



Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

From the new Master

Some thoughts on the next year by Dr Andreas Prindl

My first thought is of gratitude to the Company for electing me as Master, particularly because I was neither born in this country nor am I a practising musician. My father and grandfather were musicians but I had insufficient talent to follow them, and had to become a banker. And when I think of the Masters of the Company over the last five centuries, many of them outstanding musicians, I feel I am “standing on the shoulders of giants.”

My next thought is that no one Master can act by him - or her - self. New policies and ideas need to be carried out by a continuum of Masters, with the backing of the Court. Thus I am already working with the Senior Warden, the Junior Warden and others, who are likely to be the next Masters, to agree short, medium and longer term goals.

The Musicians' Company is already effective and efficient in carrying out its aspirations. We have a growing body of members, many of whom are prepared to adjudicate or help the Company in other ways, a powerful structure of empowered committees under the Court, a large portfolio of prizes and awards to young musicians and a very professional office. *Preserve Harmony* is widely read and the Professional Musicians Advisory Panel's seminars attract wide attention and discussion. Our mission, in which I believe passionately, to support musical performance and education to the highest standards, is being carried out with vigour.

What then can we focus on, or do better? Our principal long-term goal must be to raise more funds, so that we can help more young musicians. I am confident that Nigel Tully's renewed and more focused efforts here will result over time in increased resources for our charitable funds. I also hope that more members will wish to pay the annual subscription recently brought in.

Our main medium-term goal is to attract more persons who earn their living from being associated with music. We have some gaps in

our membership: for example, there are hardly any music journalists or broadcasters in the Company, nor any practicing music therapists. There are few composers in a Company, which a few decades ago, had Howells, Stainer, Lennox Berkeley and William Lloyd-Webber in its membership. We would welcome more performers. Several outstanding young jazz musicians have joined, such as Tina May, Andy Panayi and Tim Garland, but it is generally hard for performers to attend events in the evenings, when they are rehearsing or playing. The Fellowship Programme, run by Leslie East, is a good chance to bring in one or two outstanding professionals a year and we trust that the momentum here will increase. The Membership Committee has been asked to start a campaign for new members from the world of music, using a target list with assignments for each member.

Another medium-term goal is to tell our



story more widely. Despite the success of *Preserve Harmony*, and the work of the PR Committee in informing members of our successes and events, what we do is not well-known in the larger world. Some people I meet think we are just an old men's drinking club (the usual image of a City livery.) We need to change this, and have more contact with the musical and the national press.

Our main short-term goal is to review the Company Plan, written in 2004. In business one manages through a set of rolling one-year plans, and our Company Plan should be reviewed annually and where necessary, adjusted.

One might now ask: what about fellowship and camaraderie? I rather take this for granted, because of our active and delightful members, and the fact that music is part of all our events. This is such an obvious goal that it hardly needs spelling out, but I am already liaising with Eugenie Maxwell, the new President of the Livery Club about what events we can offer, for example the visit to Warsaw.

All the above is carrying on the work of previous Masters, Wardens, Assistants and indeed the whole Company. I would like also to “think outside the box” in my year, for example to look into whether our Company can do anything to help nearby children in music education, as our new Fellow Levon Chilingirian has suggested. This is all the more important now that the over 13 year olds in secondary education have been deprived of music in the curriculum. And maybe there is something we can do together with the Irene Taylor *Music in Prisons Trust*, which tries to give young offenders a chance to take up music, both to give them more self-confidence and to prepare them for their return to society. I would like to find out more about this area from members and friends of the Company who have experience here, to see what role, if any, we could play.

Finally, I will need a lot of help, and I look forward to working closely with many of our members on these goals.



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Diary 2006/2007

13 December	Carol Service St Michael's Cornhill 6.00 pm
31 January	Phyllis Barrett lunch Cutlers' Hall
14 February	Livery Club visit. Wallace Collection 11.00 am
5 March	Maisie Lewis Concert Wigmore Hall 7.30 pm
18 March	Jazz winner's gig Pizza on the Park 7.30 pm
9 May	The Prince's Prize competition
19-21 May	Livery Club visit to Warsaw. Details to follow
To note 23 March	United Guilds Service St Paul's 11.00am

A further note on Abraham Adcock

by Freeman Dr Christopher Kent

As a new boy to the Company, I was pleased to receive a copy of Past Master Richard Crewdson's informative book *Apollo's Swan and Lyre*. In the same way that no performance can be ever be definitive or authentic, neither can the music historian's research be conclusive. Being bidden to read this book by the Master, and with no further instructions forthcoming, I set about looking for possible growth points in my areas of interest which I hope might be of interest to fellow members.

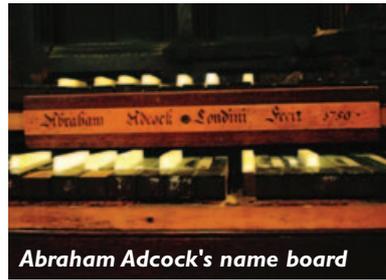
Abraham Adcock, organ builder, trumpeter and bassoonist was a liveryman from 1734 with three known apprentices. By 10 March 1738 he was sufficiently established in the City for a benefit concert to be held for him, at the Swan Hill Tavern, Cornhill, although by 1749 he is recorded as living in Westminster, in Queen's Head Court. He joined the Royal Society of Musicians in 1755, settled in Leicester Fields in 1760, and in Orange Street (by Castle Street) in 1763. His extensive activities in the Midlands might suggest a connection with one of several eighteenth century dynasties of Adcocks in the area of Ashby de-la Zouch, Leicestershire.

As an organ builder he possibly trained with Abraham Jordan. His first known client was

the autocratic Revd William Hanbury (1725-1778) who, having acquired the Manor of Church Langton (near Market Harborough) in 1753, presented himself to the living, with the intention establishing a collegiate foundation and public library. His grand scheme was to be financed by the sale of produce from horticultural and arbortanical plantations administered by a Charity over which he presided with thirteen other Trustees. Intent on using music as a means of fund-raising, he commissioned a two-manual organ from Adcock in 1759 (for £500) to participate in three Handel festivals in the village.

The dedication service for the organ (with choir and band) was prefaced by the overture to *Esther*, and the were organ instrument demonstrated by the composer the Revd William Felton (1715-69) with an extended 'Middle Voluntary' before the first lesson. In a subsequent service, the music terrified the rustics, as Hanbury wrote:

'Instead of the voluntary, all the instruments struck off the overture in the *Occasional Oratorio* the moment we entered the church: and as few had ever heard anything of the kind by such a band, most of them were struck into seeming statues. Some of the common people were frightened, and hurried out of



Abraham Adcock's name board

A Year at the Opera

By Liveryman Adrian Mumford

The Livery Company has an outstanding reputation for the encouragement of young musicians as they embark upon professional careers, not least through the award of prizes which long feature in biographical details we read in concert programmes. As singers mature, prizes for excellence may still be offered, and few are more highly regarded than the annual London-based Olivier Awards.

The Laurence Olivier Awards were established in 1976 as the Society of West End Theatre (SWET) Awards in order to recognise distinguished achievement in London theatre, and Lord Olivier agreed to have his name associated with them in 1984. They are the most prestigious awards of their kind and the presentations are a highlight of the theatrical year.

The awards are judged by four separate

panels, one of which is devoted to opera; (the others are for theatre, dance and affiliates). The opera panel comprises three 'professional' members (not critics, but significant figures in the world of music, and opera in particular) and two members of the public. Applicants for judging as 'public' members submit a list of operas seen over the last year and a written review: those short-listed are interviewed, and are expected to demonstrate a rounded knowledge and appreciation of opera. In 2005, I had the very good fortune to be selected as an opera judge.

What did the year entail? Only opera productions which are new to London are considered for judging at Covent Garden, ENO, Sadler's Wells (Opera North and Glyndebourne Touring residencies) and the Almeida. This amounted to around 20 operas over the calendar year and judges are



Dr Christopher Kent at the organ of Ste Croix, Bordeaux

the church with all speed: for hearing the kettle drums which they took to be thunder, and the trumpets sounding in the midst of such an heavenly noise, they thought of what had been reported, that the Day of Judgement was really come indeed.'

Adcock, also present, is reported to have 'sounded droll tunes on his trumpet' during the reception which followed.

The 1760 festival included the *Dettingen Te Deum* and *My heart is inditing*, but in the following year Professor William Hayes (1705-77) presided over a disastrous assault on *Samson*, which caused *Esther* to be substituted for *Messiah* at one day's notice!

Today, only the oak case of Adcock's organ remains which now houses an instrument with an amalgam of pipes by Hill (1865), Porritt (1884) and Taylor (1935?). Adcock's name board and the ebony keyboards are kept as mementos. After his work at Langton, Adcock repaired a chamber organ for Lichfield Cathedral (1760) and loaned a temporary instrument to St John's Church, Wolverhampton. This connection led

to his acquaintance with Sir Samuel Hellier III (1736-1784) of the Wodehouse, Wombourne. Hellier was an ardent listener and collector of music from his Oxford days onwards, subscribing to organ works by Alcock, Walond, and John Bennett and attending the Temple Church to hear Stanley's playing.

In 1766, Hellier engaged Adcock to build organs for the Wodehouse and Wombourne Church. Of these, only the stop list for the latter survives: evidently it was a one-manual instrument comprising: Stop't Diapason treble and bass, Open Diapason, Principal, Cornet, Sesquialtera Bass, Trumpet Chorus and Trumpet treble and bass. There was a shifting movement pedal to reduce from Full to Soft Organ, Stop't Diapason and Principal. Hellier's agent, John Rogers was also his organist and coach of the Wombourne singers and players for performances of Handel's *Dettingen Te Deum* and *Messiah* at the opening of the organ. Although planned for Easter Monday, 1767, it was not a pleasant experience, for Adcock, now smitten with gout, was prevented

from completing the instrument on time. Eventually he travelled from London to Wombourne with Hellier by coach and chaise and finished the voicing, wrapt in flannels from a pair of crutches. Hellier wrote that he had 'bestowed uncommon pains upon it ... the trumpet speaks fine to an immense degree ... the full chorus will please everybody ... 'It is a prodigious sweet pretty instrument ... the case and gilding makes a beautiful figure ... in short it will be a solemnity and a grandeur and a dignity becoming the House of God'.

As a trumpeter, Adcock played at the Three Choirs Meetings of 1755-59, 1761-64 & 1766 and 1768. He also served as organ tuner at the 1768 Birmingham Festival, on which Hellier commented:

'you will see Mr. Adcock will not come till the last minute and not half do the organs. So we are always served.'

The last mention we have of him is at the 1770 Worcester Festival, when he both played the trumpet and provided an organ for the College Hall.

We are fortunate that there is an intact bureau organ by Adcock in the collection at the Colonial Williamsburg Foundation, Virginia, USA.

Christopher Kent read music at The University of Manchester and musicology at King's College London. Here he completed a PhD on Elgar's sketches and subsequently studied the organ and harpsichord with Susi Jeans and Gustav Leonhardt; he then joined the Department of Music at The University of Reading, where he established graduate studies in Organ Historiography. He has published widely and was recently elected a Fellow of the Society of Antiquaries and to the Council of The Royal College of Organists.

provided with two top-price tickets.

I go to opera for pleasure, but also to be challenged: this year was equally a pleasure, but one's critical faculties were sharpened and the keeping of notes to remind me of salient features of each production was necessary.

During the year, the judges meet together twice at the SWET offices to consider productions to date: conversation over a glass of wine ranges from informed discussion to opera gossip. Near the end of the year, when all judges will have seen virtually all the operas under consideration, there is a more serious and structured meeting to home-in on a short-list of nominations. There are currently two opera awards: one for 'Best New Opera Production' and another for 'Outstanding Achievement in Opera'. With a short-list of four in each category, panellists vote for the winner by secret

ballot (using single-transferable vote system): we did not know the names of the winners until the announcement, from the ubiquitous sealed envelope, on the night.

Best new opera production in 2005 was, unusually, an all-ENO short-list, Covent Garden and others failing to excite with its new shows in the year. ENO had strong contenders and one expected voting to be close; in the event, it was won by *Madam Butterfly*, directed by Anthony Minghella, which had been a popular and critical favourite, and opens New York's 2006-07 Met Season. Nominations for the 'Outstanding Achievement in Opera Award' are much more subjective and it is customary to turn to more seasoned performers who excelled in the year. Again, the short-list was strong, but the award went to Simon Keenlyside in recognition of outstanding individual performances in Covent Garden's '1984' and Billy Budd at ENO.



The Award Ceremony was truly a 'glittering occasion', held at the Park Lane Hilton in February: there was a real buzz of excitement in the room, not least on adjacent tables where those short-listed for opera awards were sitting. It was a splendid end to my judging year which was a fascinating and rewarding experience; I would recommend applying to be a judge to anyone who consumes a lot of opera, and is able to devote around two evenings a month over the year.

Opera-going in 2006 has resumed in a slightly more relaxed fashion, and in rather more modest seats (although I am convinced that the most expensive seats are not always the *best* seats). It is good to know that excellence in opera is rewarded and that ordinary opera goers can have a say in the process. There is no doubt that we in London experience a range and quality of opera performance in a typical year matched by very few other cities in the world.

Sound, Space and Music

By Liveryman Professor Derek Clements-Croome

Professor Clements-Croome is recognised internationally as a principal authority on the construction and management of intelligent buildings and is currently visiting Professor at several universities in China. He is editor of the new journal Intelligent Buildings International and his work has been recognised by the presentation of several awards from professional institutions. Professor Clements-Croome is a keen musician, plays the violin and viola and is a much admired conductor.

History suggests that buildings have been unconsciously designed through the ages in styles that have been compatible with the music being performed in them. The purity of plainsong and Gregorian chant floating in the lofty and noble spaces of a Romanesque church; the emergence of opera in plush, aristocratic surroundings; the intimacy of chamber music in family-like salons; the awesome symphony orchestra with its great variety of tonal colours and intensity of sound used by such composers as Wagner, Mahler and Richard Strauss in concert halls which may have an audience of up to 10,000 people, all seem to suggest some connection between building purpose and structure. Desmond Shawe-Taylor, music critic of *The Sunday Times*, wrote on 27 November 1966, with reference to the Royal Festival Hall:

I don't know whether the proposed extension of the Festival Hall's roof resonators to include the higher frequencies has yet begun; but it is clear that Bruckner of all composers requires a more resonant acoustic than the hall yet offers. Apart from the sound in fortissimo tutti, there are those famous and much-debated bars of silence and "breaking off". The composer's ear evidently conceived the effect of such passages in the highly resonant ecclesiastical architecture to which he was accustomed; during the pause all the sounds of the previous climax were to be given time to die away before the new idea began; an effect very different from the dead blank we now experience. There is

nothing that the conductor can do about this: the hall is here his master.

No doubt Bruckner's sense for sound in spaces was developed from his experience of playing the organ in the Baroque churches of Vienna. In addition, history stamps its seal of tradition, so that many of the so-called new designs of today are attempting to recreate the success of the past in more precise technological terms; it is the methods used and the aesthetic vogues which have changed—there may also be less wealthy patrons of the arts, making economy a vital factor.

Hennenberg described the reaction of musicians and listeners on hearing music in the new Gewandhaus Concert Hall at Leipzig completed in 1780:

Again and again its good acoustic properties are praised. For a long time one spoke in riddles about the acoustic secret of this hall. It was attributed to the fact that the relation between length, width and height corresponded to the "golden section"; that walls, ceiling and floor were of wood; that above, below and all round lay propitiously resonant hollow spaces; that supporting columns had been abandoned and the ceiling was allowed to be sustained by a strut-frame; that nothing impeded the diffusion of sound.

Our knowledge about concert hall acoustics today based on the scientific method suggests that these were astute

observations. It is no coincidence that the greatest orchestras have emerged from the places with the greatest concert halls such as Berlin, Vienna, Leipzig, Amsterdam and Boston; another interesting observation from Desmond Shawe-Taylor in *The Sunday Times* in 1969.

...just as the revealing acoustics of our Royal Festival Hall tidied up London orchestral string-playing overnight, so de Doelan (the concert hall home of the Rotterdam Philharmonic Orchestra) has played its part in improving its resident orchestra

It is very difficult to completely define the acoustical qualities of a concert hall, a recital room or an opera house because they depend upon subjective impressions which many people find difficult to put into words. Poets and writers skilled in using the riches of language give clues as to what listeners of music intuitively seek.

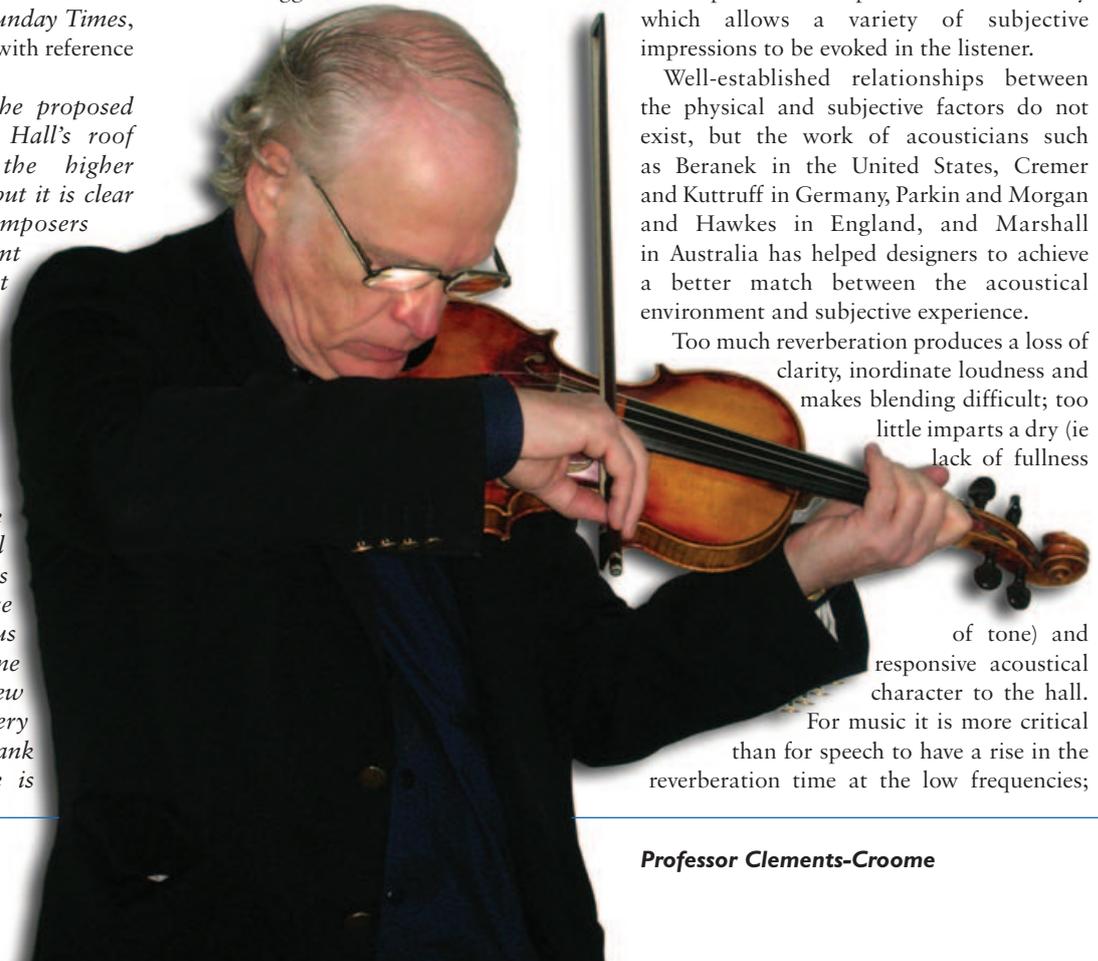
Frequently in literature, effects in one sensory mode are evoked by a description which refers to another sense. For example Baudelaire in his essays on painting writes of "bright tones", "chords of tones" or describes a painter as "a harmonist"; we speak of "warm and cool colours", "golden tone", "warmth of tone", "dry sound", "tone like spun-silk", a "touch of velvet", reverberant sound evokes spaciousness and so on. A space has to respond to sound in a way which allows a variety of subjective impressions to be evoked in the listener.

Well-established relationships between the physical and subjective factors do not exist, but the work of acousticians such as Beranek in the United States, Cremer and Kuttruff in Germany, Parkin and Morgan and Hawkes in England, and Marshall in Australia has helped designers to achieve a better match between the acoustical environment and subjective experience.

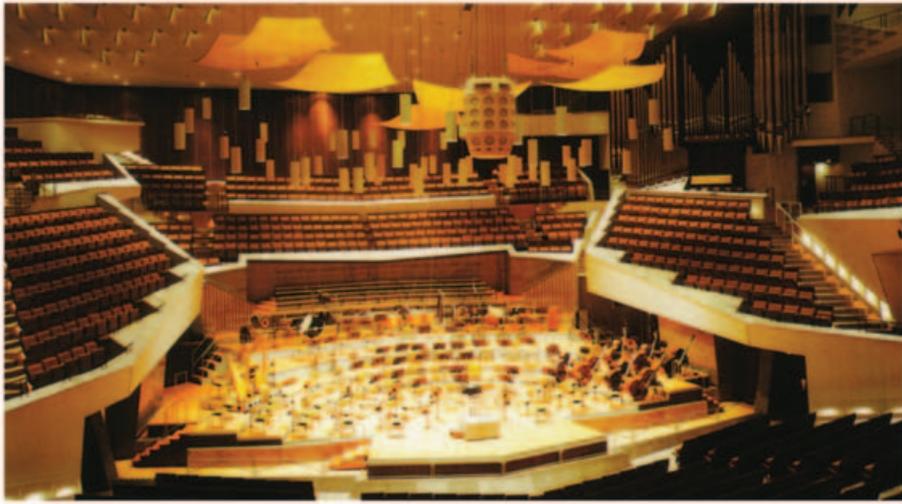
Too much reverberation produces a loss of clarity, inordinate loudness and makes blending difficult; too little imparts a dry (ie lack of fullness

of tone) and responsive acoustical character to the hall.

For music it is more critical than for speech to have a rise in the reverberation time at the low frequencies;



Professor Clements-Croome



**Above: The Berlin Philharmonie, with its suspended reflecting elements.
Below: Acoustics of concert halls**

this increase in bass response contributes towards “warmth of tone”. Reviewing a performance of a Mozart Piano Concerto (No 21 in C major K467) at the Salzburg Festival in the Mozarteum Concert Hall, Kenneth Loveland wrote in *The Times* of 27 August, 1974: “... *the acoustic of the Mozarteum tends to overweigh orchestral sound and to obliterate the niceties of balance which one knew were within these performances.*”

Some acousticians have emphasised that macrodiffusion of the sound is essential to preserve a balance between clarity and fullness of tone. Reflecting elements are used to achieve this in the Beethovenhalle in Bonn, the Philharmonie in Berlin and the Stadthalle in Göttingen. Intelligibility of speech is even possible in spaces with a high reverberation time if the diffusion is good. Macrodiffusion can be achieved by using coffered ceilings, or by suspended reflecting elements as in the Philharmonie Hall in Berlin.

The shape of the concert hall is very important. The property called *spatial responsiveness* is related to loudness attributes, and generates a sense of envelopment for the listener which ensures that the hall responds spatially to the music.

To avoid ceiling reflections masking the direct sound and preceding the wall reflections, the minimum height for a hall must exceed twice the width of the hall.

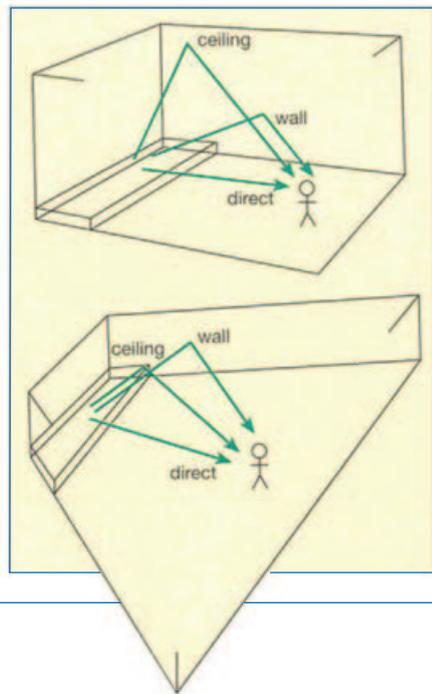
If insufficient reflections are perceived by the listeners and performers, partly due to masking and partly due to the weak lateral reflections, the acoustical feedback will be poor and the hall will “lack response”.

It is said that buildings are the architecture of space, whereas music represents the architecture of time. The sense of sound in buildings combines the threads of these notions. Without people and machines, buildings are silent. Buildings can provide sanctuary or peace and isolate people from a noisy, fast-moving world. The ever-increasing

pace of change can be temporarily slowed by the atmosphere created in a building. Architecture emancipates us from the embrace of the present and allows us to experience the slow, healing flow of time. Again, buildings provide a contrast between the passing of history and the pace of life today.

One’s experiences gained via the senses can evoke memories. I first heard the music of Bruckner in the newly opened Coventry Cathedral in 1962. Now a visit to this cathedral or a hearing of Bruckner’s Ninth Symphony stirs my memory of those precious moments years ago. The combination of feeling the architectural space and the sound of music within it were powerful.

Our concert halls today are of variable quality. Birmingham Symphony Hall, the Wigmore Hall, the Berlin Philharmonie, the Musikverein Saal in Vienna span about 200 years and all offer an enriching sound experience. Churches too can provide this. Alas still too many concert halls spoil the composers intentions.



The Bach Cantata and Livery Club Lunch

This year’s Bach Cantata concert took place, as usual, in the wonderful setting of St Mary at Hill, before a near capacity audience. Officers and members of the Livery, their guests and friends were joined by a large group from the London Appreciation Society to enjoy a performance of JS Bach’s Cantata 147: *Herz und Mund und Tat und Leben*, directed from the chamber organ by Past Master Jonathan Rennert. Jonathan had engaged a highly accomplished ensemble of musicians playing either original or copies of eighteenth-century instruments and the line-up of performers was completed by a beautifully balanced quartet of young, and highly talented, soloists.

Written for the feast of the Visitation of the Blessed Virgin Mary, Cantata 147 was first performed in Leipzig on the feast day in July 1723. The work begins with a fanfare-like opening section for orchestra, leading into an elaborate chorus, setting a celebratory tone right from the outset. A series of recitatives and arias is punctuated by two, almost identical settings of the Chorale, known more popularly as *Jesu, Joy of Man’s Desiring* after its piano transcription by Dame Myra Hess in the 1920s.

Highlights of the performance included the aria *Schaeme dich, o Seele nicht* with Nicola Beckley’s rich contralto complimented perfectly by the sensitive oboe d’amore obbligato (Belinda Paul). The major aria of Part I was the soprano’s *Bereite dir, Jesu*, calling for a lyrical quality readily found in Eleanor Brigg’s natural, fresh soprano and Part II began with a powerful aria sung by Adrian Ward – surely a great tenor in the making. Bass George Humphreys (a Musicians’ Company prize-winner) performed the final, triumphant aria with its accompaniment of trumpet, oboes, and supporting strings.

Following this splendid performance, what better than a stroll to the charming Innholders’ Hall for lunch. Here, the seventeenth century panelling of its Great Hall provided a perfect setting, after hearing music from one of the greatest Baroque composers. After a most convivial lunch, the Master thanked the President of the Musicians’ Livery Club, Andrew Morris, for all his hard work at this (in the Master’s words), his “last semi-public outing”! The President thanked all those who had helped and supported him during his two years of office and took the opportunity to invest the incoming President, Eugenie Maxwell, with the badge of office. A fitting end to what had been a very enjoyable occasion.

By Freeman Jeff Kelly

Pilgrimage to Winchester

Saturday 29 April 2006

“A roller-coaster of a day” was how the Livery Club’s visit to Winchester was described by the President, Andrew Morris. It began when thirty-eight members and their guests assembled for coffee at the charming home of Liveryman Judith Rich – all the more welcome after a very early start for some of us!

Our first port of call in this action-packed day was the Cathedral. We were greeted on arrival by a spectacular exhibition of banners in the Nave, designed in the Batik style by Thetis Blacker, and given by the Friends to celebrate the 900th anniversary of the Cathedral’s foundation. We then divided into four groups and were guided expertly round this magnificent building, which has seen so many changes in its history, but is perhaps most notable for the Coronation of King Edward the Confessor in 1043 and the marriage of Queen Mary I to Philip II of Spain in 1554. The earliest part of the present Cathedral is the Crypt, which dates from the 12th century, frequently floods and features a statue by Antony Gormley called “Sound II”, which was installed in 1986. It was particularly fascinating to learn that at the beginning of the 20th century some waterlogged foundations on the south and east walls were reinforced by a diver, William Walker, packing the foundations with more than 25,000 bags of concrete, 115,000 concrete blocks and 900,000 bricks; he worked 6 hours a day from 1906-1912 in total darkness at depths of up to six metres, and is credited for saving the Cathedral from total collapse. It was also interesting to see in the Chantry the tomb of William of Wykeham, founder of Winchester College, who was responsible for rebuilding the Nave and the transformation of the Cathedral from Norman to Perpendicular; the memorial to



The Master, the Bishop of Winchester, the President of the Livery Club, and Mrs Scott-Joynt at the Bishop’s Palace

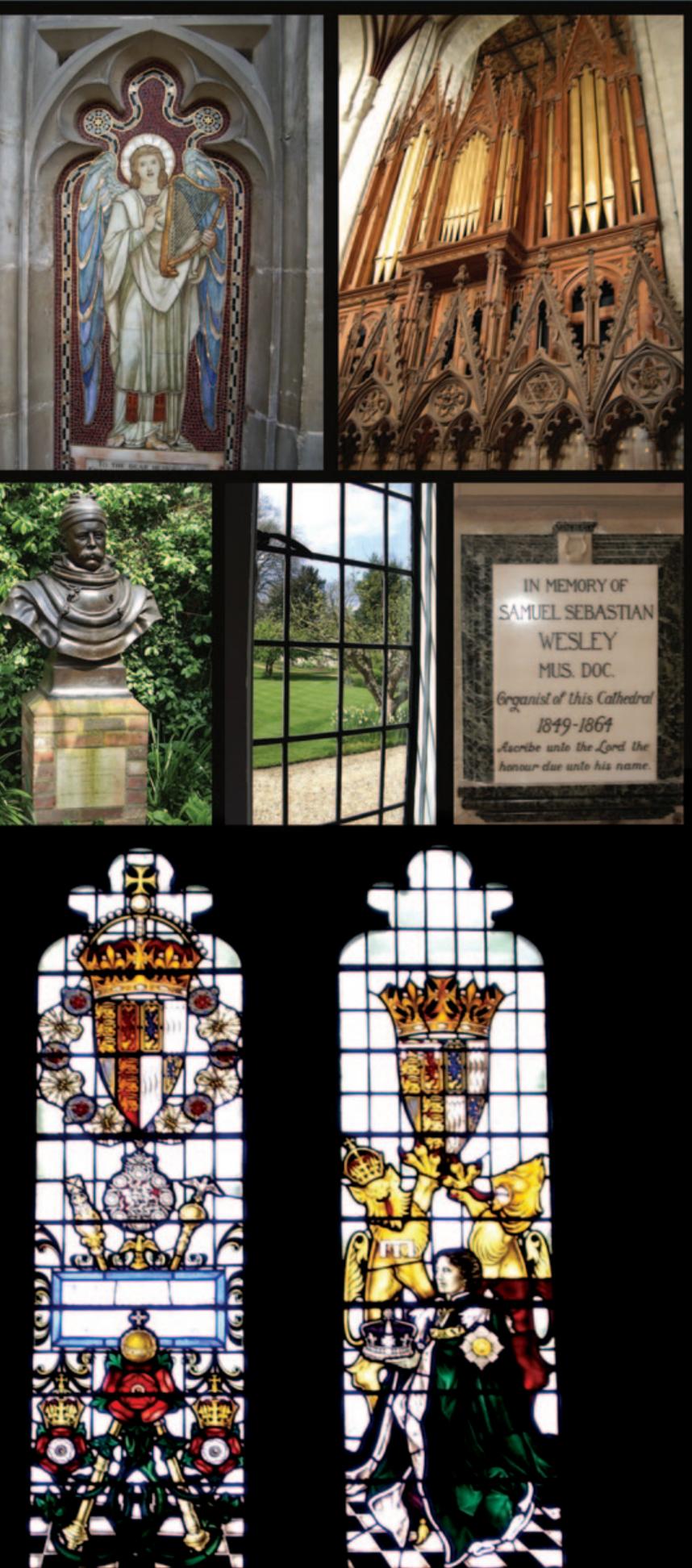
Jane Austen, who died in Winchester, and among the graffiti the name of Adrian Batten, who was a choirboy there in 1608.

After a delicious and sustaining lunch in the Refectory Restaurant, we then moved on to Wolvesey (the Bishop’s Palace) to view the Collection of Episcopal Portraits of all 30 Bishops of Winchester from William of Wykeham and William of Waynelete (painted posthumously from their effigies!) to Colin James, the present Bishop’s predecessor. We were again divided into 4 groups and guided efficiently round the rooms and corridors to see the portraits, and absorb the history behind each one. The visit ended in the Chapel, used daily by the present Bishop, where Mrs Scott-Joynt explained the details of the fabric, in particular the windows. By a happy coincidence the present Bishop, the Very Rev Michael Scott-Joynt, is the son of the renowned and much-loved bass, Scott Joynt, well-known to many members of the Company. A splendid tea in the dining room followed and we then made our way to the Pilgrims’ School, home of the Cathedral Choristers and College Quiristers, for a recital by Company medallist Anna Wolstenholme, flute, with Tanya Houghton, harp. It was fortunate that the recital could after all take place in the Pilgrims’ Hall, where medieval pilgrims praying at the shrine of St Swithun would have lodged and taken shelter. The 40-minute recital was a calm oasis in our busy schedule, and the programme was well-thought-out and performed: Bach’s *Flute Sonata* in E flat, Debussy’s *Syrinx*, Félix Godefroid’s *Etude de concert* for solo harp, Ravel’s *Pièce en forme d’un Habanera* and Ibert’s *Entracte*.

Finally it was time for us to make our way back to the Cathedral for Choral Evensong where special seats had been reserved for us. Andrew Lumsden’s choir was on top form – any choir that does not lose pitch in William Harris’s *Faire is the heaven* is indeed truly great! George Dyson’s *Magnificat* and *Nunc Dimittis* in D was another personal highlight, and the day ended in a blaze of sound with Vierne’s *Carillon de Westminster*. Thanks to Andrew Morris and Judith Rich, the whole visit was an absolute triumph, and how fortunate that St Swithun himself should smile on us and keep the much-needed rain away!

[Liveryman Virginia Harding](#)





The new Livery Club President, Eugenie Maxwell, writes:



Since its inauguration in 1902, the Livery Club has seen many distinguished Presidents, none more so than Andrew Morris. The Company has enjoyed many privileges afforded by his special influence in academic circles. The highlight of his programme was surely the visit to the Matthew Parker Library in Corpus Christi College, Cambridge. It is an honour

indeed to be invited to succeed him. Whilst feeling a degree of trepidation at following in these footsteps, I am confident that the spirit of good fellowship which always prevails in the Musicians' Company, will carry the day.

The overall aim for 2007/08 is to balance events between daytime and evening and mid-week or weekends, to make them more accessible to liverymen.

Amongst the number of events being planned will be a specially conducted tour at the Wallace Collection, Hertford House, with a St Valentine's Day lunch followed by a recital in the Great Hall by a harp duo; also a tour behind the scenes at The Royal Opera House, Covent Garden has been arranged and is sure to be fascinating. In November 2006 we shall see a very different kind of production; the making and tuning of bells at The Whitechapel Bell Foundry, which was founded in Aldgate in 1570 and moved to Whitechapel in 1738. We will be shown round the factory and then entertained to supper and music.

Finchcocks at Goudhurst, Kent is a place I have had every intention of visiting for many years. It is an 18th century mansion set in beautiful gardens and houses a magnificent collection of over 100 historical keyboard instruments, chamber organs, virginals, harpsichords and a wide range of early pianos. Many of these are fully restored to concert condition. Richard Burnett, leading exponent of the period piano, will perform a demonstration/recital after luncheon.

My partiality for the pianoforte and the music of Chopin is no secret. It is unsurprising, therefore, that a trip to Warsaw, his birthplace, would be irresistible. In May 2007 a weekend in Warsaw is planned to attend the Music in Flowers Festival. There will be a night at the opera, and a privately arranged visit to Chopin's house at Zelazowa Wola with lunch and a recital there. The history of the Livery Club over the years does not reveal any details of the Company venturing overseas. This will be a "first" so I am hoping that many of you will endeavour to join me.

In anticipation of sterling support for the Warsaw Festival, another venture overseas is being planned for 2008, in great contrast and a little nearer home. A visit to Osborne House in The Isle of Wight, sea shanties by the shore, perhaps!

Let us now look forward to as much of the pleasure of each others' company as possible, well assured "that we shall have music wherever we go".

Why Mozart didn't get tenure: A topical look back

Dear Dean,

This is in response to your suggestion that we appoint Mr Wolfgang Mozart to our music faculty. The music department appreciates your interest, but the faculty is sensitive about its prerogatives in the selection of new colleagues.

Whilst the list of works and performances the candidate has submitted is very full, it reflects too much activity outside academia. Mr Mozart does not have an earned doctorate and has very little formal education and teaching experience. There is also significant evidence of personal instability evidenced in his resumé. Would he really settle down in a large state university like ours? Would he really be a team player?

I must voice a concern over the incidents with his former superior, the Archbishop of Salzburg. They hardly confirm his abilities to be a good team man and show a disturbing lack of respect for authority ...

Mr Franz Haydn's letter of recommendation is noted, but Mr Haydn is writing from a very special situation. Esterhazy is a well funded private institution quite dissimilar from us and abler than we to accommodate non-academics, like Mr Haydn himself. Here we are concerned about everybody, not just the most gifted. Furthermore, we suspect cronyism on the part of Mr Haydn.

After Mr Mozart's interview with the musicology faculty, they found him sadly lacking in any real knowledge of music before Bach and Handel. If he were to teach only composition, this might not be a serious impediment. But would he be an effective teacher of music history?

The applied faculty were impressed with his pianism, although they thought it was somewhat old-fashioned. That he also performed on violin and viola seemed to us to be stretching versatility dangerously thin. We suspect a large degree of dilettantism on his part.

The composition faculty was sceptical about his vast output. They correctly warn us from their own experience that to receive many commissions and performances is no guarantee of quality. The senior professor pointed out that Mr Mozart promotes many of these performances himself. He has never won the support of a major foundation.

One of our faculty members was present a year ago at the première of, I believe, a violin sonata. He discovered afterwards that Mr Mozart had not written out all the parts for the piano before he played it. This may be very well in that world, but it sets a poor example for our students. We expect deadlines to be met on time, and this includes all necessary paperwork.

It must be admitted that Mr Mozart is an entertaining man at dinner. He spoke enthusiastically about his travels. It was perhaps significant, though, that he and the music faculty seem to have few acquaintances in common.

One of our female faculty members was deeply offended by his bluntness. She even had to leave the room after one of his endless parade of anecdotes. This propensity of his to excite the enmity of some is hardly conducive to the establishment of the comity to which aspire to maintain on our faculty, let alone the image that we wish to project to the community at large.

We are glad as a faculty to have had the chance to meet this visitor, but we cannot recommend his appointment. Even if he were appointed, there is almost no hope of his being granted tenure. The man simply showed no interest in going to school to collect his doctorate. This is egotism at its zenith.

Please give our regards to Mr Mozart when you write him. We wish him our very best for a successful career. All are agreed though, that he cannot fulfil the needs of this department. We wish to recommend the appointment of Antonio Salieri, a musician of the highest ideals and probity that accurately reflect the aims and values that we espouse. We would be eager to welcome such a musician and person to our faculty.

Sincerely yours,

The Chair and Faculty of the Department of Music

PS Some good news. Our senior professor of composition tells me there is now a very good chance that a movement of his concerto will have its première within two years. You will remember that his work was commissioned by a foundation and won first prize nine years ago.

SUMMER BANQUET
AT THE
MANSION HOUSE

FACES NEW AND OLD





peter holland

Building for the

A new Music School for Bedford



The new Music School

**Assistant Andrew Morris,
Director of Music at Bedford School**

Bedford School has a distinguished musical history. Sir Adrian Boult and his BBC Symphony Orchestra were resident in its Great Hall from 1942 to 1945, making all their recordings there during that time, some of which can still be purchased today. It was Sir Adrian who opened the old Music School (a renovated Victorian house) in 1961. However, soon after I arrived to take over in 1979 it was clear that a new Music School would be needed in the near future to cope with the departmental expansion and curriculum changes which were taking place. It was not, however, until the turn of the Millennium that plans were laid to hold an architectural competition for the project. This competition was won by the celebrated architect Eric Parry (now re-constructing the Crypt of St Martin-in-the-Fields) and the 16 month project was begun. My department moved into the new building on 31 October 2005 and the building was opened by Sir Peter Maxwell Davies on 3 March 2006.

To look at, the building is very upbeat and splendid, if really rather swanky, in character. The 120-seater Recital Hall, with its high ceiling, adjustable acoustic panels and huge floor to ceiling windows, is the building's

principal space and projects out from the rest of the Music School across the playing fields like a pavilion. We have already had many recitals there, including our weekly lunchtime concerts by the boys, a series of evening recitals celebrating the Einstein Year of 2005 with Jack Liebeck in a Mozart programme and, on another occasion, a performance of Schoenberg's *Verklärte Nacht* and, more recently, a series of early evening recitals by young professionals.

The Music School is in fact in three separate buildings, which are pulled together by an enclosed, substantial and glazed area called The Street - which is lit by large red lamps (you can imagine what the boys call this area) - where boys, staff or audiences can meet, chat, and have refreshment. The three buildings are designed, in general terms, for teaching, for practice and performing respectively. Next to the Recital Hall is the Lecture Room and above are the Music



Young Musicians' Symphony Orchestra Concert

The YMSO Concert, in St John's Smith Square on 22 February, was something of a revelation. Not having heard them for a number of years, I



Liveryman James Blair

was struck not only by the technical fluency of the playing, but by the blend, balance and control which conductor James Blair achieved with a large body of players in a medium sized hall with quite a resonant acoustic. Also striking, as always, was the verve and commitment that these young people bring to their playing which gives a life and vibrancy to even the most often played pieces.

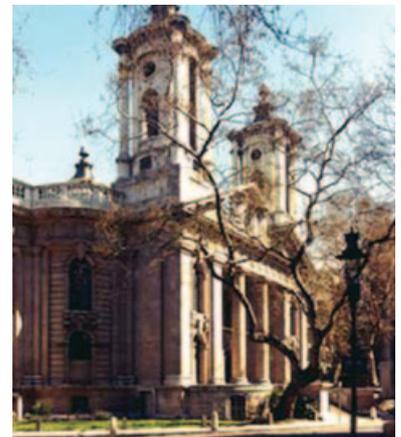
The programme, although conventional in its format of Overture, Concerto and Symphony, gave these young players the opportunity to show their mettle, and very effectively they did it as well. The Britten *Four Sea Interludes* were given a fine performance, bringing out Britten's evocation of his beloved east coast to the full. The sound was full, clear and the playing beautifully balanced, from the lulling of the waves in the *Moonlight Interlude* to the almost physical blast of salt spray in the *Storm*. Blair kept it under tight control, never to the point of strangulation, but with excellently judged pace and energy, and the players responded with a performance full of power and excitement.

The Elgar Cello Concerto is a frequently played work, but on this occasion we were treated to a rather gentle and somewhat understated interpretation of it by Felix Schmidt. It had none of the full blown romantic "blouseyness" that one sometimes hears, and consequently the autumnal wistfulness of the work came to the fore; one felt that this was perhaps more what Elgar had in mind when he wrote it. Certainly the climaxes came sharply into focus, and the orchestra were given the task of matching the solo playing, which they managed with ease and responded with some very beautiful accompanying, and especially lovely shaping in the woodwind playing. Again the conductor had everything under control and there were no

untidly corners in the co-ordination between soloist and orchestra. This was an interesting interpretation, which might not be to everyone's taste, but one felt that the simplicity, of the slow movement in particular, benefited the music and brought out the poignancy of this work of the composer's later years.

The Brahms Fourth Symphony is a great orchestral warhorse, but it was a wonderful experience to hear these young players bring a life and urgency to the work, which is perhaps sometimes missing in the performances of their elders in the profession. Blair drove the first movement but resisted the temptation to reach the climax too soon, so in consequence when it came one felt the hair rising on the back of the neck, a sensation not always achieved even with the finest orchestra. If the *Andante moderato* was slightly inclined to sit back and became rather indulgent, the *Allegro giocoso* third movement certainly made everyone sit up and take notice with its incisive bite and forceful drive. The wonderful *passacaglia* was excellently paced and blessed with some particularly beautiful woodwind playing, particularly from the first flute. One felt carried forward on a wave of controlled enthusiasm which never wavered and brought the work to a fine and exciting conclusion. The profession must surely benefit from the experience that the YMSO gives these young players, and the challenge and expertise which James Blair gives them; and we the audience were treated to a wonderful fresh and exciting evening's music making.

Liveryman Michael Spencer



St John's, Smith Square

Technology Suite and the Control Room from where anything that takes place in the Recital Hall can be recorded at the touch of a button.

The teaching building is where the full time heads of instrumental departments have their large corner rooms and, around them, good-sized teaching rooms for their teams of visiting staff. In addition, the Assistant Director and I also have our studies in this area and the Staff Common Room is also here (with a private south facing garden – lucky for some), as is the Ensemble Room, which gives ample space for string quartet rehearsals as well as instrumental examinations. Here also is the Reading Room and Reference Library, including our collection of scores, where A level and IB are taught, boys are prepared for Oxbridge and university entrance and where our Composer-in-Residence prepares our many young composers for their challenges ahead. A sizeable number of our students make their careers in music and we take the preparation for this extremely seriously.

The practice building can be accessed by boys seven days a week from 7.45 am until 10.00 pm, although boys also have access to the rest of the rooms in the building if they are not already occupied. Practice is as big an issue here as anywhere else and I am glad to say that these rooms are well used. Also in this area is a ground floor Percussion Room for the teaching and storage of orchestral percussion (with no steps to the Recital Hall) and on the first floor we have a Rock Room with all the latest gear: both of these rooms are suitably padded and where boys can enjoy themselves without making other people miserable!

The secret of the success of a building project like this is a clear and detailed Client Brief and an architect who agrees to uphold it and who enjoys communication with the client. In terms of accommodation, we have what we asked for – including the thorny issue of storage spaces – and it works very well. In terms of imagination, the building is beyond what any of us dreamt of. Needless to say, we are all delighted with the building, and I would say that this is particularly true of the boys (for whom, after all, it was principally built). The 2007 Music Masters' and Mistresses' Association Conference at Bedford will give us the opportunity to show it to our teaching colleagues nationwide. For those interested who are just passing, come in – I shall be delighted to show you round.

Left: Andrew Morris with
Sir Peter Maxwell Davies

One Museum, seven Musicians and 400 years of Keyboard Instruments

A Concert at the RCM Museum for the Worshipful Company on 5 June 2006 by Bridget Cunningham (Harpsichord/Organ), the Worshipful Company of Musicians' Junior Fellow in Performance History



Michael Mullen

Bridget Cunningham

The museum at the Royal College of Music began with the vision of the College's founder, the Prince of Wales, later King Edward VII, that it should own a wonderful collection of instruments, manuscripts, rare printed music and portraits of musicians. In his inaugural speech on 28 February, 1882 he stated: 'A school giving the best instruction ... is but a branch of what I desire to found. I

wish to establish an institution having a wider basis and a more extended influence than any existing school or college of music in this country... It will be to England what the Berlin Conservatoire is to Germany, what the Paris Conservatoire is to France, or the Vienna Conservatoire to Austria – the recognised centre and head of the musical world.'

The collection of instruments has been built up from several donations and collections since the college opened in 1883, with Sir George Grove as Director. At the State Opening of the College's present building in 1894, Sir George Donaldson (1845-1925) presented a collection of highly important instruments, music, paintings and sculptures in a museum which is now the reading room, the Donaldson Room, in the

library. It was designed and furnished in the Italian style Renaissance style with a minstrels' gallery from a castle near Siena, with the aim of making it the most beautiful, as well as the finest musical collection in Europe. The honorary curator was Alfred James Hipkins (1826–1903) who played a large role in the revival of early keyboard instruments.

During the Second World War the instruments went into store. After gaining funding, the College opened this new building for the Museum in 1970 (in the courtyard in the College), opened by the HM Queen Elizabeth the Queen Mother. Future aims would be to have a larger building and have all the collections together (instruments, portraits, programmes, historical documents etc). The museum now has over 800 instruments and many extremely important exhibits including a clavicytherium, Holst's trombone, a walking stick trumpet, three serpents and a great collection of baroque guitars, including a beautiful Dias instrument which is one of the earliest surviving guitars in a public museum. The museum also has many portraits on display, including those of Haydn and Farinelli, the celebrated castrato.

The Centre for Performance History was formed in 2004 by bringing together the Museum of Instruments and the Department of Portraits and Performance History and is looked after by a distinguished team led by Dr Paul Banks assisted by Paul Collen. The musical instruments are all looked after by the distinguished curator Jenny Nex and Assistant Curator Michael Mullen, with freelance conservator Chris Nobbs and Research Associate Dr Andrew Earis.

My Fellowship involves working in the

The John Hosier Music Trust

John Hosier and Biddy Baxter met in 1959, when both were working for the BBC. They shared 41 years together before John succumbed to cancer, but his name lives on through his Trust and through the many friendships he fostered within the Company. Liveryman Biddy Baxter writes:

Even when grounded in hospital dying of cancer, John could never bear to waste time and this was where we planned the John Hosier Music Trust together, in the months before his death in March 2000.

Having devoted the whole of his professional life to educating and encouraging young musicians, John knew only too well how many talented students struggled to obtain grants. For them funding was a constant problem and for some of the poorest and most gifted,



John Hosier in 1993 with pupils from the Hong Kong Academy for Performing Arts

proceeding to postgraduate studies for which no national or local authority grants are available, was quite simply impossible.

As Principal of the Guildhall School of Music and Drama and Director of Hong Kong's Academy for Performing Arts, it took all John's ingenuity to squeeze enough from the budgets to ensure that the most deserving

did get the funds for that final vital postgraduate year. But it was an uphill struggle and it remains one with which all conservatoire principals have to battle.

In essence John's idea was simple. His Trust would aim to provide scholarships for desperately poor but brilliant music students. He knew the administration would have to be uncomplicated. Starting from scratch with donations from kind friends, former colleagues and students he wanted every penny raised to go towards the Scholarships rather than be absorbed in overheads. He asked if Leslie East, his former Director of Music at the GSMD and George Derbyshire, Director of Administration, would join me as Trustees and he died comforted in the knowledge they both accepted.

The fact that Sir Simon Rattle agreed to be Patron would have delighted him. They had worked closely together from the days when John, as Director of the London Schools Symphony Orchestra, invited the winner of the John Player Conducting Competition, the young Simon Rattle, to conduct the LSSO in



Top left: A 1593 virginals, decorated by Celestini. Top right: Farinelli, the great castrato. Bottom left: The RCM Museum. Bottom right: A viol made by Barak Norman

Museum and the CPH, which has been very rewarding and stimulating, with the aim of encouraging people to visit the museum and generally to heighten awareness of the facilities we have here. My work has involved

a combination of research, writing articles, performing, coaching students, giving tours and classes in the museum and tuning instruments. The concert for the Worshipful Company on 5 June in the RCM Museum

involved a wide variety of music and was introduced by Dr Jeremy Cox. I was delighted to be joined by Katherine Manley (soprano), Susana de Oliveira (soprano), Daniel Weitz (cornetto), Laura Waghorn (recorders), Jennifer Bullock (viols) and Patxi Del Amo (viols) on the night.

The programme *1 Museum, 7 Musicians and 400 years of Keyboard Instruments* was a combination of 16th, 17th and 18th century music, using the wonderful Kirkman harpsichord (1773), Father Smith organ (c1702), Italian harpsichord (c.1610) and the Barak Norman Viol (1692). Music ranged from funky 16th century Spanish dances to Handel highlights, including the fabulous setting by Babell of *Lascia ch'io pianga* on the Kirkman harpsichord, just in front of a fine portrait of Handel. Jenny played two beautiful pieces from the Division – Violist on the original Barak Norman viol; and we had an original 17th century printed edition on display too, kindly lent for the occasion by the RCM library. Other pieces included a *Tiento* by Peraza on the cornetto played by Dan, music by Ortiz on the viol played by Patxi, keyboard music by Duphly, Babell and arrangements of Playford as well as music by Oswald, Aranes, Torre and many more. The finale was Kate's stunning version of *Endless Pleasure* from Handel's opera *Semele*. We were very glad to see so many of you here for the concert, thank you so much for all your support and please do visit again. Thanks must also go to the director Dr Colin Lawson for all his support and Claire Theoff for organising events here at College. If you would like to hear about future events, either here at the RCM or outside, please email me on bcunningham@rcm.ac.uk

its 1976 US Bicentennial celebration concerts across America, from the Hollywood Bowl to Carnegie Hall.

My immediate challenge was the Charity Commission. Convincing them of the need for this particular fundraising took fifteen months of interminable discussions and letters. Obtaining charitable status was essential. That the cross-examination by the Commission was rigorous was absolutely correct, but it wasn't always easy explaining how the training for musicians differed from that of all other graduates. One difficult point to get over was that part of the training is to perform, and at that level performances receive remuneration. "Absolutely not allowed" was the first reaction. But in time the Commission realised the importance of performance and that the fees would be comparatively small.

To avoid the great expense of auditioning – hiring a suitable hall and piano, covering travelling and overnight expenses etc, we decided the

conservatoire principals should nominate candidates. After all, they had detailed knowledge of their students. This has worked well with the final decision falling to the Trustees.

Our winners to date – 2003 **Christopher Orton**, recorder and Worshipful Company of Musicians' Silver Medallist; 2004 **David Stout**, bass baritone; 2005 **Milos Karadaglic**, guitarist and winner of the Company's Ivor Mairants competition and a Maisie Lewis Concerts soloist this year; and 2006 **Sasha Grynyuk**, pianist – have all been the brightest of stars. It has been an honour and a pleasure to watch their progress through their Scholarship years and also to keep all those who kindly donate in touch with the Award winners' development.



Funding remains a frightening challenge.

At the moment, thanks to generous donations by the Dorset Foundation we offer one £5,000 Scholarship each year. But with the average costs for a postgraduate year at £10,500 for UK and EU students and a colossal £14,500 for non-EU students, we long to increase the value of the Scholarships.

Now, thanks to the Worshipful Company of Musicians' most welcome donation of £1,000 for the next three years we can raise the John Hosier Music Trust Scholarship to £6,000. This will make a huge difference and my fellow Trustees and I are enormously grateful.

John would be delighted but not wholly surprised. After his 31 years as a member of the Company, the last seven of which he was a member of the Court, he knew first hand how deeply the Company cares for young musicians. After all, without them music would simply cease to exist!

Sir Simon Rattle congratulates Milos Karadaglic and Sasha Grynyuk

THE MONDAY PLATFORM

Wigmore Hall, London, 6 March 2006

The Musicians' Company Concerts are supported by the Maisie Lewis Young Artists' Fund, which sponsors concerts given by young musicians at advanced level, on the threshold of, or in some instances already involved in, a professional career. Striking new talent is invariably revealed and this time a string trio and a saxophone and piano duo in their various ways presented satisfyingly varied music that ranged from a Schubert string trio (the second of his two in this form) to a modern piece; *Prélude, Cadence et Finale* for saxophone by the French composer Alfred Desenclos, including much of absorbing interest along the way.

The Lendvai String Trio (Nadia Wijzenbeek, violin; Yivali Zilliacus, viola; and Marie Macleod, cello) made a profound impression with Hans Krása's *Passacaglia and Fugue*. The work was given an extra poignancy because it was written in Theresienstadt concentration camp, only a month before the gifted young Czech musician was taken to Auschwitz, never to be heard of again. The work shows Viennese influences, possibly derived from Krása's teacher Zemlinsky, but it is the liveliness of spirit, traditionally associated with Czech composers, that made the work so immediately attractive. It makes a good addition to the string trio repertoire, which contains some fine music by such as Mozart, Beethoven and Schubert, even if the form never quite captured the imagination of composers in the way that the string quartet



The Lendvai String Trio

did. Dohnányi's *Serenade* is a substantial contribution too. This interesting Hungarian composer left a considerable body of work, and it is surely time it was brought out into the light once more and given the attention it deserves.

Solo players of non-classical instruments tend to rely overmuch on arrangements and transcriptions, but apart from three very good ones (Gershwin's *Piano Preludes*), Amy Dickson managed to find some excellent and even brilliant original music for her saxophones to play. Cecilia McDowall's *Mein Blaues Klavier* used the plaintive quality of the soprano saxophone to convey a sense of loss, in the form of a clapped-out piano in the

shadows. It was performed by Amy Dickson and Catherine Milledge with conviction and a tremendous energy that must have won many strangers to the form over to the potential of the saxophone-piano combination. It was noteworthy that McDowall's short, almost abrupt phrases did not make you wish, as they might have done on the violin, for a longer and more sustained line. The violin may still get most of the best tunes, but as a comparative newcomer the saxophone has the advantage of not having centuries of tradition behind it. By contrast, Eugène Bozza's *Aria*, for alto saxophone, does have long, flowing lines, eloquently managed by Amy Dickson.

Pequeña Czarda, by the contemporary Spanish composer Pedro Iturralde, is a showy piece that, as its title suggests, might be seen as a slow-fast Hungarian czardas as danced in Spain. Played with appropriate zest, it ended a concert of music of high quality and exciting originality.

Colin Cooper

We take this opportunity to thank our friend Colin Cooper for his review and to offer him hearty congratulations on his recent 80th birthday. Editors.

THE PRINCE'S PRIZE

Wednesday, 10 May 2006

This most prestigious prize offered by the Company is awarded to "The most promising young instrumentalist or singer from the Company's Award winners," for the current year. The prize was established to mark the installation of His Royal Highness the Prince of Wales as an Honorary Freeman of the Company on 21 November 2003. The winner receives £2,000, to be spent on a specified project, and a medal, which is presented at the Installation Dinner.

On 10 May 2006 there was a finals list of four performers: a violinist, saxophonist, organist and a singer. With an organist to accommodate, the venue was of particular importance, and the use of the City of London Boys' School hall was much appreciated by those who attended. The panel of judges comprised Company members Assistant Petronella Dittmer and Liveryman Carl Jackson, with the Master as the panel chairman. There was a good audience of liverymen, freemen, yeomen and their guests and this indicated that there is a growing interest in this prize. Those who attended were not disappointed.

First on was Zoe Beyers, winner of the Allcard Award, a violinist. She played a

movement of a Beethoven sonata, followed by an unaccompanied piece by Ysaye, and the Tchaikovsky *Valse Scherzo* Op 24. It is never easy to be first, but Zoe played with verve and commitment, particularly in the long, difficult, unaccompanied piece.

She said afterwards that this is one of the nicest competitions she has ever done, especially because she knows the people involved in the organisation, and she enjoys having the opportunity to be a yeoman of the company. "There is nothing like this in South Africa!" she said.

Next we heard Amy Dickson, an Australian with a golden saxophone. She was accompanied by Catherine Milledge. As Amy is the Maisie Lewis Young Artists Fund award winner, some in the audience had already heard them at the Maisie Lewis concert in March. This duo often plays together, and the rapport between them was evident. Amy makes the saxophone sound so mellow, and her expressive playing was much appreciated by the audience. Asked afterwards how she enjoyed performing for us, she said that the Company has been very good to her, and very good to put her in the concert. Her warmest words were for Maggie, our Deputy Clerk. Said Amy, "Maggie does the most wonderful job. I can't tell you what a difference it makes to have the events well organised. We have lots of practice time in the hall." She also had praise for the friendly and enthusiastic



Amy Dickson



COMPANY AWARD

At a special Court in February, the Master Peter Fowler honoured Sir Charles Mackerras by presenting him with the Company's Silver Medal, at which event we were also delighted to welcome Lady Mackerras.

BRASS BAND WINNERS

In September James Gourlay (left), who is Head of Wind and Percussion at the Royal Northern College of Music, was awarded the Company's Iles Medal; at the same time, Paul Cosh (right), who is Professor at the GSMD and a member of the BBC Symphony Orchestra, received the Mortimer Medal.



The Beethoven Medal was presented by the Master to Mikhail Shilyaev, (left) who studies at the Royal Northern College of Music, following a recital at St Martin in the Fields on 18 July. Mikhail will be playing in the Company's Maisie Lewis concert at the Wigmore Hall in March 2007.



Matthew Rose, Christie Award winner at Glyndebourne for 2006

audience, as did all of the competitors and accompanists.

Then came Ashley Grote, the organist, holder of the WT Best Organ Scholarship. The wonderful organ, which was completely visible to us, was put through its paces as Ashley played a very varied programme of Bach, Schumann and Messiaen. He had his back to us, but we were able to see his dextrous use of the pedal board from where we sat, in addition to the use of the keys and

stops. We now fully understood the choice of venue, and the audience obviously enjoyed his programme too.

Finally George Humphreys came on to sing to us. His wide ranging choice of song was very well received, and he was very beautifully accompanied by James Baillieu, who had won the Kathleen Ferrier Award's Accompanist's Prize just a few weeks previously. George is still young and his bass baritone shows great promise. His future

engagements show that he is already in demand. George is the current holder of our Busenhart-Morgan-Evans Award.

After a social break, the judges came to tell us the result. Amy Dickson was the winner, and Ashley Grote won the Audience Prize. Amy is to play in the Cheltenham Festival, the Windsor Festival, and then goes home for performances with the Sydney Symphony Orchestra and Orchestra of Victoria. Maybe not in Australia, but in Cheltenham or Windsor, if you have not yet heard her, catch her there. All the young performers are to be congratulated on providing us with a splendid evening of music.

Finally, comments from the audience:

"I am always bowled over by the saxophonist when I hear her."

"The whole evening was very interesting, what a wonderful, mellow saxophonist."

"It was all of such a high standard that audience interest was maintained throughout."

For those liverymen who have never heard one of these competitions, please make it a "must" for future occasions. This is the work which the Company does so well and it needs, and warmly deserves, your support. (see diary page 2)

[Liveryman Patricia Norland](#)



l-r: Ashley Grote, Amy Dickson, The Master, George Humphreys, Zoe Beyers and James Baillieu



The Master presents Troy Miller with the Jazz Medal for Young Musicians at Pizza on the Park

WE CONGRATULATE...

Mrs Pru Hoggarth, wife of our Clerk, Col Tim Hoggarth, on her award of an MBE and Liveryman Bill Fraser on his award of an OBE, both in the Queen's Birthday Honours; Liveryman Judith Rich on her receipt of a Lifetime Achievement Award, from the Institute of Fundraising and Professional Fundraising magazine; and Liveryman Robin Sherlock on becoming Master of the Gardeners' Company.

LONDON APPRECIATION SOCIETY:

We note, with many thanks, a generous donation to the Company of £120 from the London Appreciation Society, whose members recently attended the Bach Cantata at St Mary at Hill. Anthea Gray, the LAS events organiser, has arranged a number of visits to other Company events recently, including Maisie Lewis Concerts and the St Paul's Evensong, to all of which they have been most welcome.

RECENT COMPANY APPOINTMENTS

New Court member Andrew Morris
New Liveryman Tina May

CHARITABLE DONATIONS

Grants have been made to the following:
AOTOS
BMIC Cutting Edge Concerts
City of London Sinfonia
Connecting Arts
Foundation of Young Musicians
Grand Union Cross Cultural Youth Orchestra
Jackdaws Music Education Trust
John Hosier Music Trust

THE COURT DINNER

At a Court Dinner in April, Dame Anne Evans (soprano) and Alan Opie (baritone) were presented with the Santley Award; John Underwood received the Cobbett

Medal and Levon Chilingirian was introduced as the 2006 Company Fellow. The guest speaker was Baroness Knight of Collingtree and our Award Winner, tenor Tom Walker, sang accompanied by John Reid



Left to right: Past Master Richard Crewdson, Dame Anne Evans, Assistant Paul Campion, The Master, Tom Walker, Baroness Knight of Collingtree, Richard Carlisle, Liveryman Anne Griffin and Past Master Malcolm Troup

CITY OF LONDON FESTIVAL JAZZ AT FINSBURY CIRCUS



The Christian Garrick Quartet performing in June 2006

Manchester Midday Concerts
Lord Mayor's Appeal
Mendelssohn Scholarship Foundation
The Mornington Trust
National Youth Orchestra
Pro Corda
St Magnus the Martyr
Wellington Trust

BEQUESTS AND LEGACIES

On behalf of the Livery, we take this opportunity to thank the families of the late liverymen Stephen Barrett and Patricia Wakeham for their support of our ongoing activities.

STOP PRESS

NEWS OF THE MASTER'S VISIT TO CHINA

OUR SPECIAL CORRESPONDENT, JANE CARWARDINE, REPORTS:

Michael Waggett (the City of London Sinfonia Chairman), Liveryman Russell Jones (Director of the Association of British Orchestras) and Peter Fowler, Master of the Worshipful Company of Musicians, came as our groupies, and a great support team they made too. They were superlative clappers in true promenading style when leading the audience in the *Fantasia on British Sea Songs*.

Peter made a singular contribution to the cultural exchange of the trip. He was constantly being requested for his photograph by the local population of Hangzhou, due, apparently, to his resemblance to the Laughing Buddha; the Lingyin Temple, the home of the original Laughing Buddha, is the sight to see in Hangzhou.

A FULL REPORT OF THE VISIT WILL APPEAR IN THE NEXT EDITION OF PRESERVE HARMONY.

IN MEMORIAM

We record, with regret, the recent deaths of the following liverymen:

Sir Malcolm Arnold
Ian Horsbrugh
Professor Robin Orr
Geoffrey Simon
Thomas Smith
John Towse