



Preserve Harmony

NEWSLETTER OF THE WORSHIPFUL COMPANY OF MUSICIANS



Peter Holland

In all respects, it really was the most wonderful of days: the Master, Court and clergy line up for the record on the biggest day of quinquenary year – Sunday 4 June, and the Company's Service of Thanksgiving and Rededication in the Chapel of the Old Royal Naval College, Greenwich, where the address was given by the Bishop of London (centre).

500 YEARS

Celebration, commitment

This has been a memorable year – and it is not over yet. Our 500th anniversary has been celebrated with style and imagination, and is reported on the following pages.

The Musicians' Company has shown itself to be alive and kicking, and eager to launch into its next, even more illustrious 500 years.

Interviewed on BBC Radio 3's *Music Matters* on Sunday 10 September, the Master, Sir Alan Traill, spoke of the Company's "rejuvenation". And those who have attended its quinquenary events would be bound to agree. The feeling that things are moving is unmistakable, and the quinquenary has been the trigger.

Our birthday has provided unique opportunities to illustrate the breadth of interest of the Company to those who previously were ignorant of it – in the Lloyd's Building in April, with Melvyn Tan; at The Globe in July, with

the Company staging what has been called the most important jazz event of 2000; at Birmingham's Symphony Hall in September, on one of brass banding's biggest days; not least, the nationwide exposure afforded by *Music Matters*.

Pastmaster Richard Crewdson and Mairants Guitar Award winner Hayley Savage took part in the programme, as well as the Master, and, though the long and eventful history of the Company understandably captured the imagination of presenter Ivan Hewett, it was the range and importance of the Company's involvement with today's young musicians that left a lasting impression.

"When we embarked on the anniversary," the Master told listeners, "we didn't want our year just to be a set of one-off events; we wanted to establish something for the future, and to increase the Company's credibility. And

we have done that with Funding A Future – helping young musicians after they have left college, and before they have established full and viable careers."

1999 award-winner Hayley Savage spoke of the "respect" that she felt she had enjoyed, among other musicians, since winning the Company award.

On page 2, the Master Elect, David Hill, asks for the help and involvement of all members of the livery as, during his year of office, he seeks to build on the momentum of the quinquenary – not least, realising the immense potential of Funding A Future.

Quinquenary year has not only been an immensely enjoyable celebration of remarkable longevity. It has also been a time of reappraisal and renewed commitment, of belief in the continuing relevance of a 500-year-old institution in a materialistic society.

At Greenwich on 4 June, the Bishop of London also spoke of the "re-invigoration" of the life of the Company. Its work, he said, was of "high importance ... at a time of inharmonious din".

If "celebration" and "commitment" are the words by which Year 2000 might be remembered, "ambition" and "progress" might serve for 2001.





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TELL US HOW TO SERVE YOU

This is the 21st issue of *Preserve Harmony*, and it is a happy coincidence that we come of age in quincentenary year.

Since Issue 1, in 1990, our notional readership has increased by 50 per cent. All along the way we have been encouraged by favourable responses from members of the Company ... if a little surprised by the almost total absence of constructive criticism!

So, on our big birthday in the Company's even bigger birthday-year, we pose the question: what are YOU looking for in future issues of *Preserve Harmony*?

We'd like you to tell us.

As in any society, there exists a discrete and dependable band of contributors to the newsletter, whose efforts we most gratefully acknowledge. But, as the Master Elect says above, the Company – and its journal – needs the involvement of *all* its members.

Your editorial committee would not wish to be likened to Cerberus, the mythical and monstrous three-headed dog that guarded the entrance to Hades. But we do try to look in all directions within the

Company, learning from the past, reporting the present and, with your help, identifying priorities for the future.

We shall, perhaps, be judged to have succeeded if we continue to publish without being damned.



500+1: MESSAGE

This issue of *Preserve Harmony* illustrates the good health and vigour of the Musicians' Company in its 500th-anniversary year. The celebrations of our quincentenary have been truly magnificent, and I am honoured to be entrusted with continuing the good work that has been accomplished by those who have preceded me.

Honoured – yes, of course, deeply. But just a little daunted too, and quite sure that it is not a job that I can do alone. Which is why I ask for the interest and involvement of *all* members of the Company in the events that, from 8 November, will carry us forward – into our next 500 years.

This year, Funding A Future has been securely established. Next year we must meet the challenge of increasing its income substantially, and I shall be asking for your help with that.

I also want to build on all that has been done to secure the financial base of the Company itself.

As you know, we are one of very few

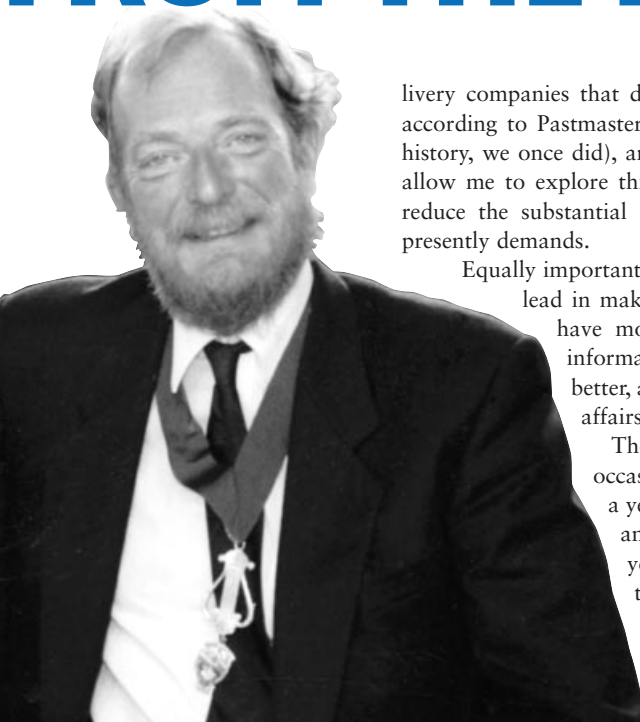


Melvyn Tan and Broadwood put Lloyd's to the test



Sheila Rock

FROM THE MASTER ELECT



livery companies that do not charge quarterage (although, according to Pastmaster Richard Crewdson's excellent new history, we once did), and it is my hope that the Court will allow me to explore this topic in a determined attempt to reduce the substantial subsidies that our annual calendar presently demands.

Equally important, I intend to follow my predecessor's lead in making sure that members of the livery have more frequent opportunities to meet informally – to get to know one another better, and to contribute new thinking to the affairs of the Company.

There will be relatively few formal occasions during 2001. But it will not be a year lacking in musical entertainment, and I very much hope that, at its close, you will remember it for the pleasure that you received and for the steady progress that, together, we shall have made.

● Master Elect David Hill has been chairman of D R Hill & Son, the famous and historic violin makers, restorers and dealers, since 1992. (Writing on 17 February 1660, Samuel Pepys recorded: "In ye morning came Mr Hill ye Instrument Maker and I consulted with him about ye altering my lute and my viall ...") David became a member of the Court of the Musicians' Company in 1993, and was appointed Junior Warden in 1998; he lives in Buckinghamshire, and lists country pursuits among other interests. His great uncle, Arthur Hill, was Master 1910-1911.

Jane Hill will share husband David's year as Master: it starts at Merchant Taylors' Hall in a few days' time.

Liveryman Anthony Peagam writes: A piano recital is unlikely to have been in architect Richard Rogers's mind when he sketched the interior of the Lloyd's Building. But its acoustics were put to the test – and responded magnificently – when Melvyn Tan performed in the City landmark on instruments from the Broadwood Piano Collection.

The recital, on Wednesday 12 April, opened the Musicians' quinqucentenary programme of special events. It was introduced by Junior Warden Gavin Barrett, who, making reference to Funding A Future, said: "It is apt that here at Lloyd's, at the heart of the risk market, we think of the journey that young musicians make at the beginning of their professional careers – the difficulties of establishing a reputation, building a repertoire and finding opportunities to perform in public."

Late-workers on the six gallery floors hung around the spectacular, 200ft-high central atrium of the Lloyd's Building were among those who were captivated by Melvyn Tan's mastery of the historic Broadwood pianos; among them, the twin of the fortepiano presented to "the mighty musical genius" Beethoven by Thomas Broadwood in 1818.

Tan played works by Mendelssohn, Chopin and Debussy as well as Beethoven, and shared the evening with two of our 1999 award winners: Chen-yin Li, winner of the Company's Beethoven Medal, and David Quigley, winner of the Carnwath Scholarship. Broadcaster Jeremy Nicholas presented the recital.

The Master, Sir Alan Traill – a Lloyd's "old boy" – made reference to the chairman and council of Lloyd's, who had made "The Room" available to the Company as an act of support for Funding A Future; also Liverman Geoffrey Simon, chairman of John Broadwood & Sons, who proposed the recital.

Special thanks were given to David Winston, of the Period Piano Company, for the day-long import and tuning of the Broadwood instruments ... which caused considerable surprise and interest within the busy Lloyd's Building.



Essential dates

30 Oct-5 Dec		Preserve Harmony Company Exhibition at Barbican Music Library
8 November	6.30pm	Installation Dinner at Merchant Taylors' Hall
22 November	11am	Musicians Benevolent Fund St Cecilia Festival at St Paul's Cathedral
23 November	7.30pm	Royal Concert at Barbican Hall
6 December	5pm	Carol Service at St Michael's, Cornhill
19 December	7.30pm	Quinqucentenary Prize Competition Concert at Barbican Hall
28 January	7.30pm	Jazz Bronze Medal Competition at Pizza on the Park
5 March	7.30pm	Musicians' Company Recital at Wigmore Hall
28 March	12.30pm	Livery Club Recital and Lunch at Apothecaries' Hall†
30 March	10.30am	United Guilds Service at St Paul's Cathedral
12 May	from 10am	Livery Club Visit and Recital, Hampton Court†
27 June	6.30pm	Midsummer Banquet at Drapers' Hall
27 February	12.30pm	Stephen Barrett lunch at the Company office

† Livery Club events

100-year mystery revealed

Court Steward Paul Campion writes: An expectant atmosphere filled the Barbican Music Library on 15 May; not only was it the opening of the Company's first quinqucentenary commemorative exhibition – entitled Apollo's Swan and Lyre – but a mystery that had lain hidden for almost 100 years was about to be revealed!

As distinguished guests arrived for the launch they examined with interest Company archives that were on show for the first time. These included Elgar's manuscript score of the Company's *Elegy*, Edward German's manuscript of his music for *As You Like It*, some of our earliest documents including an 18th-century Treasurer's Book, and historic papers and photographs relating to the Collard Fellowship, one of our most prestigious awards.

The event that was to cause most interest, however, was the opening of 12 old envelopes,



each of which contained the name of an Edwardian composer who had submitted an entry for the Company's Coronation March competition in 1902.

We still own the scores of these entries and, as the names of their composers had never before been revealed, it was hoped that we might discover a hitherto unknown work by a celebrated musician.

When the time came for the envelope-opening, a link was established to BBC Radio 3's *In Tune*, whose presenter Sean Rafferty was following the evening's progress with enthusiasm.

As each name was revealed it was reported direct to Radio 3 and the information relayed to the listening audience.

In the event, no major composer's work was discovered; a name that caused

considerable interest, however, was that of Sydney Nicholson, founder of the English School of Church Music (now the Royal School of Church Music), who was remembered by many of those present with respect and affection.

Among the guests at the launch was Ursula Vaughan Williams, author of the verse which was set by Pastmaster Herbert Howells in his *Hymn for Saint Cecilia* (the manuscript score of which was on show). Also present were representatives from some of the major conservatoires, libraries and music

societies in the UK.

● The second Company exhibition of 2000 – Preserve Harmony – is now on and runs until 4 December, again at the Barbican Music Library. Among the treasures displayed are Sullivan's manuscript of his song *The Lost Chord* and the score of Andrew March's new composition, commissioned by the Company to celebrate its quinqucentenary.

Letters and other memorabilia relating to Beethoven, Benjamin Britten and Gordon Jacob and other historical documents are also there – never having previously been on public display, and all from our own archives.

You might have to wait until the Company's millennium before you can see them again!



Scores written at the start of the century have a first hearing.

Stocking fillers

There is a limited supply of last year's, square Company Christmas card, bargain-priced at £3.50 for 10 (plus 45p p&p). However, so popular is its front-cover image of 17th-century London that a somewhat larger Company card has been produced this year, and will be our "standard" card from now on.

The new and rather more impressive card costs £5 for 10 (plus 45p p&p), and is now available to order from the Company office.

The Company is also in a position to solve

some of your Christmas-gift problems. Still available – just £5.99 (plus 76p p&p) to members of the livery – is our quinqucentenary CD, a delight to all who have heard it. And an absolute steal at £25 a pair are the Musicians' splendid gilt-and-enamel cufflinks, of which £5 goes straight to Funding A Future, enabling you to please a chum (or treat yourself) and support our foundation.

Also now available are the previously promised, matching ladies' pendants – rather more expensive at £75 each but deeply attractive, and in silver-gilt. (P&p on each item is 60p.)

In addition, there's Pastmaster Richard Crewdson's new history of the Musicians, *Apollo's Swan and Lyre*, a 330-page hardback with copious



Finnish star ascends British firmament

“He took the audience by storm ... like a radiant northern light, the star of this young Finn ascended the firmament of pianists.” So wrote Peter Blaha in Austria’s *Der Standard* some time before the extraordinary young Finn, Antti Siirala, won the Millennium World Piano Competition at the Royal Festival Hall this spring.

With previous reviews such as this, one might have expected something fairly exciting from this remarkable young artist. But none could foretell the drama that was to unfold in the grand final of London’s own international piano competition.

The standard of this year’s competition was exceptionally high, and Antti Siirala, despite doing extremely well in the preliminary rounds, was not originally chosen to play in the grand final. His chance to prove himself came when the Scot, Martin Cousin, was taken ill. Just as he was leaving for the airport, Siirala received a call to rush



Above: Paul Campion, Ursula Vaughan Williams and Richard Crewdson. Below: ready to open the mystery envelopes, with pianist Gareth Owen.



Peter Holland



The Master awards Chinese wunderkind Wen Yu Shen.

instead to the Royal Festival Hall and rehearse Brahms’ First Piano Concerto.

On the night, Siirala’s towering performance – intense drama, underpinned by masterful technique – made him the clear winner. A superb performance of Prokofiev’s Third Piano Concert by Simon Trpceski of Macedonia earned him second place and considerable critical acclaim. A sensitive Brahms One was given by Luca Rasca of Italy, who came third.

As if that were not enough, the competition discovered another young star whose name will undoubtedly be heard more and more as he grows in years – and stature. Thirteen-year-old Wen Yu Shen of China amazed and entranced audience and jury alike with his mature, sensitive and wonderfully ▶



illustrations that’s a must for every liveryman’s bookshelf – £25 (plus £3.50 p&p) to members of the Company, and again obtainable via the Company office.

Brand-new is the CD of this year’s Service of Thanksgiving and Rededication at Greenwich on 4 June – see pages 8-10 – which includes the music of the occasion and the Bishop of London’s address; also the CD of our terrific brass-band concert at Birmingham Symphony Hall on 9 September – see pages 12-13.

These are landmark recordings, and a wonderful means of remembering the quinqucentenary.

The Greenwich CD costs £5.99 (plus 76p p&p), the recording of our brass-band spectacular is £10.99 (plus 76p p&p), and both are now available from the Company office.

► musical playing. His composure was such that one soon forgot his age and became swept away by the music that he interpreted with such insight, style and grace.

Thanks to the Worshipful Company of Musicians, Wen Yu Shen was the recipient of a substantial educational award, which will enable him to pursue his studies in areas which would otherwise be beyond his reach. He received the award from the Master, Sir Alan Traill, at the Royal Festival Hall in the presence of HRH The Prince of Wales.

So the concert-going public was served a rare treat this year. But one should not forget that masterminding this huge event is international juror, pianist and teacher Dr Sulamita Aronovsky, without whose energy and determination the competition could not take place. With her small team she affords us the privilege of discovering young stars at the outset of their careers, and of encouraging them as they take their rightful place in the "firmament of pianists".

Pedals, pebbles and earthquakes

What happens when a mad scientist and a mad musician are wrapped up in one person? Andrew Michael, a trombone-playing seismologist at the US Geological Survey, has developed a way to speed up the inaudible seismic waves produced by earthquakes to produce sounds.

He hit on the idea that seismic waves trapped in fault zones are similar to sound waves trapped in a brass instrument. Though it's not quite as simple as that. Seismic waves are more complex than pedal Bb on a trombone (if you can believe that), but both transmit energy from a source like ripples from a pebble dropped into a pond.

Earthquake waves travel too slowly to be heard as sounds but by speeding them up and tinkering with them a bit they can be turned into audible format. You can then tell how much movement there was at the fault: smaller faults produce higher frequency waves than longer faults, and interesting things like that.

Our mad scientist presented his findings in a musical application when he premiered a quartet for cello, trombone, vocalist and earthquake.

It begins with trombone and cello glissandos representing the build-up of the earth's crust, punctuated by thundering roars of the 1992 Landers, California, earthquake.

A jazzy movement follows, borrowed from a concerto by the world's first jazzman, Johann Sebastian Bach. Then the glissandos return and the whole thing ends with the thud of a really big quake.

"It puts us in the position of being music critic to the Earth," says Michael. Almost as grand as being the music critic of the *Sun*.

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Master's 'At



Margaret Alford

The Clerk, Simon Waley, writes:
Members of the livery and their guests, villagers and neighbours and enjoyed one another's company on Sunday 7 May when The Master, Sir Alan Traill, and Lady Traill opened their home for a Birthday Concert – the second of this year's quincenary events, in support of Funding A Future.

Weather forecasts had been discouraging throughout the previous week, but the day began sunny and fine, with some 200 visitors arriving in the tiny village of Thursley, near Godalming in south-west Surrey. Drinks were served in the garden to a background chorus of cock pheasants, followed by a splendid lunch in a large marquee: good food and friendly, attentive service added to everyone's pleasure.

In the afternoon, the orchestra from the Yehudi Menuhin School at Stoke d'Abernon, conducted by Malcolm Singer, gave an extremely polished performance, with works from Vivaldi, Elgar and Debussy. A complete change of tempo was



Home'

provided by the big band from Christ's Hospital School, under the direction of Terry Whittingham. Its varied programme of jazz and popular classics delighted everyone, and encouraged a good deal of audience participation, with the Master illustrating his talent as a band leader!

Somehow, even the violent thunderstorm that ended the concert seemed to be all part of the entertainment – the torrential rain that subsequently flooded roads all round Thursley failed to dampen the spirits of anyone.



From Elgar and Debussy to Glenn Miller and Count Basie: a great time was had by everyone when the Master and Lady Traill opened their Surrey home to the Company and invited young musicians from the Yehudi Menuhin School and Christ's Hospital School to provide the entertainment. Some of us ate, some danced ... and everyone enjoyed watching everyone else.



Anthony Peegorn



In Brief

It's always pleasing when liverymen or those closely associated with the Company feature in the media. It is even more pleasing when membership of the Company is mentioned in passing by reporters and announcers.

Those listening to this summer's radio broadcasts of the Proms will have heard mention of Bill Ashton's Jazz Medal. Well done the BBC, picking up on this highlight in Bill's long career with the National Youth Jazz Orchestra.

On BBC Radio 4, Liveryman Lieut-Colonel Richard Waterer was a member of a panel of military music pundits featured in the series *The Right Note*. In the first programme, Richard joined hostess Mary Allen and three other experts to discuss, among other things, the writings of John Philip Sousa and Kenneth Alford.

Following her appointment to the position of Harpist to the Prince of Wales, Catrin Finch – past recipient of the Company's Bulgin Medal – received a tremendous write-up in *The Sunday Times*. The post, which carries an annual salary of £2,500, had been vacant since the 1870s. It seems that HRH decided to revive the position after hearing Catrin play at his 50th birthday party.

The Trombonist reported that Don Lusher had received the Company's Jazz Silver Medal. Also mentioned were past medallists Mark Nightingale, Andy Panayi, James Watson, Steve Brown and Tim Garland, and their participation in the sell-out Jazz at The Globe (see pages 10-11).

Trinity College of Music's new £1.2 million Jerwood Library of the Performing Arts, to be established at Greenwich, is to include the jazz archive of the college's former principal, the late Philip Jones (Court Assistant); also the music archive of the late John Hosier (Court Assistant), former principal of the Guildhall School of Music and Drama.

PLEASE SUPPORT MBF ON ST CECILIA'S DAY

The Musicians' Benevolent Fund is making special efforts to attract support this year, in recognition of the Company's quincentenary.

Your participation in the festival, the 23 November Royal Concert at Barbican Hall in particular, will promise a direct contribution to Funding A Future, which is to benefit from the event.

GREENWICH

How we marked 4 June

Pastmaster Adrian Davis writes: There are few who would seriously contest that, in our regrettably materialistic society, acts of public worship are anything but in decline.

Whether or not our Muse continues to serve and influence communities irrespective of their religious beliefs may be open to question. But it is a fact that, of all the special events organised to celebrate our quinquennial year, it was the Service of Thanksgiving and Rededication that attracted a record attendance of liverymen and friends.

Some 200 people hugely enjoyed everything that took place on Sunday 4 June – and those who believe that the sun shines on the righteous will be quite sure that we were well and truly blessed!

While we were not exactly “piped aboard”, our day began wonderfully well on the Thames, with a calm and sun-lit cruise from the Royal Festival Hall to Greenwich, where we disembarked at the once Royal Palace – an early centre of English music, soon the new home of Trinity College of Music. The service



was conducted in the Chapel of the Old Royal Naval College by the Honorary Chaplain to the Musicians' Company, the Reverend Rupert Neville Morton, assisted by the Chaplain to the College, the Reverend Sally Davies.

The preacher was the Right Reverend and the Right Honourable Richard Chartres, Bishop of London, whose address is reproduced here for

the benefit of those who were unable to come to Greenwich.

Music was provided by the Choir of the College Chapel, with an octet from Trinity College. Contributions were also made by Court Assistant Jonathan Rennert (organ) and the Fanfare Trumpets of the Royal Marines School of Music.

Matters spiritual having been addressed, temporal needs were equally well met following the service in the grandeur of the Painted Hall, courtesy the trustees of the Greenwich Foundation of the Royal Naval College, to whom we are of course most grateful.



Spectacular and impressive: Greenwich's Old Royal Naval College Chapel was an inspired choice of venue for the most important occasion in quinquennial year. Left: Many in the congregation had never before seen the Company Banner, carried by Steward Paul Campion, here followed by the Beadle, David Barnes.



'THE CITY IS BUILT TO MUSIC...'

Full text of the Bishop of London's address in the Chapel of the Old Royal Naval College, Greenwich

Colossians III, 16-17. *Teach one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.*

And whatsoever ye do in word or deed, do all in the name of the Lord Jesus, giving thanks to God and the Father by him.

So we give thanks with spirited songs for 500 years of the Musicians' Company. 1500 was also a Jubilee Year, and on 4 June the Fellowship of Minstrels, from which this Company developed, was incorporated.

We know much more about the subsequent story thanks to the timely publication of Pastmaster Richard Crewdson's splendid history, *Apollo's Swan and Lyre*.

There have been difficult times. The City was such a Puritan stronghold in 1615 that the Court of Aldermen decreed that, "No Latin, Italian or French song whatsoever shall be sung by the musicians of this city till it be first read in English to the Lord Mayor ... and by him allowed."

With the exception of the unexceptionable *Ave Maria*, I notice that you are steering clear of foreign ditties today!

But you have always been noted for your celebrations in church and your connection with St Cecilia's festival.

In the early 18th century something called a "musick-sermon" was organised at St Bride's Fleet Street on St Cecilia's day. It sounds a rather Wagnerian concept, and I hope that you were not expecting me to sing my sermon to the accompaniment of a slug-horn.

In 1906, the St Cecilia's service was re-instituted at St Paul's ... and the Bishop of London was instructed to preach "a short sermon".

That revival was part of a much wider re-invigoration of the Company's life.

During the past century many distinguished musicians have taken the livery, and the Company has become a generous benefactor and encourager through its scholarships and other awards to young musicians. Recently, we remember in particular your sponsorship with Coutts of the international Masterprize Competition, won by Andrew March.

This is work of high importance. Echoing the opening of the synagogue service, Jesus Christ said: "The first commandment is this, Hear O Israel." At a time of inharmonious din, music is a therapy. This is certainly the proposition of Classic FM's *Easier Breakfast*. But the same message is present in scripture, as we have heard when the black dog fell on King Saul.

Singing and chanting can also reveal the condition of the mind and contribute to its

tranquillity and order. I lived for some time in an Egyptian monastery. One day, I asked the abbot how he was so good at knowing which monks needed encouragement or correction. "I ask them to chant the psalms," he told me. "As I listen to the timbre of the voice and where it comes from, I learn all I need to know."

Choral singing in particular is a community builder as participants listen deeply to one another to achieve the most harmonious result.

The Venerable Bede records the gains to the spirit of community in England which flowed from the introduction of Gregorian chant. It is a horrifying thought that this ancient tradition may be seriously under threat in our own generation.

I know that you are thinking of ways in which you can support the beleaguered state of music in primary schools as a contribution to securing the future of the English choral tradition. This is a very urgent task.

Music communicates, but *how* is a mystery.

The allegro of a Mozart symphony does not tell us about joy; it is a zone of joy.

Music reverberates in every part of our being. It is powerful. If we neglect a musical education which speaks of joy and spiritual aspiration, ►



Peter Holland



▶ then elemental, earthbound sounds from the dens and dark places of the world will have the field to themselves.

Music can be a powerful aid to the meditation which transcends thought.

I do not know whether you respond to the music of Karlheinz Stockhausen but I was interested by his comment that a certain kind of music “awakens my consciousness for something I would otherwise repress; for I am mostly busy with eating, drinking, moving, buying, mending, talking, television, sleep ...

“When does the question put itself to me: Who am I, why am I alive at all, where do I want to go from here, what happens when I die? Music should be above all the means to keep awake the connection of the soul with the other side.”

We should not make too many claims, bearing in mind that there were concentration camp guards who enjoyed Mozart. But at a time when the pressure of the passing moment is so great, and so many are oppressed by the sick hurry and divided aims which inhibit spiritual growth, there are heart-cramping songs that can “keep us in tune with heaven” and are in truth “pledges of heaven’s joy”.

It is heartening that at least two of the most esteemed contemporary composers, John Tavener and James MacMillan, work under inspiration that is avowedly



Peter Holland

religious, when words about God seem sometimes threadbare.

I have the feeling that music in the 21st century will be at the heart of a spiritual rejuvenation.

You are the oldest surviving musical institution in this country outside the Royal Household, and as Dean of the Chapel Royal I salute you on your 500th birthday and pray that you will Preserve Harmony in the new Millennium.

Grave merchants may have the precedence in city processions, but as Tennyson proclaims:

“The city is built

To music, therefore never built at all,
And therefore built for ever.”

Jazz at The GLOBE

Arguably the most innovative of the Anniversary-year’s special events, Jazz at The Globe, on Monday 3 July, attracted a capacity audience to Southwark – how could it have been otherwise, with probably the year’s best bill of UK artists to attract jazz lovers.

Liveryman Stephen Plumb writes: There was an air of excitement even before the

concert, whipped up by drummer Steve Brown’s very able quintet of Company medal-winners, which played on the terrace of The Globe. Steve Brown, Mark Nightingale (trombone), Andy Panayi (sax), Jim Watson (piano) and Malcolm Creese (bass) set the tone for what, we very soon realised, was to be a night to remember.

Court Assistant Nigel Tully introduced the



Clockwise, from above: Stan Tracey; Tina May; Don Lusher, delighted to receive the Company’s medal; and Alec and John Dankworth and the Generation Big Band.

Peter Symes

concert, handing on to compere Bob Holness, and first on stage was the John and Alec Dankworth Generation Big Band – Bob was one of John’s early promoters.

The 12-piece immediately asserted its musical authority, its blazing set being followed by the Master’s presentation of the Company’s Silver Medal to veteran trombonist Don Lusher. (Pianist Marion McPartland, who was also to receive a medal, was unfortunately unable to be present due to ill health.)

Next, Steve Brown’s young medallists returned for another set, followed by that pillar of the UK jazz establishment, past-medallist Stan Tracey, who brought his inspired and distinctive piano style to the proceedings. The final, third leg of the evening brought back the Generation Big Band, this time with singer Tina May – yet another past Company medal-winner.

Surprisingly, but perhaps in recognition of the quincentenary, Tina’s set included a 16th-century English folk song ... with, of course, an entirely contemporary feel.

As a finale, Tina was joined by the British jazz diva, Dame Cleo Laine, who, in similar vein, sang for us from the highly appropriate Dankworth settings of the works of the Bard.

Clearly, the Globe concert will be seen as a watershed in the Company’s involvement in the UK live-music scene, and, at the time of writing, there is talk of it becoming an annual event.

This happy jazz-lover certainly hopes that it will.



Peter Symes

WHERE WAS THE MEDIA?

What Cleo Laine wrote in *The Observer*

Sir Thomas Beecham once said: “Why do you hire third-rate foreign conductors, when we have plenty of second-rate home grown ones?”

The witticism concealed a serious malaise which was prevalent among British concert-goers, impresarios and newspapers of his day – the notion that you had to be foreign to be good.

It often comes to mind when I read the sporadic reviews and articles on jazz (in my opinion, the most creative music being played today) in the arts sections of today’s papers. They are about concerts, records or soloists who are almost invariably from the States. I have nothing against American players, but there are others whose skills are no better than, and in some cases inferior to, some of our home-grown musicians.

In this country, good classical conductors had to fight the sycophancy shown for foreign names, as did our ballet dancers – who, in some cases, resorted to more exotic sounding names, such as Markova rather than Marks, to be noticed.

All that is in the past for the classical world, but not so for the British players of jazz, whose history goes as far back as the early 1920s, building over the years an audience equal in number to that of so-called classic music. But the art of this classic music is still struggling to be acknowledged, even though many of our musicians have proved they are world class.

When I was a member of the Arts Council Lottery panel, I was invited to join a jazz committee responsible for financial donations to help touring bands of no more than five members. I thought we would be awarding a substantial sum to these

musicians, but when I learnt the amount I was so enraged that I wrote to Lord Gowrie saying: “The amount on the table to share between those lucky enough would have bought one wig for an opera production the Arts Council might fund.” I’m not sure if the letter raised the stakes but I had to write it.

With a few laudable exceptions, the greatest appreciation of British jazz comes from outside the United Kingdom. More people should know that saxophonist Tony Coe and pianist/composer Django Bates, two distinguished British jazz men, have both been awarded the Danish Par Jazz award, which carries a \$30,000 prize.

They should know too that the UK’s Tim Garland is now playing saxophone with Chick Corea, that Alec Dankworth is Dave Brubeck’s bass player and that Miles Davis incorporated more than one British player in his band at the height of his powers. What more do Brits have to do to be recognised in their own country?

The musicians have proved that they can hold their own in international world stakes, so why is it that jazz artists are forever struggling, not only to be recognised in this country for their worth, but even to be reviewed and nurtured when they do special concerts?

So many of our young and, indeed, older generation players leave this country to further their careers, taking up offers of employment with the self-same musicians who would automatically get plaudits when on tour here.

It is obvious that good critics of jazz are thin on the ground, certainly on the airwaves. This was not always the case. Once there was Derek Jewell, Peter Clayton, ►

► Benny Green, Max Jones, who seemed to cover everything that was going on in town, whoever was playing.

I felt the need to write once again on behalf of jazz after I learnt that a very special concert at The Globe Theatre – a first for The Globe and the Worshipful Company of Musicians – was not covered by any of our national newspapers.

As I was one of the performers on that occasion, this might appear like sour grapes, but at my tender age, with a career which is still thriving all over the world without being reviewed by the home country, I have no personal axe to grind.

However, I was not made a Dame for services to music to sit back and fail to keep up those services on behalf of other performers. A number of these have been presented with silver medals by the Worshipful Company of Musicians, who for several years now have been recognising not only the elder statesmen of jazz but the young shining lights too.

If any representative of the press had been at that unique event to hear the creative music of the gods, they would have had a night to remember and write about. The fact that the house had been sold out for more than six months was sufficient indication of the public's interest in the evening. An enthusiastic audience rose to the occasion very much like Beecham's first prom-goers did.

They were attentive and knowing for the instantly recognisable, spiky, introvert playing of Stan Tracey; switching gear for the big, innovative sounds of the Generation Band, whose members read like a Who's Who of the best of British and world jazz, giving their all as a team that would have brought any Newport Jazz Festival audience to its feet.

Indeed, part of this audience was already on its feet and happy to be, as each performer generated more and more energy. One after the other, medal winners past and present rose to the amazing ambience that no other performance space in London has ever generated. I'm sure it will not only become known as Shakespeare's home but also, if the Worshipful Company has its way, as the annual showcase for British jazz.

There will be those who talk of that first concert with reverence, when they listened enraptured to Mark Nightingale, Andy Panayi, Jim Watson, Tina May, Tim Garland, John Horler, Steve Brown, Malcolm Creese, Stan Tracey and Don Lusher, together with two members of my family, husband John and son Alec Dankworth, with their Generation Band.

I am proud to be a mother hen, not only for my own brood, but for all the rest of the brilliant players in this country.
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Golden night for BRASS



Clockwise, from above: Symphony Hall guest conductor Elgar Howarth; Garry Cutt and Grimethorpe Colliery Band; compere Liveryman Frank Renton; Yorkshire Building Society Band conductor David King.



Liveryman Peter Wilson writes: Given the strong connection between the Musicians' Company and brass bands, generously encouraged by the Iles family, it was fitting that our quincentenary celebrations should include a band concert.

Birmingham's Symphony Hall was the splendid venue for an event on Saturday 9 September that was the meat of a weekend musical sandwich composed of the British Open Championships and an international concert titled *The World of the Brass Band*. Despite these counter attractions, the Worshipful Company's Quincentenary

Concert played to a substantial crowd, whose number included liverymen and guests.

Two ace bands, Grimethorpe Colliery RJB and Yorkshire Building Society, presented solo spots under their respective conductors, Garry Cutt and David King, and combined under the baton of Elgar Howarth to top and tail the concert.

Liveryman Martin Ellerby's celebratory prelude *Ovation* (sponsored by Pastmaster John Iles for the occasion) opened the show, followed by Cyril Jenkins' *Life Divine* (commissioned by grandfather, Pastmaster John Henry Iles, 80 years ago). In these, as in the



Pictures: Brass Band World



Left: Each year, five Diplomas of Honour are awarded by the Musicians' Company to significant figures in the brass-band movement. At Symphony Hall, the Master, assisted by Pastmaster John Iles, made a presentation to Thomas Liddle Wright, recognising a "lifetime of outstanding service" that began in military music and, for many years since, has benefited brass bandmen young and old in Scotland.

finale – *Baba-Yaga* and *The Great Gate of Kiev*, from *Pictures at an Exhibition* (Mussorgsky, arranged Howarth) – the playing and conducting was superb.

Yorkshire Building Society honoured the Company with *This Sceptred Isle*, a sequence of folk songs and incidental music by Edward Watson, commissioned specially for its solo spot. Michèle Moran was the singer and narrator.

Grimethorpe's offering favoured orchestral repertoire, with Wagner's *Ride of the Valkyries*, the Berlioz overture *Le Carnaval Romain* (in Pastmaster Frank Wright's

transcription) and Malcolm Arnold's *Scottish Dances*. Richard Marshall was the impressive cornet soloist in Ambrose Thomas's *Titania's Aria* from *Mignon*, arranged by liveryman Bram Gay.

During the evening, the Master, Sir Alan Traill, and Pastmaster John Iles made short, informative speeches that were models of their kind. Equally efficient was the compering of liveryman Frank Renton.

It was, in every respect, an event that was a credit to the Company – entertaining, dignified, smoothly executed and memorable.



In Brief

DO-DO, RUN-RUN



Thanks to all those members of the Company who aided Funding A Future by committing to sponsor Rick Alford's London Marathon run ... and congratulations to Rick, who completed the 26.2-mile course in 4 hours 47 minutes and 46 seconds, and still had the energy to smile for the camera held by wife Margaret Alford, our Assistant Clerk.

Margaret, who, like Rick, is a member of London's East End Road Runners, would have preferred to have been competing. Her target for 2001: to finish higher than Rick, who this year breasted the tape a glorious 20,437th!

SILVER FOR SA CHEN



Chinese pianist Sa Chen carried off the Musicians' Silver Medal when the Guildhall School of Music and Drama announced its Year 2000 awards.

A student at the Sichuan Conservatory and, later, the Shen Zhen School of Arts, Sa Chen won the Peking International Piano Competition in 1994. Two years later, and still only 16 years of age, she captivated UK television audiences, and took fourth place, in the Leeds International Piano Competition, playing Rachmaninov's *Rhapsody on a Theme of Paganini*, accompanied by the City of Birmingham Symphony Orchestra under Sir Simon Rattle.

Sa Chen came to the Guildhall in September 1997, studying under Joan Havill.

Clive Toman

OBITUARY

REMEMBERING MAGGIE PERCIVAL

Liveryman Margaret Percival, who died in July, was a woman with a variety of talents mainly concerned with helping others. As a music therapist, she rose to the top of her profession and became a world authority; but she was also a gifted teacher and amateur actress.

Born Margaret Brock in 1928, she was the daughter of a Methodist minister and attended Bradford Grammar School before going on to study piano and singing at the Royal College of Music. After graduating she taught music at Benenden until her marriage in 1950 to Alan Pickett, ex-RAF, publisher and farmer. She continued to be involved in the musical life of the town and, despite having two small children, found time for appearances in the local Cranbrook Operatic and Dramatic Society.

In 1967 she returned to teaching at Benenden and in 1971 applied successfully for a course of training in music therapy at the Guildhall School of Music and Drama, run by Juliette Alvin, who had pioneered the practice of music therapy in the UK. Margaret undertook the three-year course with distinction and, as a result, was invited to join the staff of the college.

Here her teaching skills soon became apparent and she knew that she had found her vocation. She organised pioneer projects at several London hospitals, and received countless invitations to lecture in the UK and abroad; she

was particularly successful in New Zealand, where she was responsible for establishing music therapy.

In 1980 Juliette Alvin became ill and Margaret took over as acting head. When Alvin died in 1982, she was appointed Head of Department, a post she held until her retirement in 1991.

Alan and Maggie Pickett were divorced in 1989 and she married the recently widowed Allen Percival, former Director of the Guildhall School of Music and Drama (whose untimely death in 1992 prevented him becoming the Musicians' Master). They had first met when they were both

pupils at Bradford Grammar but had lost touch over the years.

It was Maggie's involvement with music therapy that brought about a reunion. Percival had long been a supporter of Juliette Alvin's work and it was he who had offered her the facility to run a music therapy course at the Guildhall. This eventually became a postgraduate diploma course, which is now recognised internationally.

In her 20 years at the GSMD, Margaret Percival helped to train hundreds of post-graduates from all over the world. Many of them went on to become leading figures in their own country, working with seriously ill, brain-damaged and autistic patients.

She served for many years on the executive committee of the British Society for Music Therapy and contributed greatly to its smooth running. She also spoke at many regional and central meetings and conferences, and held her audiences not only by her knowledge of her subject but by the sheer dynamic force of her personality.

She was a founder-member and original trustee of the memorial Juliette Alvin Music Therapy Fund, which was set up in 1983. Its aim is to benefit students on the GSMD MT course and to provide money for research. The fund is now taking donations in her memory.

As editor of the *British Journal of Music Therapy* for 17 years, I was privileged to enjoy a long-standing friendship with Maggie and also found her a sympathetic and understanding colleague. She had a tremendous sense of fun and was always full of energy, with a seemingly impossible list of things she had to do.

Nevertheless, if someone needed her help she would drop everything and listen with a patience that never seemed to run out. She had a great musical talent and could easily have made a career out of performing. But she preferred to help other people.

She would tell her students that music therapy was a "voyage of discovery", a saying she learned from Juliette Alvin. And she would add, "Music therapy is an act of faith in the power of sound and silence."

Margaret Campbell

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EVENTS AT THE O

Our Silver Medal is presented to those who have given distinguished service to the Company or to music. This year's recipient is our own Liveryman, The Rt Honourable The Earl of Harewood KBE, in recognition of his lengthy and extensive career in arts administration, which has involved him with the Royal Opera House, the ENO and the Edinburgh, Leeds and Adelaide festivals, and, since 1953, the editorship of *Kobbe's Complete Opera Book*.

The Charles Santley Memorial Award is made annually to vocalists, active or retired, and this year has been presented to Gwynne Howell, one of the world's leading basses, who joined Sadler's Wells in 1968 and Covent Garden in 1972, and, singing most of the major



Pictured at this year's Masters' and Clerks' Dinner, held at Cutlers' Hall on 12 October.
Above: Charles Santley Memorial Award-winner singer Gwynne Howell (left) talks to Company Silver Medallist Liveryman The Earl of Harewood. Right, centre: Newly appointed Court Stewards Tim Hoggarth, Caroline Loeb, Stan Kitchen and Alan Paul with the Master, Sir Alan Traill. Below and right: Three of this year's four Allcard Award winners were performers during the evening – pianist Ruth Gardner, who accompanied singer Hyun-Kyung Chang; and cellist Yoo Hong Lee, with Mrs Gwynne Howell. Violinist Rebekah Allen was studying in Utrecht, and unfortunately unable to attend.



CTOBER COURT

roles, has also worked with the Chicago and Boston symphony orchestras and the New York Philharmonic..

The prize was shared with the late Nancy Evans, who, though notified of the award, sadly died before its presentation – the monetary value has been gratefully accepted by the trustees of a fund bearing her name.

A mezzo soprano, Nancy Evans studied most notably with Maggie Teyte. Building on her involvement with both Glyndebourne and Covent Garden, she appeared in world-premiere productions of *The Rape of Lucretia* and *Albert Herring*.

Nancy Evans possessed an extensive repertoire and made numerous recordings, some to the accompaniment of Sir Thomas

Beecham. She also gave masterclasses – most recently at the Guildhall – and later in her career was deeply involved in the work of the Britten/Pears School in Aldburgh.

YEOMANRY

For some time, the Court has been considering how to encourage and develop an ongoing relationship between the Company and those who receive its principal awards. There is, unfortunately, evidence that performing professionals are largely ignorant of the Musicians' Company and its works until they become its prize-winners. If, after receiving their awards, we can maintain their awareness of and enthusiasm for the Company, and encourage them to take part in our activities, it is reasonable to hope that the profile of the Company will be raised and that we shall, over time, come to benefit from additional support from the musical community.

At a Court Meeting on 12 October it was initially confirmed that, as a further means of marking our quinquenary, winners of the Allcard, Christie and Santley Awards and those presented with the Cobbett, Iles and Mortimer Medals should be entitled to become yeomen of the Company for 10 years.



Left: The well remembered mezzo soprano Nancy Evans, who sadly died before the presentation of the Charles Santley Memorial Award that she shared with bass soloist Gwynne Howell.



Peter Holland



In Brief

CLOTHED

These new members have been welcomed since the spring: Matthew Fowler, Timothy Fowler, Clifford Ross, Peter Bull, Philip Scott, Lady Rose Cholmondley, Jeremy Wagener, Anne Ackland, Martin Smith and Charlotte Cooper.

THE COURT

Sir David Lumsden and Peter Fowler have been elected to fill the Court vacancies arising from the untimely deaths of Philip Jones and John Hosier. Colonel Tim Hoggarth, Stan Kitchen, Caroline Loeb and Alan Paul have been appointed Stewards for the ensuing year.

LIVERY CLUB

The many special events of quinquenary year should not be allowed to crowd out mention of a truly professional reincarnation of the Flanders & Swann act of the 1950s and 1960s, courtesy the Worshipful Company of Fishmongers.

Last March, at the Fishmongers' wonderful hall, Michael Mates MP, accompanied by Musicians Liveryman William Godfree, provided the Livery Club audience with memorable entertainment – eventually persuading everyone that we remembered all about the hippopotamus in a choral ensemble that can only be described as unique! A nostalgic evening that rolled back 50 years, if not 500.

COLLARD FELLOWSHIP

The Company has welcomed the following new members of the livery to the adjudication panel: Gavin Henderson, Assistant Leslie East and Sir David Lumsden.

The Court has agreed that the value of the award should increase to £10,000 a year, making it one of the UK's most prestigious fellowships, giving practical assistance to "a musician of proven ability but prevented by financial stringency from exercising and improving their talent".

ALLCARD AWARDS

The current scheme has been enhanced, this year alone, by a further prize of £4,500 from the Bussenhart, Morgan-Evans Foundation.

JOHN CHRISTIE AWARD

The joint panel, composed of Court and Glyndebourne Festival opera representatives, unanimously nominated the English soprano Sarah Catherine Fox as the recipient of this year's award. She is expected to appear in the current Glyndebourne Touring Opera, and in engagements on BBC Radio 3 and at Symphony Hall, Birmingham.

OBITUARY

JOHN HOSIER: A SIGNIFICANT LIFE

Inspirational force in the lives of young music-makers

John Hosier was one of the leading music educationists of his generation. Working for the BBC, the Inner London Education Authority, the Guildhall School of Music and Drama and the Hong Kong Academy for Performing Arts, he was a visionary innovator.

Throughout his life he was committed to two issues: how to make sure that children engage with the best music-making and understanding, and how to nurture young artists and support their progress into the profession.

Educated at Preston Manor School in north-west London, John Hosier went to St John's College, Cambridge, to read English, switching to the music Tripos. His principal teachers were the composers Patrick Hadley and Robin Orr.

His creative flair found expression in music written for Cambridge theatre productions and as musical director of Footlights, 1950-1951.

After teaching in Turkey for the British Council for two years, he moved to the BBC, becoming senior producer for music educational programmes. Starting on radio, he initiated series that brought a

freshness and vitality to educational broadcasts.

His transfer into television inspired even more innovative approaches.

Children were engaged in compositional activities, fostered by new works commissioned from composers including Richard Rodney Bennett, Gordon Crosse and Malcom Arnold. Teachers with little or no training in music and few classroom resources were provided not only with original material for the classroom but with copious printed guidance. Many schools mounted performances of the commissioned works, so extending composers' audience.

In 20 years with the BBC, John Hosier also wrote and arranged music for many radio and television programmes and produced several documentaries for BBC2.

In 1973 he was appointed senior music inspector at the ILEA, where he created structures and facilities to raise standards and provide more opportunities. The Music Centre at Ebury Bridge in Victoria was the hub of an extraordinary flowering of activity. Teachers were given access to in-service training, and links with professional performers were established through concert-going schemes. Hosier himself devised and

presented concerts for schoolchildren by the London Philharmonic.

Three special aspects of John Hosier's short tenure at the ILEA stand out. The London Schools Symphony Orchestra began to work with the finest professional conductors on ambitious and demanding programmes. The Centre for Young Musicians attracted more and more superb teachers from the professional concert world. And thirdly, in the Tower Hamlets String Teaching Project, Hosier and Sheila Nelson helped to create a platform for the discovery of talent and potential in an area previously deprived of good instrumental teaching.

In 1977 John Hosier was appointed to succeed Allen Percival as principal at the Guildhall School. Percival had built the school up so that it was no longer a poor relation of the Royal Schools, and had overseen the move to new premises in the Barbican Centre. Now John Hosier set about attracting the best students – not only musicians but actors and stage managers – and distinguished new teachers (for example, through a link with the Yehudi Menuhin School). He also introduced radical departures in curriculum and performance

Pastmaster Adrian Davis writes: The formal tributes paid to John Hosier CBE, not least those that occupied considerable space in the press, understandably concentrated on John's devoted service and acknowledged leadership in the broad field of music education at home and abroad, for which he received recognition in 1984.

Elected to the Court in 1993, John demonstrated a quiet determination to exercise his skills and experience for the well-being of the Musicians. It was therefore little surprise, and with absolutely no hesitation, that he undertook the chairmanship of the new working party concerned with the development of the Company – the influence of which continues to be felt, together with its numerous commitments, notably those to our own Musicians' Advisory Panel.

For those close enough to know, John's courageous battle against illness simply enhanced the high regard that he already enjoyed as a result of his professional achievements, and made his passing all the more poignant. We share with his wife, Biddy, a real sense of loss.



Happy days: John Hosier with students of the Hong Kong Academy for Performing Arts.



opportunities, and raised the standards of proficiency, musicianship and execution to a new peak.

Among the highlights of a period of fine performances were Simon Rattle conducting the symphony orchestra in Brahms and Berg; Anne-Sophie von Otter in *The Rape of Lucretia*; the first British production of Stephen Sondheim's *Merrily We Roll Along*; the first London production of Nicholas Maw's opera *The Rising of the Moon*; the symphony orchestra and a group of intrepid

singers tackling Berio's massive *Sinfonia* in the Barbican Hall; the collaboration in 1988 between Guildhall actors and singers; and the Hague Conservatoire baroque orchestra in Purcell's *The Fairy Queen* conducted by William Christie.

In 1986 Leonard Bernstein oversaw a production of his *Mass* in the LSO's festival of his works. This exemplified John Hosier's vision of a performing academy, since every major performance department of the school was involved. Singing and acting students competed for roles; an orchestra and chorus, rock and jazz players had a vital part to play, and the technical demands of the production – created by Bill Bryden – were brilliantly realised by the staff and students of the technical department. In gratitude Bernstein took an orchestral rehearsal of a Beethoven symphony at short notice.

Yet it was not only in performance that John Hosier made the Guildhall into what many regarded as our leading conservatoire. He fought tirelessly for funding both for the school and for many individual students. He set up new courses, such as the first postgraduate jazz course in Britain, and Peter Renshaw's ground-breaking performance and communication skills course, and he rarely missed a student performance.

Typically, after 10 years at the Guildhall he

decided to move on and accepted the challenge of running the relatively new Hong Kong Academy for Performing Arts.

Uniquely, the academy gives parallel training in Western and Chinese cultures, in dance, drama, music, theatre design and production, as well as film and television. John Hosier, who had advised on its establishment, made it a Mecca for outstanding students, not only from Hong Kong but also from mainland China and other countries of South-east Asia.

Retiring and returning to Britain in 1993, John Hosier immersed himself in committees, panels and juries of all kinds. Most prominently, he was chairman of the performing arts panel of the Higher Education Funding Council and president of the Incorporated Society of Musicians.

Beyond his principal appointments, he was a founder member and vice-chairman of the UK Council for Music Education and Training, a member of the panel of the Calouste Gulbenkian inquiry into the training of musicians (1978) and a governor of both Trinity College of Music and Chetham's School in Manchester.

With his quiet strength and personal humility, he made a difference to an enormous number of people's lives. He was appointed CBE in 1984.

John Hosier is survived by his wife, the BBC executive Biddy Baxter.

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ISM'S FIGHT-BACK AGAINST 'GLOBALISED PAP'

Liveryman Neil Hoyle, Chief Executive of the Incorporated Society of Musicians, explains the ISM's work

The Society was set up more than 120 years ago to bring all musicians, from every corner of the profession, under a single umbrella. It is a professional association, not a trade union. The distinction is important at a time when the very concept of "professions" is under siege, and we are discussing it with the trade union certification officer.

Though we carry out some activities which might be typical of trade unions – for example, recommending fees, protecting members in disputes – our emphasis is on music as an art, and our members as professionals. So we set great store by codes of ethics, codes of practice and good professional conduct, backed up by disciplinary procedures where necessary.

The objectives of the ISM have always been "to promote the art of music, and maintain the honour and interests of the musical profession", and they set the context for everything that we do today. They are

perhaps a little high-flown for daily use, so we generally work according to what we call a "policy trident" – to represent those who work with music; to raise standards within the profession; and to provide the best available services and benefits to members.

Let me take these in reverse order.

First, "providing the best available services and benefits" means giving top-class legal, professional and tax advice to members – not just once they have got into trouble, but to help them to avoid it in the first place. Our arsenal includes a 24-hour legal helpline, a 24-hour tax helpline, a 24-hour counselling helpline, public liability insurance to £10 million, insurance against various legal costs, and a host of other support services such as discounts and standard contracts.

Second, "raising standards in the profession". The ISM places the professional development of musicians at the top of its list of priorities, and the chief manifestation of this policy has

been the Mtp initiative – the Music Teaching in Private Practice course – which we have been running in association with Reading University since 1994.

We launched it because we felt that it was essential to have a course that enabled private teachers, working largely in isolation in their own studios, to become reflective practitioners who would constantly be seeking to improve themselves. There have been a number of imitators of the Mtp, but the original remains the best and we are now developing further schemes to equip performers with similar reflective techniques, helping them to become better professionals.

Finally, "representing the profession"... and we do this not in the sense of collective bargaining. Rather, we try to use whatever lobbying powers we have, in a discreet and professional fashion, to influence the decisions of the government, its quangos and other agencies that affect musical life. And our corporate members, such as the Musicians' Company, can play an important part in this process.

I will not hide my view that effective representation of classical musicians has become a very hard row to hoe in recent years. Ten years ago, it seemed less tough. The issues were pretty clear-cut, and there ▶

► was more of a consensus on what was needed to promote the right values and achieve the right outcomes. We were able to take a fairly unified view of the opportunities presented by government policies on subsidies, technology and education.

During the mapping out of the national music curriculum in the early 1990s, for example, we were able to team up with corporate members whose interests lay in education – for example, the conservatoires, the university music departments and various sister associations – to bend the ears of the Secretaries of State for Education (Kenneth Baker and Kenneth Clarke) to great effect, and to the lasting benefit of our children.

Recently it has become far more difficult. The gradient has noticeably steepened. The main reason is the ascendancy of what we might call “economic utility” as a guiding principle in government, where the worth of something is judged almost entirely by the contribution it makes to the national economy.

The ISM sees this utilitarian approach to music as a fundamental issue. From it, many other subsidiary issues arise, such as formulaic teaching in the classroom, and the treatment of music as a branch of the entertainment industry.

I will not deny that music lobbyists might have contributed to this process themselves. For example, there was great excitement some years ago when it was revealed that music contributed more than £3 billion per year to the UK’s economy.

Of course, it depends what you mean by “music”. The ISM warned that using economic arguments could rebound badly on inherently uneconomic sectors of music – that is, classical music generally, and the orchestras and opera companies in particular. And what we have seen recently is a marginalisation of classical music interests in the policy-making process, whether in government departments or other institutions.

There has also been great excitement over the so-called Mozart Effect – the idea that listening to classical music somehow improves brain-power. The latest studies show that the hypothesis is “not proven”; though it seems that, by some process that is not fully understood, calm classical music, played in the background, can actually help people (especially children) to concentrate on their work.

But again, the lobbyists jumped on the bandwagon. And again, the law of unintended consequences came into play, with music being seized on by our more utilitarian educators as a means to other ends – something which helps inculcate “life skills”, whatever those may be.

We at the ISM want serious music to be valued for what it is, and what it is trying to achieve in its own terms, rather than what it can do to promote “life skills”. We do not want it to be seen as entertainment, as a means of boosting UK Plc’s invisible exports, or as a tool to persuade shoppers to buy more.

We want it to be a spiritual focus, a mutual bond of real meaning, a shared medium for daily hopes and fears, and a means of giving people identity in a world of globalised pap.

Is this Luddism? Are we trying to hold back the tide? We do not think so. We believe that there is not just money at stake here, but an entire culture.

We believe that it is vital to keep our musical traditions in constant repair. We believe it is important to recall that neither people nor their customs are invalidated or made redundant by the passage of time or the vagaries of fashion.

We believe that music and the arts exist to nourish the soul, and not to feed the cash registers. And we look to musicians and their organisations – including the Worshipful Company of Musicians – to help us in the endeavour.

MUSICIANS SALUT



The Musicians’ Company was honoured to participate in the national tribute paid to its Senior Honorary Freeman, HM Queen Elizabeth The Queen Mother, on the occasion of her 100th birthday, at Horseguards on Wednesday 19 July.

We hope that you saw and enjoyed the splendid massed bands, which included those of Her Majesty’s Royal

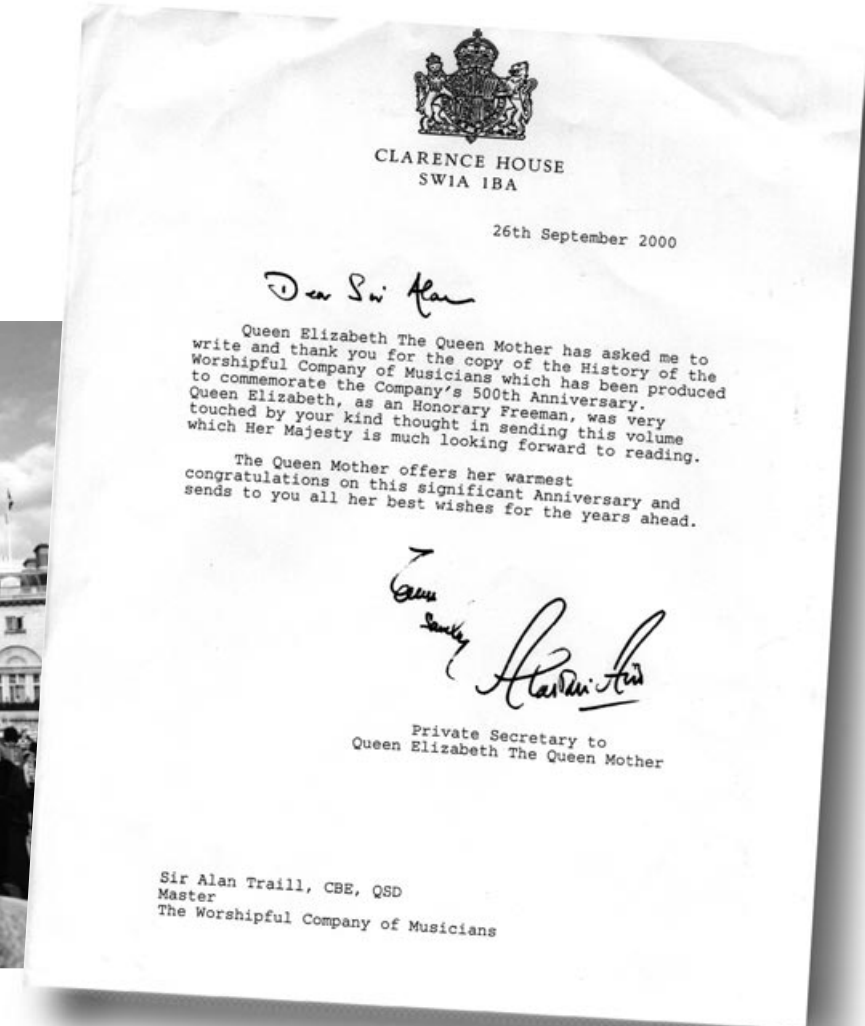
Marines under their Principal Director of Music, Liveryman Lieut-Colonel Richard Waterer.

What you might *not* have been able to observe was the “indignity” experienced by the Company’s Clerk and Assistant Clerk, who gallantly abandoned their horsedrawn transport (below) when it threatened to get bogged down at the entrance to the parade ground!



Elizabeth Lloyd-Davies

E QUEEN MOTHER

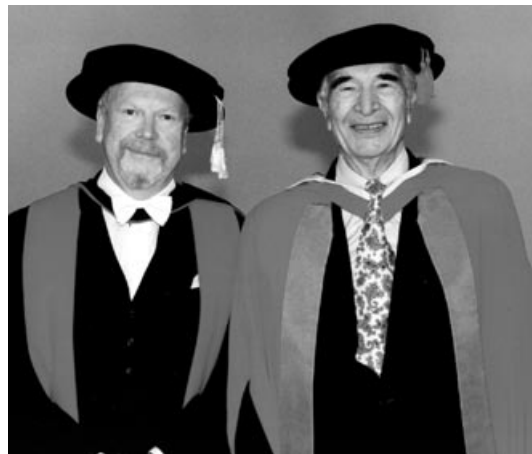


In Brief

PHILIP JONES CONCERT

Members of the livery will wish to note that a memorial concert for Philip Jones will take place at the Barbican on 17 January. A work specially commissioned by London Brass will be conducted by Elgar Howarth.

PUBLIC ORATOR: TAKE FIVE



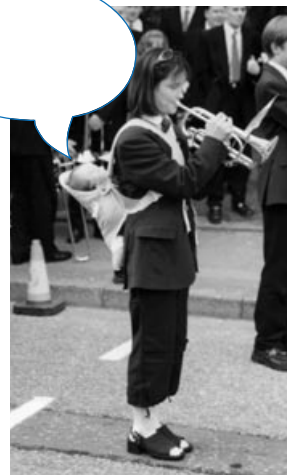
Absent from Jazz at The Globe on 3 July was Liveryman John Morehen, Professor of Music and Head of the School of Humanities at Nottingham University. For on that selfsame day it fell to John, as the university's Public Orator, to present jazz pianist and composer Dave Brubeck with an honorary doctorate of music (picture above).

Described by John as "an icon of his art", the American jazz veteran will be 80 in December but maintains a hectic schedule: he flew to the UK from an engagement in Germany, had a work premiered in London that evening, and left the day after to perform at the Montreal Jazz Festival.

John Morehen acquired a love of jazz when working in Washington, where he heard Oscar Peterson, Dizzy Gillespie, Charlie Byrd – and Brubeck, who, it is said, graduated from his California college on condition that he did not disgrace the place by becoming a music teacher.

As an Honorary Doctor of Music at Nottingham, he joins a select band of distinguished musicians, including Benjamin Britten, Ralph Vaughan Williams, Charles Mackerras, Kiri Te Kanawa and Vladimir Ashkenazy.

And baby came, too ... Ron Massey snapped the moment for The British Bandsman as Wantage Band did its stuff at Whit Friday's march contests in the North of England. Assuming that the babe is extremely advanced for his or her age, just what do YOU think he or she might be thinking as Mum lays into the coda ...?



BY LAUNCH TO LUNCH

Any day that begins on London's great river is off to a great start. And thus it was when the Musicians "set sail" for Greenwich on Sunday 4 June, embarking at Waterloo's Festival Pier and enjoying a guided tour down

through Docklands to the Royal Naval College. There, as well as a fine service and a memorable address in the College Chapel (see pages 8-10), there was an equally fine lunch – in the spectacular Painted Hall, at tables made from the wood of Elizabethan ships of the line. After all that, the Dome seemed a bit of a sideshow ...



Bridge of size: the Master and Lady Trill take the air on the top deck of the specially chartered cruiser, Greenwich-bound.



Four-part harmony (left to right): Clerk Simon Waley, Ann Waley, Assistant Clerk Margaret Alford and Pastmaster Henry Willis 4.



Getting to know you (better): lunch in the Painted Hall, following the service, was a splendidly convivial occasion.



Saying cheese (left to right): Pastmasters Francis Carnwath, Malcolm Troup and John Morley flank Liveryman Elizabeth Lloyd-Davies.



Quite certain that 4 June 2000 was more fun than 4 June 1500. Top: Assistant John Rubinstein with Liveryman and Mrs Jeremy Buncombe. Above: Assistant Norman Tribble and Liveryman Anne Griffin. Right: lunch is served – almost – in the impressive Painted Hall at Greenwich.



Peter Holland