legacy to the point where the company can justly lay claim to a place on the roster of the world's leading organbuilders.

By training and artistic inclination, John was particularly anxious to develop the firm's expertise in building instruments with mechanical key actions. Two college organs (Winchester 1984 and Magdalen, Oxford 1985) significantly advanced our experience with tracker actions. These were subsequently followed by more ambitious projects at Chichester Cathedral (1986), St John's Cambridge (1994) and Chelmsford Cathedral

## CD Review



**Christmas Organ Music and Harpsichord Music by JS Bach, played by Nicholas Jackson – a recently released CD SOMM Records CD 022-2**

Liveryman Paul Gobey writes: Sir Nicholas Jackson, as well as being a Liveryman of the Musicians' Company, is also a Past Master of the Drapers' Company and a former Organist of St David's Cathedral. His two-CD release

contains music for organ and harpsichord by J.S. Bach, with Christmas and the New Year as the theme, though not exclusively, for the programme of organ music. The Concerto in G and Pièce d'Orgue sit happily

alongside works based on Vom Himmel hoch, or In dulci jubilo, and make for a satisfying selection which can be listened to in one sitting or dipped into at will. The performances, all with a clean and convincing technique, display a variety of moods, dynamic contrasts and registrations (a festive mood is set at the start of the recording with the use of the Cymbelstern), although for my taste there was a little too much use of the I foot!

The harpsichord disc contains some exciting performances and, again, clean and crisp playing. Occasionally, however, the tempi are not entirely secure and ornamentation could be more consistently realised. The repertoire varies from the collections of short Inventions and Sinfonias to the more substantial Chromatic Fantasia and Fugue in D minor. Of particular interest here are Sir Nicholas' own completion of the Fantasia and Fugue in C minor, whose fugue was left unfinished at Bach's death, and his realisation from a figured bass of the Fantasia and Fughetta in D, both of which work well.

The accompanying notes are well written, by Sir Nicholas himself, combining useful technical insights about each piece, or collection of pieces, with interesting historical background information. The text has also been translated into French and German.

The technical quality of the recording is very fine indeed, as are the instruments used: the renowned 1969 Grant, Degens and Bradbeer organ of New College, Oxford and

a splendid harpsichord made by David Rubio in 1777, itself a copy of a 1770 Taskin. The organ, a bold and radical instrument of the Werkprinzip design, comes over well and does not sound overly aggressive. The harpsichord has a warm, rich sound which has also been well recorded, although the proximity of the microphone ensures that Sir Nicholas' breathing is quite apparent! The production of the whole CD set is most professional.

### SUPPORT FOR FUNDING A FUTURE

**Sir Vivian Dunn conducts the Music of Sir Arthur Sullivan played by the City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra and the Band of HM Royal Marines School of Music.**

Liveryman Christopher Morgan-Gray writes: We must thank liveryman Paddy Dunn for his initiative in producing this CD of Sullivan's music, which is being sold in aid of 'Funding a Future'. It provides a



(1995). But the contract from which he has perhaps drawn the greatest satisfaction (and which remains the company's flagship in the USA) was the 68-stop organ for the Church of St Ignatius Loyola, New York, which was the largest mechanical instrument built in the British Isles at the time of its installation in 1993. Its sensitive suspended key action has attracted particularly favourable comment from many of the internationally renowned recitalists who have performed on it.

In the domestic market, Mander Organs retains an enviable reputation in the field of rebuilding and historical restoration. We have become particularly associated with the instruments of William Hill and his successors, notably at Eton College (the four manual tubular-pneumatic organ was restored in 1987), the "University Organ" in Great St Mary's Cambridge (1995), and St Mary at Hill in the City of London (2001). The benchmark set at St Paul's Cathedral for instruments with electro-pneumatic actions has been matched at Rochester Cathedral (1990), and in the rebuilding of two significant organs by Ernest M. Skinner in the USA (Princeton University

1992 and Christ Church Cranbrook 1997). In recent years the availability of funding from the National Lottery has assisted a number of important restoration projects, culminating in the award to the company in 1999 of the contract for the Grand Organ at the Royal Albert Hall. Scheduled for completion at the end of 2003, the restoration to full working order of the famous Willis/Harrison instrument will constitute, for the current generation of Mander staff, "our" St Paul's

Cathedral. Noel Mander had worked hard to open up potential export markets for the company, especially in Nigeria and the Middle East. It was left to John to achieve that rare triumph for any British exporter – a foothold in the Japanese market. Six instruments were installed in Japan between 1990 and 1999, ranging in size from five stops to fifty-one, and all with mechanical key actions (although the most recent – situated in a wedding chapel – also has a dual electric playback mechanism for automatic bridal marches!). During the same period, our profile in the USA has risen dramatically (as witnessed amongst others by the contracts mentioned above), and John Mander is currently engaged in the tonal finishing of a seventy-two stop organ at Peachtree Road United Methodist Church, Atlanta. It was in recognition of the firm's success in expanding its production for export that we were favoured with a Queen's Award for Enterprise in 2002, a fitting way to mark the start of John's twentieth year at the helm of Mander Organs.



Noel and his son John

fitting memorial to the life and work of his father Pastmaster Sir Vivian Dunn (Master 1988-9), and gives us insight into some of the lesser-known orchestral music of Sir Arthur Sullivan.

Arthur was born in 1842, the son of Thomas Sullivan, an Irish band-master at the Royal Military College, Sandhurst, and at an early age would attend band practice with his father, (and also play), thus picking up a working knowledge of every military band instrument. When he was eight he composed his first anthem 'By the waters of Babylon' and at the age of ten became a member of the choir

of the Chapels Royal, gaining recognition from Queen Victoria and the Duke of Wellington.

In 1856, aged 14, he won the first ever Mendelssohn Scholarship at the Royal College of Music and studied there for two years, at the end of which time he received a letter from the Secretary of the Mendelssohn Committee telling him that he had been re-elected for another year to continue his studies at the Conservatoire in Leipzig. There he was taught by Moscheles and socialised with Liszt and Grieg; in 1860 he returned to England with "a bombshell in his bag" – the Incidental Music he had written for 'The Tempest'.

As Leslie Baily wrote in "The Gilbert and Sullivan Book":

"His music for 'The Tempest' was not particularly revolutionary in style; but it had a polished maturity and at the same time a youthful exuberance; it still bubbles up wonderfully freshly when it is played

today. It had melody and at the same time musicianship. It followed the path of Schubert and Mendelssohn. It was bound to be popular".

This music, Sullivan's Opus 1, received its première in Leipzig in April 1861.

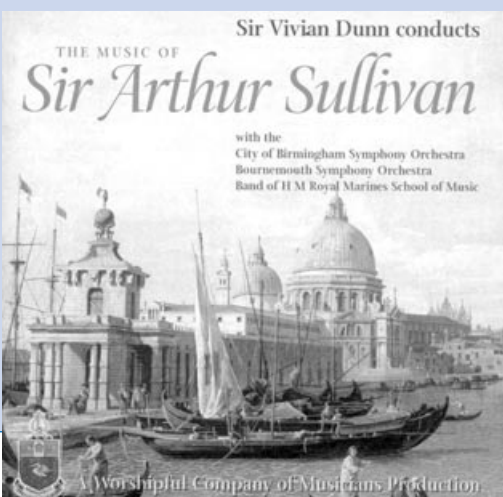
The Incidental Music to 'The Merchant of Venice' was written shortly before Sullivan's first meeting with Gilbert, for a 'Romantic exposition production' of the play at the Prince's Theatre, Manchester in 1871. 'The Introduction' is reminiscent of the rustic music in Beethoven's 'Pastoral' Symphony, while 'The Bouree' fortells the coming of Dick Dauntless's song and hornpipe in 'Ruddigore'. 'The Valse' movement is closer to Tchaikovsky than Strauss, but we can hear in it how Charles Mackerras found Sullivan's music so apt for the ballet 'Pineapple Poll'; the music in 'The Finale' opens with a 'furioso' passage reminiscent of the Overture to 'Cox & Box', and there is a 'question and answer' phrase similar to the 'Who are you Sir? – If it comes to that sir, who are you?' duet from the

same operetta.

Sullivan's work with Gilbert is well represented for Savoy Opera enthusiasts by the Overture to 'The Yeomen of the Guard' (the nearest Sullivan got to popular Grand Opera), and an attractive memento of Sir Vivian's long association with the Band of HM Royal Marines School of Music is their version of 'The March of the Peers' from 'Iolanthe'.

It was good to hear again the Overture 'In Memoriam' (composed in 1866, following the death of Sullivan's father, and first performed at the Norwich Festival). It opens with a hymn like theme, recapitulated by the organ and orchestra at the end, which for me recalled the way that Britten built up to the close of his 'Young Person's Guide to the Orchestra'.

This CD is beautifully presented, with an evocative picture of Venice on the booklet cover, interesting notes and the engineered sound is excellent, taken from EMI and Chandos originals. A most worthwhile purchase in every way.



# Just Jazz

The Worshipful Company's ongoing commitment to jazz reached a new pinnacle of achievement this summer, in a series of successful concerts held in London. The first of these were five free weekday lunchtime concerts held in the central gardens of Finsbury Circus during the last week of June. Undertaken by the Company at the request of the organisers of the City of London Festival, they were extremely well attended and much appreciated by both City workers enjoying a break from office routine and visitors to the area. Many of the latter were listeners to Jazz FM, where Senior

Warden Nigel Tully had been interviewed by Campbell Burnap on his regular Sunday evening programme on the 23rd June, and was able to talk about the Company's efforts of behalf of British jazz musicians and to preview the forthcoming events.

Singer Tina May and her quartet, the Tommy Whittle quartet with guest trombonist Don Lusher, the Pat Crumly Quartet performing a tribute to the late Ronnie Scott, The National Youth Jazz Orchestra, and a quintet of the Company's Bronze Medallists appeared over successive days, and were introduced to the audiences around the bandstand by Nigel Tully wearing his compe's hat with his customary skill and brio.

These five concerts were, however, merely a preliminary to the two major events which followed at the end of the first week of July. As an overture to the forthcoming musical celebrations surrounding the seventy-fifth anniversaries of Dame Cleo Laine and John Dankworth, the Company's Jazz Committee organised a concert which featured both of these great artists and the National Youth Jazz Orchestra, under its director Bill Ashton, along with the two most recent Silver Medal Award winners; trombonist Chris Barber and saxophonist Tony Coe. The first presentation took place at The Stables at Wavendon on Sunday, 7th July, and was enthusiastically received by a sell-out audience. In addition the concert was recorded by BBC Radio 3 and was transmitted in its entirety two days later. In the course of this broadcast, Nigel Tully was interviewed by Geoffrey Smith and was again able to expound on the Company's substantial work within the field of jazz over the past decade.

The concert was also preceded by a champagne reception,



**Transport courtesy of the Musicians' Company!**

sponsored by Faulkners and, thanks to the generosity of the Dankworths, held in the spacious grounds of their Old Rectory home adjoining the new Stables theatre complex.

As is now customary, the concert opened with NYJO performing the rousing fanfare *Worshipful Company*, written by Mark Armstrong, before the orchestra moved on to deliver an equally spirited version





Left to right John Dankworth, Dame Cleo Laine and Tina May



Caught in the act centre stage at the Globe!

of a popular hit from fifty years ago, Ma, he's making eyes at me, revived in honour of the Queen's Jubilee celebrations. John Dankworth's own golden musical jubilee was commemorated with several of the outstanding scores which have marked his career as a bandleader and composer, including the themes from the Joseph Losey film 'Modesty Blaise', the BBC TV science programme 'Tomorrow's World' and a previously sadly neglected piece entitled Double vision. Tony Coe's talent was showcased in a splendid version of April in Paris, before he joined John and the big band in a selection of several movements from John's remarkably evocative suite 'What the Dickens', dedicated to the great Victorian author.

The second half of the concert maintained this marvellous momentum. Trombonist Mark Nightingale, one of our earliest Medal winners and now part of John's regular quintet, was featured on his composition Boneshaker and, backed by NYJO, on Lower orders before the arrival onstage of yet another distinguished guest. Chris Barber, the recipient of the 2001 Silver Medal Award, produced two passionate and explosive performances of familiar jazz warhorses in Sweet Georgia Brown and W.C.Handy's Basin Street Blues, which were greeted with sustained applause. A further ovation greeted Dame Cleo Laine's appearance, as she delved into three of the musical settings of sonnets which originally appeared on the hugely successful 1964 album 'Shakespeare and all that jazz', followed by a revival of Johnny Mercer's uplifting message Accentuate the positive. The proceedings climaxed with her leading a blazing rendition of Billy Strayhorn's Take the 'A' train, in which she was joined by the entire ensemble, supplying a pulsating conclusion to a memorable concert.

The following evening offered a repeat performance at Shakespeare's Globe Theatre on London's South Bank, presented as part of the City of London Festival, and again attended by a sell-out audience in spite of the rather inclement and damp conditions. The periodic showers did nothing to dampen the enthusiasm of the audience, who clearly enjoyed this rich feast of jazz. With the benefit of Sunday's Wavendon experience to familiarise the musicians with their programme, the Globe concert produced a crisper and more disciplined result, with the young musicians of NYJO raising their standard of playing to new heights, under John Dankworth's gentle tutelage. In fact, this event offered the greater musical pleasure, with the pleasing natural acoustic of this remarkable auditorium barely needing to be augmented by added amplification. Prior to the concert, ticketholders were able to enjoy a preliminary musical treat, with this year's Bronze Medal Award winner, pianist Leon Greening, performing with his chosen quartet in the gallery above the entrance hall. Their contribution to the evening's pleasures served to underline the Company's success in assisting young British jazz musicians in the early stages of their careers during the past decade, and to leave us looking forward to even greater triumphs to come in the future.

*Liveryman Keith Howell*

## The House of Commons



Dear Nigel Tully

I am writing to you in your capacity as Senior Warden and as from November, as I understand it, Master of the Worshipful Company of Musicians.

I am writing because you have been the sponsors of NYJO since April – or maybe earlier. That was when I last heard them and you were certainly the official sponsors during their residence at Ronnie Scott's.

I imagine that you know far more about music than I do, but I just wanted you to know that I feel very strongly that NYJO is one of this country's few world-class big bands. As Parliamentary Private Secretary for the Minister for the Arts in the Department of Culture Media & Sport I try to keep up to date with music and especially jazz, and I certainly believe you are sponsoring one of the jewels in our crown.

NYJO is of course supported and valued by the Arts Council, along with other youth orchestras, but frankly I think it should be in a different category. It is not the 'youth' version of an established orchestra but a professional orchestra in its own right which just happens to have 'youth' in the title and it's no accident that a far higher proportion of its players become (or already are) professional musicians than the other 'youth' orchestras.

Certainly it is a good thing that it has sponsors who recognise its professionalism and high international reputation and I hope that your support will encourage the Arts Council to give it the support it richly deserves.

Yours truly

Martin Linton  
MP for Battersea

# A school of comp

**A report on the first UK Conference on composer-in-residence schemes held at Bedford School in May 2002, by their Director of Music, Liveryman Andrew Morris**

The idea of hosting a conference for composers-in-residence, music teachers and anyone interested in composing music for schools on a regular basis came to me after a very long line of events. Firstly, Bedford was fortunate to have a visit from Old Bedfordian William Norris, chairman of the Maingot Trust, who wanted the Trust to finance a musical activity at the School in memory of his mother. William's mother, Eileen Norris, had taught the piano at the School. I immediately thought that the most useful way a large music department could take advantage of this would be through a composer, since (in my view) a composer is the arch-enabler for all musicians.

The second event was the appointment of Alan Charlton as the first Eileen Norris Fellow in Composition at Bedford. Alan was initially engaged for a two year period but such was his success that we asked the Trust if he should stay for a third year, a request which the Trust readily agreed to.

It was in an attempt both to bring all that had happened over the last three years together, to celebrate Alan's time with us and to encourage other composer-in-residence schemes to start that the idea of a conference was hatched.

However, my own involvement in new music, and therefore with composers, goes back a long way to my days as Organist and Director of Music at the beautiful City church of St Bartholomew-the-Great, Smithfield. It was there in the 1970s that I started the St Bartholomew's Festivals of Twentieth Century Music with the blessing of the Rector, Dr Newell Wallbank (himself a composer) and one time Honorary Chaplain to the Company, and with the help of my old friend, Paul Patterson. Eyebrows were raised at some of the sounds coming from the ancient walls of the Priory Church, especially after van-loads of electronic instruments and speakers arrived and when musicians with an element of theatre in the performances danced round the Sanctuary. Nevertheless, these were great days, and my move to Bedford in 1979 in no way dimmed my enthusiasm for new music. I was lucky to be able to serve on, and later chair, the New MacNaughten Concerts Committee when it was still financially viable and I have been much involved in the Park Lane Group since

1988. The Park Lane Group, on a national level, brings together new music and the support of the young musician, two of the hallmarks of my work at Bedford.

It was therefore natural that I should want to continue not only giving composers guinea-pigs with which to work (I am sure that my pupils will be forgiving and even understanding by my use of this term!) but also giving my pupils the opportunity not only to play new works but to be organically involved in their evolution. The first venture of this sort at Bedford was the appointment in the mid 1980s of Paul Patterson as composer-in-residence for two years. This was made possible by a collaboration of the Head

Master, C.I.M. Jones, and a local businessman, Christopher Kilroy.

Paul's brief was not necessarily to write music for the School but primarily to work with the boys on works of his already written. This proved very successful and broadened the minds of both the pupils who played the pieces and the parents and others

who came to listen. Composers, however, don't come cheap (and why should they?) and it was over ten years before William Norris' visit enabled us to develop our activities still further.

The Eileen Norris Fellowship at Bedford has been centred on the composer writing music for specific groups and characters in the School but also, of course, with an eye on future performances by others (this last point is considered important: there are too many new works, sometimes written with extremely inconvenient demands, which have their first and, seemingly, their last performances simultaneously). Alan Charlton says that "all the pieces written for the School have some sort of function, primarily that of the developing and challenging young instrumentalists and singers, but also adding to the vibrancy and excitement of school life". He observes that the composer soon learns pupils'

musical strengths and weaknesses, allowing compositions to be written specifically or adapted quickly to those limits. Pieces have to be finished a long time before performance, as sufficient rehearsal time is essential. But because of the rehearsal routines in schools there is time to revise compositions and work on a piece before the final product is performed, "a luxury that is rarely afforded to you in any other musical context". On matters of style, Charlton feels that adjustments to suit the needs of the pupils can lead to advantages: "For most composers, this will mean simplifying rhythm, harmony, linear writing and complex orchestration. This sounds daunting, but it is actually highly

**"New music is an essential part of music education"**





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beneficial to your development as it forces you to consider exactly what makes up your musical personality at its most fundamental level.”

Charlton has admitted that, before the start of his residency, he had his doubts and anxieties. He could not be sure about the standards of musicians at the School nor about how open-minded the pupils would prove. How enthusiastically would contemporary music be received by both staff and pupils? Would his duties get in the way of composition? In my regular meetings with him, I always ensured at least half of the working week was available to the composer to write music. Other duties included teaching composition to A level and GCSE

classes as well as individuals (one of whom became an NYO composer and it seems as if another might well follow soon) and rehearsing his pieces with various groups and individuals. At the end of Alan's three year term at Bedford, both sides agree that they have learnt a great deal.

The Conference, generously sponsored by The Music Teacher magazine, was designed to appeal to all interested parties: composers-in-residence past and present, composers exploring the possibility on a residency, teachers of composition in schools, school music teachers, local authority music organisers and music centre managers, to name but some. We discussed a number of issues, but the over-riding aim of the meeting was to share experiences and to explore further possibilities. I was joined by Robin Wells of Charterhouse in giving the director of music's view on all aspects of a composer-in-residence scheme: Alan Charlton and Paul Patterson gave interesting and illuminating views from the other side of the fence. Robert Saxton gave what was undoubtedly the most

stimulating and informative address given at any music education conference during this year (you can read what he said on [www.alancharlton.com](http://www.alancharlton.com)) and Lucien Jenkins, editor of The Music Teacher, chaired a discussion at the end of the conference.

There were reviews of two composition projects by those most intimately involved in them: the Schubert Ensemble's Chamber Music 2000 led by the cellist William Howard and the SPNM's Composing for Kids (C4K) and Sound Inventors led by SPNM supremo John Fosbrook. During the lunch interval, there was a concert of Alan Charlton's music by the boys of Bedford School followed by a short workshop when the composer, instrumental teacher and performers worked together on some music.

A good number of people from all areas of music teaching, coming from all over England, from Scotland and from Wales, attended our conference at Bedford and, from the data we have received from our follow-up questionnaire, much was learnt by all of us. We discussed achievements, benefits and how

to develop best practice as well as the practical considerations. We hope that the day will inspire other schemes to evolve. After all, there are as many types of schemes as there are circumstances to put them in – this was one of the clearest of the messages made on that day.

In my introduction to the Conference programme, I wrote: “New music is an essential part of music education. Collaboration between composers and children can reap many glittering rewards. Children's experience of seeing a work grow, being especially written for them and tailored to their expressive needs is as exciting for them as it is beneficial to their musical studies. Encouraging children to explore new sounds, create new techniques and look forward in their perception of music will enhance children's music making and listening for the rest of their lives”. I believe that these elements, based on skills and not purely on enthusiasm, are necessary parts of each child's musical development and understanding if music education is to fulfil its undoubted potential as its own discipline and as an aid to so many others.



Liveryman Andrew Morris

## NEW JUNIOR MUSICIANS

### The Philip Jones Junior Award

Jonathan Alford is 16 years old and a trumpet, cornet and piano player. He has just passed his GCSEs gaining an A in music and is off to study at Coopers' Company and Coburn School Upminster.

Jonathan has been a finalist in the Havering Young Musician and last year won their award for composition. As a keen all round musician he has taken part

in local theatre productions including Cabaret and Grease.

He is very much looking forward to starting at Trinity College of Music Junior department as he hopes it will widen his participation in musical activities and his general musical knowledge.

His teacher at the junior department will be Gordon Graham.

### New St Paul's chorister



NEW CHANGE, LONDON EC4M 9AD  
TEL: 020 7248 5156 FAX: 020 7329 6568  
HEADMASTER: ANDREW DOBBIN MA (CANTAB)

Dear Master,

I would like to thank the musicians company for sponsoring a chorister at St. Pauls.

My name is Joshua Allen. I was very pleased to receive the musicians company medal as both of my parents are musicians.

My mother received a grant from the musicians company to go to music college.

I have been a chorister here now for about two years.

I am eleven years old and I am in year seven.

I enjoy singing in the Cathedral though sometimes it is a bit tiring.

As well as singing, I enjoy playing football, (I play for the school team) and riding my father's motorbike.

I play the Piano (grade three standard) and I have recently taken up the double bass which I am enjoying a lot.

I look forward to meeting you at one of your functions

Yours faithfully

Josh Allen



PREP, PRE-PREP AND RESIDENTIAL

# Priaulx

## Commemorating our Our first lady li

On 3 February 2003 it will be a hundred years since the birth of the first lady liveryman of the Musicians Company. The South African born composer Priaulx Rainier first came to London in 1920 to study at the Royal Academy of Music. Though once in London she earned a living from teaching and violin playing, an anonymous grant enabled her to concentrate on composition – a fact that she always remembered. Recognition came slowly and it was only in her late thirties that she began to write substantial works that she was proud to include in her catalogue.

It was perhaps indicative of the difficulties that a composer of her age could experience in the early 1950s that she applied for the Company's Collard Fellowship. This generous award allows its recipient freedom to develop his or her talents whilst enjoying a respite from financial pressures. In the three years she held the Fellowship, Rainier produced two of the most significant works of her career. The Cycle for Declamation (1953), written for Peter Pears, and the beautiful, passionate Requiem for chorus (1955-6) mark the culmination of a period in which her style was marked by more lyrical and extended melodic writing. Previously and later she preferred an idiom in which short rhythmic and melodic figures dominate. But the Collard obviously allowed her to explore an area that otherwise might never have emerged in her work.

As Richard Crewdson's history of the Company tells us, Rainier's admission to the Freedom – a benefit of the Fellowship – did not lead automatically to the livery. Rainier had to wait until 1983 before the climate

# Brass Band business

Assistant John Rubinstein writes: 2002 has been a busy year for the Company in the Brass Band Movement. We welcomed newly elected Court Assistant Paddy Dunn (son of the late Pastmaster Sir Vivian Dunn) to give the committee extra breadth, from his association with Military Bands.

During the year, members of the committee attended to award Diplomas of Honour to long serving meritorious members of the Brass Band fraternity at



# Rainier

veryman

within the Company changed sufficiently for the first woman to be admitted. By then she was 80 and enjoying considerable success. After retirement from a professorship at the RAM in 1961, she received several major commissions and a long stream of exceptional works included a major cello concerto and substantial violin concertante work for Yehudi Menuhin.

It was typical that she should want to help those who, like her, struggled to find their way as composers. Following election to the livery, Rainier asked the Company to establish a Fund that on her death would be used to help young musicians and to promote contemporary music. The endowment she left on her death in 1986 has since funded many individuals and projects. The Park Lane Group Young Artists Series and the Spitalfields Festival are just two enterprises that have benefited.

The Priaulx Rainier Fund will be supporting both young artists and contemporary music on 4 February 2003 when the City Music Society presents a concert by the Pavao String Quartet. This exceptional group will include a new work by British composer Hywel Davies alongside Dvorak's 'American' Quartet. In tribute to a composer whose centenary should not be allowed to pass without recognition and gratitude, the concert will end with a performance of Rainier's own String Quartet – a 1939 work of seminal importance: the first work of hers to gain her public notice, and one in which her originality is so evident.

*Assistant Leslie East*



The public concert on 4 February 2003 is promoted by the City Music Society and takes place at Bishopsgate Hall, London EC2, starting at 1.05pm. For details, contact the CMS on 020 8542 0950

the regional championships; I particularly enjoyed my three minutes on stage at the Welsh Regionals in Swansea. At Darlington, we were kindly assisted by liveryman John Carol Case, who kindly travelled over a hundred miles to represent the Company at the Northern Regionals, only for the recipient not to turn up.

During the summer, the committee pledged bursaries (totalling £2,500) for the use of the National Youth Brass Band of Great Britain at their 2003 Easter and Summer courses, headed up by Elgar Howarth, to assist able but needy young musicians who would not otherwise be able to afford the fees. The bursaries also include subsistence to see the grantees through their two courses. Our thanks to Stan Kitchen and Philip Biggs for alerting us to this opportunity.

The 2002 Iles Medal was presented to Gary Cutt, an exceptional conductor who led Kennedy's Swinton, and the Marple Bands to

National titles; and who, with the Marple Band, was victorious in the 1996 British Open. He is currently music director of the internationally renowned Grimethorpe Colliery UK Coal Band, which starred in the film hit, "Brassed Off!"

The 2002 Mortimer Medal was presented to Miss Betty Anderson, the first female conductor to conduct a band (the Ratby Band) at the British Open, in recognition of a lifetime's outstanding contribution to the BB movement. She is currently Vice Chairman of the National Youth Brass Band of Great Britain. It was a pleasure to present these awards to such deserving winners at the 150th British Open Championships, ably organised by Martin Mortimer, at Symphony Hall Birmingham.

Last but not least, we thank Pastmaster John Iles for his long and tireless service as committee chairman, and more especially for his continuing involvement on the

committee. He has also announced the pledge of an extremely generous donation following the recent death of his mother, for the advancement of the BB Movement through the Company. Both the Company and the BB Movement owe the Iles family a continuing debt of gratitude, and this pledge will enable the Company to involve itself more effectively and fully with the BB Movement.

#### **Your Brass Band Committee is:**

John Rubinstein  
(Junior Warden and Chairman)  
Pastmaster John Iles  
Court Assistant Paddy Dunn  
Liveryman Stan Kitchen  
Liveryman Frank Renton  
Liveryman Peter Wilson  
Liveryman Martin Ellerby.

Please contact any of us via the Deputy Clerk if you are interested in helping the Committee.

# At the Wigmore Hall

Maisie Lewis Concert, Monday 7th October 2002

The Company is getting it right if the audition process produces concert giving of this quality. Here was solo and ensemble playing of the front rank, music of weight contrasting with that of more immediate appeal, performed by six young musicians who deserve to go far, and attracting a fair size audience too.

The Zephyr Ensemble was formed five years ago at the RCM and their length of time together told in a keen sense of ensemble. Malcolm Arnold's Sea Shanties are infectious arrangements of well known (insofar as any traditional tune/folksong now is) shanties and were an excellent choice to start the concert. This was an exuberant performance, slightly nervous perhaps (naturally enough in a Wigmore debut I suppose) but keenly portrayed pictures, full of *joie de vivre*. This was entertaining music making, well communicated, the players feeling and conveying every nuance and looking good too – full marks to them for presentation. One could see how effective the group would be in the education/community work they do. Barber's Summer Music, another apt choice, showed a more serious side with committed and lyrical playing – they are a well-matched group and there was fine playing from each member.

Fazlidden Husanov, a 24 year old Uzbek now based in Cardiff where he teaches at the RWCMD, was quite a contrast. Quietly confident as he made his entrance, he is a calm presence at the keyboard, with no extraneous gestures as he plays (hooray!). We heard magisterial playing of a JS Bach Prelude and Fugue, carefully judged with specially lovely quiet sounds, excellent contrapuntal voicing and conveying a clear sense of scale. He caught the idiosyncracies

of two Scarlatti Preludes beautifully in imaginative and colourful playing. His Shostakovich Prelude and Fugue (in dmi, no24) was particularly effective I felt, carefully paced and with, again, a superb sense of scale. The (very) occasional smudge never interfered with the musical momentum. Here is a performer who really knows what he wants to convey and does so commandingly.

Interval drinks in the Bechstein Room, congenial as always, provided an opportunity for the Master both to welcome members of the City Livery Club and to present Fazlidden Husanov with the Company's Silver Medal.

The quintet were more settled during the second half. György Ligeti's Six Bagatelles, originally written for piano, are delightful vignettes and stylistically approachable. The playing was excellent. The dynamic range both here and in the Ferenc Farkas dances which followed, was most effectively conveyed with, again, particularly lovely quiet playing, the players holding one's attention both aurally and visually – there is excellent eye contact between the players. The moodiness of both sets of pieces was well caught – there was fire, lovely lyric moments especially in the

4th movement and great rhythmic drive in the last. Plenty of infectious enjoyment here and most promising playing deserving of the accolade they received.

Husanov was well up to the virtuoso demands of his second half programme. Ravel's Gaspard de la Nuit had vivid colours from the start and great clarity of intention within the broad narrative sweep – the waters of Ondine, the unrelenting bleakness of Le Gibet, and the macabre of Scarbo (a little too nice?) make great technical and interpretative demands, were powerfully articulated and drew one in. There were electrifying moments in the concluding Liszt Transcendental Study too, and nary a harsh sound throughout the wide dynamic range.

All in all this was as satisfying a Maisie Lewis Concert as I can remember. I trust we shall be able to maintain this quality in future series.



Fazlidden Husanov



The Zephyr Ensemble of London

Liveryman Peter Hewitt



## OBITUARY

### ANTHONY BURNETT-BROWN MASTER 1996/7



**P**astmaster Francis Carnwath writes: Anthony died on 18th September, a great shock to his friends in the company as he had attended a Court meeting in July and gave no hint to us that anything was amiss.

The Master, the Clerk and a number of Court members attended his funeral on Saturday 28th September on a beautiful autumn day at his family home of Lacock Abbey in Wiltshire. We who knew him only through his contribution to the Company were able to gain a sense of his standing in the local community. His wife Petronella's question as to whether Musician Company Masters present outnumbered former Masters of the Wick and District Beagles (with music, beagling was another of Anthony's passions) was indicative of the spirit which characterized the day. The

details of the service and the procession through the village afterwards had been planned by Anthony during his last days at the Dorothy House Hospice. It was typical of him, that, even when he must have been in considerable pain, his humour and thoughtfulness had required that the funeral procession to the churchyard would stop at the George pub for refreshment to be dispensed to those involved from a keg of beer. Music for the funeral service, exquisitely performed under the direction of Petronella, and including Bach, Stanford and Byrd, ended with the familiar tones of Nimrod which on such a day in the countryside seemed particularly fitting and moving. He had also, with characteristic modesty, ruled out any eulogy but fortunately Reverend Sally Wheeler, who conducted the service, allowed herself a little licence from his instructions to expand her

introduction to tell us something of his life. A degree in Mathematics at Oxford (where he rowed in the Corpus Christi College eight) led to a career as an actuary and in due course to be a liveryman and the Almoner of the Actuaries Company. He was a keen walker, mountaineer and sailor and even, with a friend, built a 29 foot sailing boat. He was an enthusiastic amateur singer and played the piano, but 'strictly for his own enjoyment.'

His year as Master was marred by a heart by-pass operation immediately before, followed by a bout of pneumonia.

But from his account in *Preserve Harmony* they hardly seemed to have inhibited a very active year in which the various church services were the aspect that for him stood out.

We send our sympathy to Petronella and Anthony's sister, Janet.



## TOM JENKINS AWARD

*Terry Pamplin writes:* 'The Master attended the presentation of this year's Tom Jenkins Award. The award is made annually by the Company, to a young stringed instrument maker at London Guildhall University, in memory of the violinist Tom Jenkins of 'Palm Court' fame. This year Gavin Barrett made the presentation with the donor, Michelle Jenkins, to Adrian Kuchinski (*above right*) for his fine viola. The presentation was followed by a performance by the distinguished violist Luciano Orio (*above left*) of a Sonata by J. S. Bach to demonstrate the qualities of Adrian's instrument.'

## ARCHIVES

Recently, suitable premises have been acquired for the storage primarily of Company memorabilia, which Liverymen might be willing – or enthusiastic! – to gift as an extension to our archive. It is the intention to initiate enquiries with individual members in the new year but if anyone has material which they think might be suitable, or of which they are particularly anxious to dispose sooner, please **write or e-mail** the Clerk's office with brief details

## ISM ASSOCIATION

'The Incorporated Society of Musicians is delighted to welcome the Musicians' Company as a Corporate Member. At a time when the musical profession – and even the definition of 'music' – is in such flux, it is vital for organisations which value

integrity, quality, craftsmanship and sheer professionalism to link arms and present a united front. The ISM warmly applauds the Company's many initiatives, especially those aimed at helping young professionals; and we look forward to reading about their progress in the Corporate Members' news section of our monthly Music Journal.' NH

## SURVEY

At the time of writing, we can report that the response level has already approached 50% – higher than in 1995. The results will be analysed during the coming weeks and preliminary information is expected to become available not later than next April.

## THE QUEEN'S BIRTHDAY HONOURS

Lt. Col. Richard Waterer MVO. Upon his retirement as Commandant of the Royal Marines School of Music, Portsmouth Dr. Janet Ritterman DBE. Principal of the Royal College of Music, London.

## CHRISTIE AWARD AT GLYNDEBOURNE

This year's award winner was Alfred Boe, tenor. This artist appeared at the 2002 Festival in the role of Albert Herring in Benjamin Britten's opera of the same name. The cast also included Felicity Lott, soprano and Christopher Maltman, bass. Alfred is soon to be seen in a Broadway production of *La Boheme* singing Rodolfo.

## OBITUARIES

We extend our sympathy to the families of the following liverymen whose passing has occurred since our last issue.

The Honorable David Astor  
Lt.Col Sidney Hays  
Sydney Reed  
Michael Rubinstein  
Lt.Col Hector Slade  
Harold Starke

## NEW LIVERY MEMBERS

**We welcome the following who were clothed at the April and October Court meetings**

**Margaret Alford**, deputy Clerk (previously assistant clerk) to the Musicians' Company, who lives in Aldgate. Formerly also assistant to the Secretary of the Honourable the Irish Society. Interested in jazz and brass band music.

**Simon Bloomfield BA ACA A** Financial consultant from Wimbledon. Amateur singer, pianist, organist and French horn player.

**Michael Bradley BA, MMus, MLitt, LRAM and ARCM**, from Chigwell. A music master and senior house tutor since 1986. Organist, lecturer and harpsichordist.

**Josephine Alison Churchill** Based in Bournemouth. Self employed commercial administrator with wide experience of NFMS (Hon Vice President 1980) and subsequent involvement in Not for profit organisations.

### Dr David Cohen CBE

A General practitioner of Temple Fortune, north London. Board member of ENO since 1988 and Trustee of the RPO since 1995. Amateur pianist.

**Ann Curnow** from Lambeth. Queen's Counsel since 1985. Member of the Criminal Injuries Compensation Board (now Appeals Panel) since 1996. Chairman, Victim Support in Lambeth. Opera and concert enthusiast.

### John Ewington OBE FGCM

A musical instrument Insurance Consultant. General Secretary of the Guild of Church Musicians, organist and choirmaster, Director of the City Singers since 1976.

**David Walter Goode** Worshipful Company of Musicians W.T. Best Organ Scholarship winner (1993 - 1996)). Sub Organist, Christ Church

Oxford. Also active as pianist and conductor.

**Dr Susan Horwood-Lee**, private practitioner in Chelsea. Member of the Private Practice Committee of the BMA and Trustee of Bath Spa Trust. Medical journalist. Musical interests principally ballet, opera and choral music.

**Keith Howell** from West Molesey, Surrey. Journalist and broadcaster. Jazz presenter IBC Radio, presenter on Jazz FM 1990-1994 and of Jazz for In-Flight Radio, 1996-2000. Editor of Jazz CD magazine 1992. Member of the Company's Jazz committee.

**John Kersey** Trained as a pianist. Currently Head of Music at Mander Portman Woodward College, Kensington and Deputy Professor of musicianship and academic studies at the Royal College of Music,

**Adrian Mumford MA FCIS ARCM ALCM** A Diocesan Secretary in Twickenham. Director of Music at Twickenham Parish

Church since 1987. Opera enthusiast and organist.

**Sudhir Singh ACA ARCM**, a Chartered Accountant from Kings Langley. Double Bass player and an enthusiast of orchestral and chamber ensemble music.

**Major Malcolm Torrent**. Initially, following family tradition became a Junior Musician in the Royal Artillery Band as a cornet & viola player. In 1999, after numerous military bandmaster appointments, he became Director of Music of the Life Guards.

## COMPANY APPOINTMENTS

At the October Court the following were installed:

### Deputy Treasurer

Dr Andy Prindle CBE

### New Court member

Major Paddy Dunn

### New Stewards

Liverymen: Anne Griffin Peter Hewitt Eugene Maxwell Anne-Marie Sizer.



## EXTRA COPIES OF PRESERVE HARMONY

We have been asked to mention that if extra copies of this journal are required, there may be a limited number of copies on a first come first served basis. However, there will be a fixed charge of £2.50 per copy including postage.



## MYRA VERNEY AWARD

The award was created under the terms of this lady's will the prime purpose of which is to fund a prize for a singer, who has not attended a musical academy or conservatoire, to be given the opportunity of a public concert.

The first winner is Elizabeth Watts, who also acquires Myra Verney's music archive.

### STOP PRESS

## JAZZ AND THE BBC

On 14th October, Morning performance featured Britain's Musical Youth, including NYJO's Wavendon recording of Dowbey and Son, from John Dankworth's What the Dickens suite. The script referred to the Musicians' Company's financial support for the orchestra.

## MAKING MUSIC AWARD FOR YOUNG CONCERT ARTISTS 2002/3

In association with the Worshipful Company of Musicians

### DAVID QUIGLEY *piano*

2003

16 March	Kimbolton	Recital
13 April	Cuffley Concert Club	Recital
28 June	North Wiltshire Orchestra	Mozart Concerto

### BENJAMIN WRAGG *violin*

2003

13 March	Lyndhurst Music Society	Recital
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### GEMMA ROSEFIELD *cello*

2002

23 November	Newbury	Elgar
29 November	Sutton Valence	Recital

2003

18 May	Aylesbury	Elgar
7 June	Dartford	Saint-Saens

### SAXEL PIANO DUO

2002

7 December	Stevenage	Christmas Concert
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2003

11 January	Sowerby	Recital
17 May	Steyning	Recital

### RECOMMENDED ARTISTS

2003

5 April	Reading Symphony	Mel Adkins	Beethoven 2
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## CD Review

### The Company publishes 'Jazz at the Globe' CD WCMCD501/2

Liveryman Stephen Plumb writes:

If, like me dear reader, Jazz at the Globe 2000 is for you a glimmering memory of a warm evening lost in the mists of time, then the arrival (albeit a little belated) of this, the latest recording initiative of our Company, will rekindle those distant memories with a vivid fervour which had me longing to be whisked back to that signal event in our quincentenary year.

As might be expected of a live session which took place at a unique open-air venue such as the Globe Theatre, the atmosphere and ambience of the recording reflect the spontaneity and excitement of the evening. This is undoubtedly the case with the opening tracks which feature the John and Alec Dankworth Generation Big Band, who from the outset lay down a weighty melodic and rhythmic authority

thereby rightly setting the tone for what was after all an evening of stellar proportions. The Big Band, which included Company medallists Mark Nightingale, Andy Panayi and Tim Garland were an astonishing aural backdrop to John Dankworth's lyrical C-melody sax work.

Joining the Generation Big Band on tracks four & five is veteran trombonist Don Lusher who (as the liner notes remind us) performed fresh from having received the Company's Silver Medal from our then Master, Sir Alan Traill. Rounding off the first CD is Company medallist Tina May, backed by a veritable bevy of other young medallists. Tina gives us a delightful programme displaying all the vocal flexibility for which she is rightly renowned. Listeners can now be reminded of Tina's rendition of the unusual, yet in keeping with the historic nature of the occasion, O waley, waley, A tradi-

tional Somerset ballad which she felt bold enough to describe as "medieval blues".

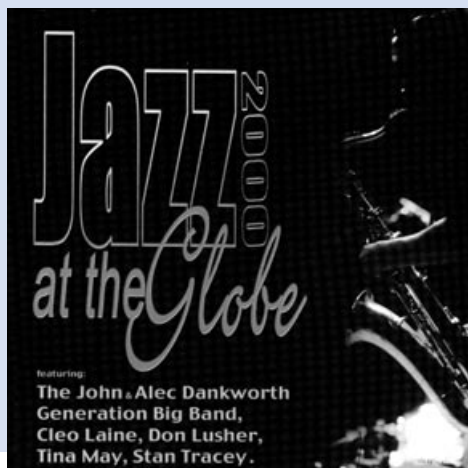
The second CD opens with that towering statesman of British jazz; pianist, Stan Tracey. As if we needed reminding, Stan's presence at this particular concert firmly stated that jazz in the UK is thankfully not the sole preserve of the straw hat and silly waistcoat brigade. This is one listener who gratefully acknowledges the enormous influence which Tracey has been, and still is, in the British jazz scene. Stan's set was neatly rounded off (aided by the Generation Big Band) with a tensely

burning rendition of his composition Cuban Connection.

The lion's share of the second CD is taken by the lioness herself, Company medallist Dame Cleo Laine; she brings us back to the quincentenary link by treating the listener to three of liveryman John Dankworth's settings of Shakespeare's sonnets. The historical context is neatly moved on a few centuries to the St. Louis Blues via Shakespeare in the manner of Ellington; Take all My Loves.

Driving the whole quincentenary proceeding out with a bang is Dame Cleo, John Dankworth and all the assembled artistes who confidently assure us that It don't mean a thing (if it ain't got that swing).

This recording will serve as an excellent reminder of a unique evening not only in the Company's history, but also in the context of the British jazz scene and retailing at £16.99, being a double CD pack, represents excellent value for money.



# Musical appreciation

**Presentations of Company Awards in recognition of outstanding service to music**



*Francis Egerton (tenor) receiving his share of the Sir Charles Santley award*



*Pastmaster Jeffery Lockett receiving the Company's Silver Medal for services to Jazz and Opera*



*Lillian Watson (soprano) with her Santley award*



*Julian Bream CBE, received the Walter Wilson Cobbett Medal for services to chamber music*