

## THE CREMONA TRUST

This trust was established in 1989 to provide a repository for bequests, gifts or loans of valuable stringed instruments for temporary use by young musicians of special promise.

Following the expiry of the recent loan period and the associated administrative and maintenance costs, the Court is reviewing what possible changes to this scheme might be implemented, given that the gift of some additional instruments is anticipated in due course.

## CHRISTIE AWARD

As usual, by courtesy of Glyndebourne, the Committee met in Sussex to consider the nominations for the 1997/98 award at which Sir George Christie was again present.

The proceedings included a statement by Sarah Playfair, Director of Artistic Administration, on the significant progress of last year's winner, Lisa Milne. In addition it was newly agreed that in line with the arrangements being implemented for other major Musicians' Company Awards, a report would be provided by the recipient at the conclusion of the study period and that the winner would be asked to attend a suitable Company function at which the substantial prize could be formally presented.

The unanimously recommended nominee for this year was Linda Tuvas.

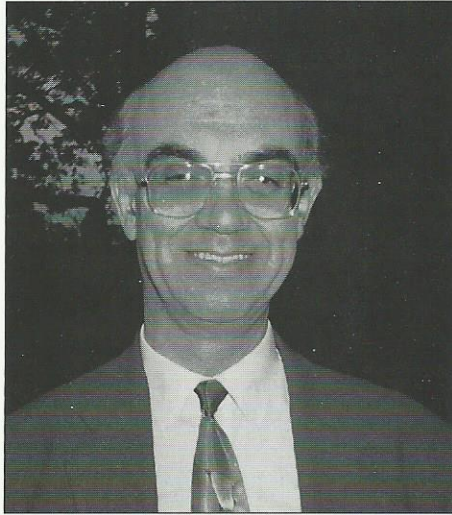
## W.T. BEST RECITAL

As part of this year's tercentenary celebrations at St Paul's, it was most appropriate that the August concert was given by their current distinguished Organist and Director of Music, Liveryman John Scott.

By coincidence, 1997 is also the centenary of the death of W.T. Best, who opened the Willis organ at the Royal Albert Hall in 1871 and whose name is permanently commemorated by the generous Company Scholarship endowed by a previous Court member, J.M. Levien, in 1933.

The concert, which included works by Bach, Brahms, Petr Eben and Louis Vierne, attracted an audience in excess of 700. Thereafter, almost one hundred members of the Livery and friends met for refreshments in the adjacent Chapter House led by fellow organist and President of the Livery Club, Jonathan Rennert.

## THE JEWISH MUSIC STUDIES AND RE



*Alexander Knapp, the author and present holder of the Joe Loss Fellowship.*

In November 1991, a reception was held in the City University Music Department in association with the Jewish Music Heritage Trust, to celebrate the launch of a new post – the only one of its kind at any secular institution in the British Isles (and perhaps anywhere in the world) dedicated specifically to Jewish music. Lord Menuhin, though unable to attend in person, agreed to be Patron of the event. In this way, the 'Joe Loss Research Fellowship in Jewish Music', named in memory of the celebrated band leader and Liveryman of this Company came into being.

Following widespread advertising early in 1992, four short-listed candidates were invited to interview: a music educationalist from London, an Orthodox Rabbi from the north of England, an Islamic scholar from Egypt, and myself. Each offered a short paper: mine entitled 'The Judeo-Spanish Ballad as Western Art Song – Problems in Harmonising Modal Melodies' was presented as part of the 'Centre for Intercultural Music Arts' Conference being held at City University at that time. Following the deliberations of the panel, I had the great honour of being selected, and took up my appointment in June 1992.

The notion of a Fellowship such as this seemed to capture the imagination of the media; for broadcasts on national and local radio, and articles in over two dozen local and national newspapers and magazines, ensued in rapid succession. Suddenly I became acutely aware of the enormity of the challenge awaiting me! I would be expected to undertake several research projects, and to publish and broadcast the results; to lecture to undergraduates on the liturgical, semi-religious, folk, classical and popular musics of the Ashkenazi, Sephardi and Oriental Jews, in the context of their mainly Christian and

Muslim environments; to supervise postgraduate dissertations; to link up with the activities of my colleagues on the staff, who specialise in such areas as historical musicology, ethnomusicology, acoustic and electroacoustic composition, music information technology, gender studies, and music therapy; to undertake certain administrative duties such as organising concerts, receptions, and 'Study Days' (under the auspices of the 'B'nai B'roth Jewish Music Festival'); to organise and direct a consultancy service; and finally to establish City University as an international Jewish music conference venue.

In February 1993, the 'Harry Rosencweig Collection', an important Jewish music archive, was transferred from the nearby Guildhall School of Music and Drama to the City University Library. Meanwhile, the Librarian had been purchasing a large number of recordings and sheet music from 'Jewish Music Distribution' (a London-based mail-order company) as well as specialist journals from America. In addition, a quantity of books and music were generously donated by various individuals and organisations outside the university. All these library resources now complement my personal Jewish music collection of about 4000 textbooks, journals, encyclopedias, and books on vocal, choral, instrumental and orchestral sheet music (including some of my published and unpublished academic articles, compositions and arrangements), miscellaneous documents, records, cassettes, compact discs, reel-to-reel tapes and videos, that comprise the recourse centre housed in my office at the university. Aside from a few precious or irreplaceable items, all are available on loan, since scholars, educators, students, composers, conductors, performers, broadcasters, record companies, film-makers, librarians, publishers, and others within the Jewish community and beyond, may encounter considerable difficulty in locating the rarer materials elsewhere in Britain.

In Autumn 1993 and Spring 1994, my undergraduate option (for second and third-year students) entitled 'Jewish Music East and West' was offered for the first time. History and geography, religion and observance, society and culture, language and ethnic identity, psychology and humour, were among the aspects of Jewish life that formed the basis of exploration within this series of lectures, discussion seminars, and individual tutorials. Official visits to congregations representing some of the most distinctive religious denominations in London (i.e. Liberal, Reform, Conservative, Orthodox Ashkenazi, Spanish and Portuguese,