ISSUE 22 SPRING 2001

Preserve Harmony

NEWSLETTER OF THE WORSHIPFUL COMPANY OF MUSICIANS

Making opportunities with Making Music

The Company's commitment to young musicians, made plain during quincentenary year with the launch of Funding A Future, will achieve additional recognition following the recent decision to sponsor the Making Music Award for Young Concert Artists.

Making Music – founded in 1935 and formerly known as the National Federation of Music Societies – represents the needs and aspirations of amateur music groups all over the UK and enjoys the support of national and regional arts councils as well as sponsorship from, among others, the Baring Foundation, BT and Esso.

Its primary objective is to promote and encourage live music in the community, and its members stage some 7,700 events a year, more than half of which feature 20th-century music and works by living composers. Its recitals and concerts are attended by nearly 1.5 million people, and some 16,000 professional musicians gain employment as a direct result.

Making Music is also dedicated to raising standards of performance; and has a major responsibility for the promotion of opportunities for young people to experience music within and outside the school curriculum.

The Making Music Award for Young Concert Artists helps a music society to stage a recital or concert by one of its winners, and is an important, competitive means by which young musicians obtain opportunities to perform in public. Runners-up who are of sufficient standard make up the award's list of recommended performers.

This year, as a result of a £7,500 donation by Funding A Future, the Musicians' Company will have the opportunity to nominate up to 10 of its prize-winners to compete for the award, and two members of the Company will join the adjudicating panel.

A full list of Making Music events under the award scheme is to be circulated to liverymen, and it is hoped that those living outside London, in particular, will make efforts to attend and to illustrate the Company's enthusiasm for this initiative.

"This is an exciting development for Funding A Future," says the Master, David Hill. "It will promote the Company's name outside the capital, and help to underline the importance, over the long term, of our foundation."

"It is good to be more closely involved with the Worshipful Company of Musicians," says Making Music chief executive Robin Osterley. "It became clear in initial discussions that our objectives in promoting the work of young artists were very similar, and we are pleased to be working with you in this way."

Dunn CD to benefit Funding A Future

Major Paddy Dunn

Pastermaster the late Sir Vivian Dunn is remembered throughout the Company with respect and affection. His contribution to military music was vivid, and his knighthood was a unique recognition of the fact. He was also an accomplished composer, arranger and conductor.

As Director of the Royal Marines School of Music, Sir Vivian carried responsibility for the induction and training of successive generations of young musicians. And it is appropriate as well as generous that Liveryman Major Paddy Dunn should have decided that the proceeds of a new CD of his father's music will be directed to the Company's foundation, Funding A Future.

STOP PRESS

MOVING FORWARD

With the impending retirement of the Clerk, Simon Waley, the opportunity has been taken to review the duties that his successor, Liveryman and Steward Colonel Tim Hoggarth, will undertake in conjunction with Assistant Clerk Margaret Alford and her newly appointed helper Helen Bennett.

In addition, it is anticipated that in a few weeks' time we shall vacate the present Company office in Watling Street and move to a new address nearby.

Both actions are calculated to have a favourable impact on administrative costs, and the Master will be writing to you when all negotiations are completed.

THE COMPANY OFFICE

Clerk	*Simon Waley*
Assistant Clerk	*Margaret Alford*
Editors	*Adrian Davis*
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Essential dates

12 May from 10am	Livery Club Recital and Lunch, Hampton Court
4 June 9.30am	Awards and Lunch, Royal Marines School of Music, Portsmouth
25 June 11am	Election of Sheriffs
27 June 7pm	Midsummer Banquet at Drapers' Hall
20 July 7.30pm	Maisie Lewis Recital, Wigmore Hall
18 September 12 noon	Bach Cantata and Livery Lunch
30 September 7.30pm	Jazz at Pizza on the Park, Knightsbridge
3 October 5pm	Evensong at St Paul's Cathedral
15 October 7.30pm	Maisie Lewis Recital, Wigmore Hall
14 November 6.30pm	Installation Dinner at Goldsmiths' Hall

Dates of informal lunches to be confirmed

That was the year that was

by Immediate Pastmaster
Sir Alan Traill

I hope that I am not going to disappoint anyone with these reflections on the past year. But I don't write autobiographies, and I'm afraid I am not at all good at reminiscing.

Why?

Well, first of all because I am always extremely wary of suggesting that I ever knew how to undertake, to my own satisfaction, the duties being recalled. (Certainly, my experience as Master confirmed that the task is far greater than the individual.) Second, because life has moved on.

The Company has a new Master who has shown that he deserves our support. We also have a new team of Wardens, a reconstituted Court and new Stewards, and soon we shall have a new Clerk. All will have fresh ideas that will benefit the Company.

Of course, I am in no way playing down the many high points of our 500th-anniversary year. Nor am I being ungrateful, as I shall for ever be in the debt of you all for allowing me the honour of being Master during such an historic period.

We certainly created some unique and thoroughly enjoyable events.

Melvyn Tan gave a brilliant concert in the Lloyd's Building on four instruments from the Broadwood collection of pianos; and some of the best jazz you will ever hear was created within the walls of Shakespeare's Globe Theatre.

Our thanksgiving services at Greenwich and St Paul's showed that there is no other country in the world that can create church music of such perfection. In total contrast, the outstanding brass-band concert in Birmingham's Symphony Hall was a new experience for many of us.

Not least, the two private concerts that were held – in Fishmongers' Hall, and at my

November 2000 Installation Dinner (clockwise from above): Master David Hill proudly presents the Company's quincentenary-year prize-winners – all of whom are named on page 9; Merchant Taylors' Hall – a splendid sight on a splendid night; Pastmaster Henry Willis 4 – making like David Bailey (or someone); and the newly installed Master and Jane Hill – doing, well, we're not quite sure what.

Peter Holland

Farewell, Master ... Welcome, Master: sequential events at the Installation Court, rarely seen except by Court officers, that capture the moment when one Master follows another into the Company's history book. Sir Alan Traill reflects on the past year, and thanks the Court for its support; the Clerk, Simon Waley, invites the new Master, David Hill, to sign the Master and Wardens' Declaration Book; and Sir Alan's robe and chain of office are taken from his shoulders and placed on those of his successor.

home in Surrey – reminded us where music was originally performed.

All have been reported in *Preserve Harmony*. Some were recorded on CD – do buy them, for they make great listening.

In addition, we had the traditional occasions of the Installation Dinner and the evening when the Master and the Clerk repay some of the hospitality that they have received: the music was provided by our Allcard winners, and its quality was admired by all.

But ... did all this add up to a year of achievement?

The answer can only be yes if the component-parts of quincentenary year were truly "bricks" on which the Company can build for the future.

There is a desperate need to help those trying to make music a career, so that our musical traditions continue. And when I say "music", I mean *all* disciplines – classical, opera, jazz, military music, brass band, composition, publishing, and not least instrument-making.

We are the only City livery company to represent the performing arts. Who else within our influential and powerful movement can lead the way?

This is why we have created the new foundation, **Funding A Future**. It must – I am sure that it *will* – develop over future years. If you have not yet made a contribution, please think again. It is essential that, individually, we support its purpose with whatever is within our means.

Being a Musician demands active, not passive, involvement with the affairs of the Company. If you did not attend any of last year's quincentenary events, *please let me know why*. For there must have been something that we did not take into account on your behalf.

2000 was, I believe, a springboard. But only the latest – all those that preceded it are recorded in our new history, written for the anniversary by Pastmaster Richard Crewdson.

Our Company cannot be accused of lack of communication. This newsletter is recognised as one of the best of any livery company, and thanks go to those who produce it in such a professional way.

Which brings me to "gratitude", on which I wish to end.

If I were to name all those who played a part in our quincentenary celebrations it would look like a list of contributors to the Lord Mayor's Charity. They know who they are, and I ask them to accept my sincerest personal thanks.

Even though I shall soon retire from the City Corporation and the Court of Aldermen, I will continue to support the Company, and endeavour to repay its many kindnesses to Sarah and myself. And perhaps the best way I can do that is by encouraging those younger than myself to play a more active part in the life of the Company – and, in time, find themselves reflecting on a past year as Master, as I do today.

Every good wish to you all.

CD Review

Nicholas Jackson – Organ Works
Music for Trumpets and Organ
Naxos 8.554773

Pastmaster Frank Fowler writes: It is always good to hear works and performances by liverymen, and this recording of Sir Nicholas Jackson's compositions, performed by himself, allows us even greater appreciation of the musicians within our Company.

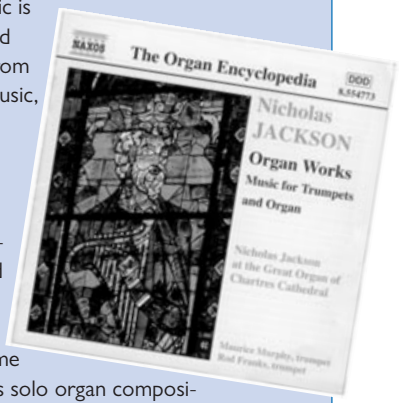
Brass and organ always seem to combine happily, often to the extent that one plus one makes three. Nicholas, together with Maurice Murphy and Rod Franks on trumpet, progresses this numerical equation; and his solo playing enhances his reputation.

The first item on the record, the ***Sonata da chiesa*** for two trumpets, has a somewhat restrained opening, then takes off skywards. From that moment the CD becomes addictive, like a well-written detective novel: what *is* going to happen next?

There are 10 works, sub-divided into individual movements giving a total of 41 bands. These are clearly catalogued, and there are no problems in finding any specific item.

Nicholas Jackson provides excellent notes about his compositions, and on reading them you might see why I am tempted to describe his music as "20th-century French" and "enjoyable and listenable".

The CD is available at all good outlets, and the music is published and obtainable from Cathedral Music, Chichester.



If I were thinking of enlarging a recital repertoire I would give serious thought to including some of Nicholas's solo organ compositions, possibly starting with the ***Organ Sonata*** (bands 17, 18 and 19), which would make a welcome alternative to the Mendelssohn sonatas; the ***Toccata in G Minor*** from ***Divertissment*** (band 38); and the Concert Variations on ***Praise to the Lord, the Almighty*** (bands 20-36).

The Variations bear a resemblance to the format used by Marcel Dupré in his ***Opus 20, Variations sur un vieux noel***. But whereas I have known recitalists reluctant to play the Dupré at other times than Christmas, ***Praise to the Lord*** is utterly non-seasonal.

I suppose that I really should make some mention of the Chartres and St John the Evangelist, Islington, organs. But I found myself listening to the music, not the organs!

Consummate Xuefei Yang wins Mairants Award

Winner of the 2000 Ivor Mairants Guitar Award, the competition held annually under the auspices of the Musicians' Company, Xuefei Yang was born in Beijing in 1977 and began to play in the guitar class at her primary school, going on to study classical guitar with Chen Zhi when she was 10 years of age.

In June 1988 – the youngest contestant – she won second prize in the Beijing "Peony Cup" Classical Guitar Contest, and a year later was a guest of honour at the 32nd Tokyo International Guitar Contest.

Yang entered the affiliated middle school of the Central Conservatory of Music in 1990 – the first student ever to major in classical guitar performance in China. She is now studying at the Royal Academy.

Liveryman Patricia Norland writes: There was a warm welcome on a cold Shrove Tuesday when the Company received liverymen at the first informal lunch of the year.

Liveryman Michael Lewin, Director of Guitar Studies at the Royal Academy of Music, introduced the guests of honour: Xuefei Yang, and Lily Mairants, widow of the Mairants prize benefactor.

A slim, dark-haired and wholly unassuming girl slipped on to a seat in front of us, and the noise from the street below and the greyness of a winter's day was overtaken by southern images conjured by the sensitive fingers of Miss Yang.

Music from Brazil by Villa-Lobos, from Paraguay by Barrios Mangore and from Tunisia by Roland Dyens took us to places of fierce passion and languorous warmth. We almost forgot the wonder of Xuefei Yang's technique as she painted musical pictures with consummate skill and utter dedication.

Dexterity delights at Wigmore Hall

Court Assistant Peter Fowler writes: Violinist Helena Wood, accompanied by Michael Hampton, and pianist David Quigley gave the first of this year's Maisie Lewis recitals, opening with a moving performance of Debussy's final work, the *Sonate for Violin and Piano*.

Sonate pour piano by Henri Dutilleux (1947), which followed, was a feast of virtuoso playing, the lyricism, violent climaxes, new timbres and unusual pedal effects of the first movement, and the langourous, sensitive *Lied*, leading to a final flight of pianistic dexterity.

Chopin's *Nocturne in E Flat, Opus 55, No 2* opened the second half and could have been impressive if it had received a more romantic interpretation. The two Rachmaninov *Preludes* – the G Major, Opus 32, No 5 and B Flat, Opus 23, No 2 – contrasted well, with beautifully shaped phrasing in the G Major capturing the delicacy of the musical construction.

The *Partita for Violin and Piano* (Witwold Lutoslawski) was commissioned by St Paul's Chamber Orchestra and first performed in 1985. The five movements, with *ad libitum* directed for movements two and four (where the notes are written out, but the performer instructed that they are not to be co-ordinated), were well interpreted, the second movement, with its spiky opening and sliding intonation, rather taking the audience by surprise, and the jagged, disjointed fourth movement moving to a florid, dissonant *Presto Finale*.

Two "listed encores" added lightness and variety: *Après un Rêve* (Jean Baptiste Fauré, not to be confused with Gabriel), which translated well from the voice to the violin; and the *Tambourin Chinois* (Kreisler), which brought a buoyant conclusion to the evening.

Paul Wood

Outstanding Philip Jones memorial concert

Philip Morris writes: Set in London's Barbican, home to LSO Brass, this memorial concert proved a fitting tribute to the late pioneer of brass chamber music, Philip Jones, by a plethora of the country's top orchestral brass players.

Presented by the eloquent Elgar Howarth, who was a former member of the Philip Jones Brass Ensemble and his dear friend, the evening commenced with Quintet in Honorium Philip Jones, formed especially for the occasion and comprising former members of the Ensemble, including James Watson, Rod Franks, James Gourlay, Roger Harvey and the stunning French horn player David Pyatt, the only one of the five who did not actually play with the PJBE.

Four English Dances from the 16th Century, arranged by Elgar Howarth, was its first piece, played to subliminal perfection in typical Philip Jones style, with all the polish their mentor would have commanded.

The Wallace Collection followed, its leader John Wallace giving a brief introduction and background to the 100-year-old instruments which the group was poised to play. It launched into Philip Jones' edition of Ewald's *Quintet No 3 in D Flat, Op 7* and incredibly, despite their age, the instruments were perfectly in tune and evoked the sound and resonance of Baroque music.

Roxanna Panufnik's composition *Prayer* introduced London Brass, which succeeded the PJBE when Philip decided to retire. This 10-piece group, conducted by Elgar Howarth, possessed totally different tonal and textural qualities to the quintet and featured the only female player of the evening, Anne McAneney on flugel horn.

The group moved effortlessly to the *Five Fanfares for PMJ*, composed by Elgar Howarth for the memorial concert (the M is Mark, Philip's middle name). This is a traditional brass cliché in which the composer expresses personal thoughts and feelings, many of them

Pizza cake for guitar man Oxley

Guitarist Colin Oxley, who graduated from the Guildhall in 1991, was named the Company's Jazz Bronze Medallist of the year following a memorable award competition evening at Pizza on the Park in January. Also taking part were Steve Fishwick (trumpet), Mike Gorman (piano), Jeremy Brown (bass), Matt Home (drums) and Jim Tomlinson (tenor sax).

The gig that accompanies the junior-award Bronze will be held on 30 September, also at the Knightbridge Pizza on the Park.

In the last few days it has been announced that the Musicians' senior award for 2001 – the Company's coveted Silver Medal – is to be made to jazz veteran Chris Barber.

Previous winners include John Dankworth, Humphrey Lyttleton, Cleo Laine and George Shearing.

Andrew's great galactic voyage

Geoff Brown writes: As young British composers go, Andrew March – in his mid-twenties – must be placed some distance from the cutting edge. He gives his pieces precious but friendly descriptive titles: *Marine – à travers les arbres* and *A Stirring in the Heavenlies* rather than *Duopoly for two instrumental groups*.

For inspiration he looks to the French Impressionist masters, Debussy and Ravel. He romps around large orchestras like an excited child, setting off firecrackers, sending strings slithering through microtones, prodding the solo flute to flare into a silver blaze.

He wins prizes, too. *Marine*, his last orchestral bash, won the first Masterprize Competition in 1998. In December, at the Barbican, we heard its successor, *A Stirring in the Heavenlies*, commissioned by the Worshipful Company of Musicians.

Minute heavenly sounds – the plonk of a harp, a flutter-tongued flute – built into a swirling explosion. Brass ripped through a string nebula. The debris of a viol consort floated by. Fireworks jumped up in the percussion. And then, suddenly, triangle tinkling, everything dwindled into curling wisps. The end.

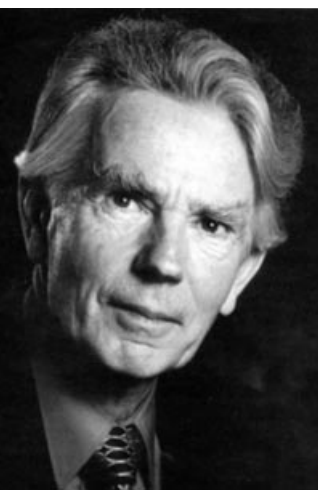
Richard Hickox and the London Symphony Orchestra undertook this galactic voyage with expected panache.

© Geoff Brown The Times, 20 Dec 2000

lending insight into the quirky humour and camaraderie which obviously passed between the two, others providing a window on Howarth's memories of the personality he claims to be the most remarkable he ever met in the brass brotherhood.

Naturally, the group played it to perfection, adapting easily to the changing style and tempi.

LSO Brass Ensemble, conducted by Eric Crees, took the stage after the interval and delighted with Eric's wonderful arrangement of Aaron Copland's *El Salon Mexico*. The group was nearly as big as a conventional brass band, comprising five trumpets (including their mother orchestra's co-principal, Maurice Murphy), flugel horn, piccolo trumpet, five French horns, two tubas, euphonium, three trombones and three percussion. Yet it produced completely different timbres and a refreshing air of brightness and vitality, the outstanding piccolo trumpet player riding high above the band and the melodic flugel horn adding warmth.



Philip Jones: mentor

All too soon came the final item, Elgar Howarth's outstanding arrangement of Mussorgsky's *Pictures at an Exhibition*, which saw LSO Brass joined by John Wallace and Paul Beniston.

Overall, I doubt that I shall ever again have the privilege of attending a concert of this calibre. It was terrific to see so many of Philip's protégés and colleagues continuing his work of crafting and performing work for brass ensemble. The packed Barbican certainly discredited any misconception that the genre lacks box-office appeal. Performed brilliantly, it can be a sell-out!

During the evening *The British Bandsman* presented a posthumous award to Philip Jones for the impact that his work had, and continues to have, on brass chamber music. It was received by his widow, Ursula.

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OBITUARY

KATHLEEN LINDO

Senior members of the livery will be sorry to hear of the death of Kathleen Lindo, aged 88.

Kathleen served the Company for a great many years as the Clerk's secretary, working first for Brigadier Crewdson from 1945 until his retirement in 1967, and then for Richard Crewdson until her own retirement in 1972.

During those 27 years she not only made herself an indispensable part of the Company's administration, but also got to know most of the livery, whom she always welcomed by name, with tremendous cheerfulness and friendship.

On her retirement she was made a Freeman of the Company and for the next 20 years regularly attended the St Cecilia Service at St Paul's. *WRIC*

Why does music affect people as it does...?

As humans, we are driven by pulse and rhythm. From the moment we sense our mother's heartbeat in the womb, our lives are shaped by sound. Our culture is profoundly informed by musical pattern. Yet we still do not understand the reasons why.

Professor Paul Robertson explores the therapeutic and emotional power of music. In the context of pain and conflict, he describes its ability to heal and transform. Music provides alternative models of medicine and communication but to exploit these, argues Robertson, we need further research to map the musical brain

Our culture needs to know why we are musical. It may even be that our survival requires that we understand ourselves better musically. We are all increasingly interconnected through the technology of information. We need more and more complex, subtle and beautiful models of thought and experience with which to cope with this process of change and relate to it. Music, I believe, may be our richest language to express complexity, subtlety and emotional insight.

Study of how sound energy creates patterns in form has been going on for centuries, probably millennia. The system most familiar to us in the West is cymatiss. As I speak, my voice creates molecular energy. That energy is cross-sectioned by the membranes of the hearer's ear and the energy patterns are then translated in the brain and re-created into the rich and multi-dimensional sound world we all inhabit. It is possible to cross-section the sound and make a visual pattern. If you stretch membrane across a drum skin and put sand on it, then sing or make some other sound near the drum, the molecular energy makes the particles dance on the surface. This is more than a metaphor; it is a different perception of our earliest auditory neural development, the symmetries of energy which play a fundamental role in our perceptual system and our life.

About 18 years ago I attended a lecture on what was then the brave new world of neurology. The lecturer spoke particularly about the hemispheres of the brain and our extraordinary dual perception system. At the end of the evening I asked him what, with regard to the functioning of the hemispheres of the brain, could be said about the development of music. His answer created a whole new life for me: "I think that's one of the most important questions that could be asked at this time, so much so that I recommend you go and find the answers for yourself."

He put me in touch with Dr Peter Fenwick, an eminent neuropsychiatrist. For two years Peter and I attempted to have a conversation, but our domains and our language of skills were so different that we couldn't communicate. Gradually, however, we began to build up a model of what might be happening in terms of brain function, brain response, and the evolution of musical language and musical response.

Before Peter and I started work it had been discovered that the two halves of the brain preferentially process different combinations of sounds. Concordant sounds, which have low frequency ratios and are preferred by all mammals, are preferentially processed in the right side of the brain. Discords are preferentially processed in the left side. We know that the right side of the brain is emotional, spatial and non-verbal whereas the left side is verbal, sequential and highly involved with the development of language. Peter and I were therefore able to postulate that a composer who, for whatever reason, was drawn to a propensity for left-brain musical language would inevitably use discordant, arrhythmic musical language. Schoenberg was driven by an internal intellectual imperative to an increasingly discordant left-brain musical language. I think he was also driven by verbal language. Much of his music is created around language structures after which the words are thrown away, leaving discordant prosodic shapes.

A composer or indeed a music world that seeks the language of emotion and enhanced meaning without words will tend towards concordance. It is no accident that Western religious music strongly favours such sound because it is associated with the right brain and actually has the effect of enhancing our

sense of emotional well-being and coherence.

There is a chilling illustration of what happens if the right side of the brain is missing. The doctor of a patient who had had a large part of his right hemisphere removed asked him how he felt. The answer, delivered in a robotic tone, was "With my hands." The literal meaning of language was there but not the emotional depth and connotation. Equally significantly, the prosody, the musicality of the voice had gone.

What happens when the left side of the brain is damaged is illustrated powerfully and sadly by my friend Stephen Wade. He suffered a massive stroke of the left hemisphere and now, while his personality is intact, he cannot speak, read or write. To make the situation even more poignant, he previously earned his living as a multilingual telephonist, so words were his world and his life. He has lost the use of the right side of his body and has also lost short-term memory. You can no longer ask him "Would you like a cup of tea or a cup of coffee?" because while he is processing the word "tea" he loses the word "coffee". So what can he do?

Stephen had always been an amateur composer and somehow, miraculously, his musical self remains intact. The hand that can no longer write words can still write music. He can also improvise at the piano. With his voice he can make only unintelligible sounds but he can express his feelings through music. He is obviously an intact musician and he comes across as an intact person. He knows exactly what he wants to try to achieve but he cannot communicate anything in words, only in music.

For me it is increasingly self-evident that what is true for the individual is true for groups and for society itself. Just as someone who has suffered a stroke can no longer speak but can communicate through music, groups which are prevented from speaking by political repression will carry on their tradition in music, song and dance. I believe that metaphor offers a great deal to us.

There is an extraordinarily subtle and yet to be explored relationship between music and language. Our understanding so far leads us to believe that musical expression, like verbal language, is based on the communication between mother and child. This tends to be prosodic, billing and cooing, and it requires extraordinary and beautiful brain structures. There is no point in crying to express distress if your parent does not have the brain system to connect the sound with an emotion. The structures that allow this connection are absolutely fundamental, built in to each of us as part of our birthright, our evolution. I believe that those structures of sound and emotion go on to create a musical language, what might be called the development of prosody, the exquisite exploration of communication of emotion through sound. They also underlie spoken language, which is another form of communication through sound.

We get glimpses of the syntax of such communications. The notorious tritone, the musical interval consisting of three whole tones, was outlawed in medieval music because it was believed to be the devil's interval. We now know that we inevitably hear tritone connection according to where we learned our mother tongue. An English-speaking American will come up with a subjective interpretation which is distinctly and predictably different from that of someone brought up in the southern counties of England. The researcher who discovered this, Diana Deutsch, was disturbed because there was one aberrant individual in the study which otherwise confirmed the finding. Eventually he admitted that he was an illegal immigrant and had lied about his place of origin. For us, the important thing about this finding is that subtle musical codes, ▶

Professor Paul Robertson

Leader of the internationally renowned Medici String Quartet since 1971, Paul Robertson is currently Visiting Professor of Music (in relation to neurology) at the Department of Education at Kingston University and Visiting Professor at Bournemouth University.

He gives lectures and concerts with the Medici String Quartet at the University Hospital of Geneva; and in 1998, with the quartet, presented a six-part series of lectures and workshops at the Chelsea and Westminster Hospital.

In 1996, Channel Four broadcast three one-hour programmes entitled *Music and the Mind* presented by Paul Robertson and performed by the Medici String Quartet.

Professor Roberton's text is reproduced with permission from the RSA Journal, Vol CXLVIII, No 5494, 3/4 2000

musical recognitions and responses, are built in to us as part of our ability to communicate before we have language skills. They are the syntax of emotional communication, and that is why we need to understand music better.

Another example, observed across cultures, is the little falling phrase known as the mummy interval. It is familiar to all parents, usually in the middle of the night: "Mu-mmy", and famously, "I want a drink of wa-ter." It appears to be universal, another glimpse of why and perhaps how music speaks to us even when we don't know it's happening.

Haydn was a deeply religious man and when he came to set *Christ's Seven Last Words from the Cross* he delved as deeply as he could into his personal emotional experience. In Christ's words to Mary and St John, "Mother, behold thy son. Son, behold thy mother," we hear the mummy interval. Another example of music expressing deep feeling is found in Brahms, who was brought up – more or less dragged up – in a brothel. In the bars and brothels of Hamburg there was always a gypsy orchestra, and in Brahms' last work, the clarinet quintet, he makes an allusion to that music, a single glimpse of his childhood.

This touches on the whole gamut of the immense therapeutic and emotional potential of music. One of its great gifts is that it allows us a complete experience of ourselves, often without words. Sometimes words are too painful or too clumsy to carry the completeness of who and what we are. This aspect of music is too big for me to explore here.

'One of music's great gifts is that it allows us a complete experience of ourselves, often without words'

For most of us, our auditory and musical development took place before birth and in the early months of life. We have a remarkable gift. Let me give a personal example. The telephone rings, I answer it, and the voice at the other end says, in a certain tone, "Hello." I reply, "Hello, mum. What's wrong?" That is an impressive transaction. I have recognised the meaning of the word "hello", in itself no mean feat; as far as I know, no other animal can do it. I have recognised the individual voice, and this on an instrument that gives only a limited cross-section of sound frequency. Most significantly of all, I have recognised in an instant the emotional tonality of the person speaking to me.

The development that allowed me to do all that is often halted in people who have suffered specific brain damage. They may have great gifts but, through no fault of their own, they are incapable of either generating or recognising emotional signals, or at least limited in their ability to do so. Nonetheless, music can give these autistic individuals an opportunity to build up a greater gamut of emotional connection and inner coherence.

Tony de Blois suffered significant brain damage during his birth and was born blind. At the age of two he still wasn't sitting up. His mother, a piano teacher, almost in desperation gave him a little electronic keyboard and guided his hands towards it – in itself a long-winded business. Little Tony discovered that if he moved his arms up and down, sound was elicited. Already that is significant. The great gift of human intelligence is that we can recognise events in the outside world and create change by will and design and anticipation. Such a gift is not easily found by a blind, autistic child, unable to sit up, but Tony discovered the keyboard. For three weeks all he did was bang it. Then, to her amazement, his mother heard the first few notes of *Twinkle, twinkle, little star*. Tony is now grown up and, while still unable to tie his own shoe laces, has a repertoire of more than 8,000 pieces.

'One aspect of the arts – of music, in particular – is that they offer an opportunity to discover emotions ...'

One theory of brain development is that within broad bands of biologically dictated opportunities for growth, stages of development within the brain, the neurones themselves are relatively random. According to this hypothesis there is a kind of Darwinian evolution within the neurones and in the connections between them. That is why a newborn baby moves randomly and gradually, by self-observation and trial and error, refines its movements until it has precise control. It could be that Tony de Blois' development is just such a refining process of the memory.

Tony's mother believes that music has helped him to express himself in ordinary language. "When he was little," she says, "we used to sing *Autumn Leaves,* and we'd go out there and we'd play in the leaves and we'd talk about autumn leaves. When I taught him how to swim I'd have him put his head on my shoulder and we'd sing *Put your head on my shoulder*... I was trying to give him meaning from the words that were in the songs because I felt that the music was the key to Tony and how to work with him."

Tony himself can describe how, after hearing a tune once, he can pick it out on the piano. He can play the classics and improvise jazz. He can imitate birdsong, trains and the sirens of emergency vehicles on the piano. He can use it to express his own feelings at any particular time and maintains there is nothing he couldn't say in music.

When asked to express what he felt about his mother he played a lyrical, ornamented version of *Twinkle, twinkle, little star*.

One aspect of the arts – for me, of music in particular – is that they offer an opportunity to discover and refine particular emotions. This ability to recognise, express, and then, in high art perhaps, synthesise emotions is one of the highest if not the single highest medium we have. Virtually all the great musical repertoire consists of paradoxical emotions, emotions that almost cannot exist in ordinary life, drawn together. It happens in Mozart and in Schoenberg. In *Opus 131* Beethoven takes four notes etched in pain and creates a mighty fugue with them. What greater gift could there be for a human being?

When we explore sound in terms of frequency we can play tricks with it. When white light is passed through a prism a spectrum of colour comes out at the other side. Each colour has a frequency which can be translated into sound. By translating the frequencies of red, white and blue one can play the French flag. That is the playful end of the process but such relationships are extremely powerful. The ancient Greeks formalised frequencies of sound into pattern and mathematical aesthetics. A harmonic series of notes can be mathematically analysed into something that formalises into musical scales, and these scales become the seven ages of man or the seven days of the week or the seven deadly sins. If you continue mathematically applying divisions into a 12-step you end up with the 12 hours on the clock or the 12 months of the year.

We are informed by musical pattern more than we know, and such information carries on into immensely subtle structures. Throughout history it has been understood, as part of our human gift, that music is closely connected with our sense of being and of well-being. The healing bow (Goma) is a single structure with the string down the side and it makes one great complex package of sound. Professor Nigel Osborne took one second of the sound of the healing bow and expanded it into a three-minute piece which can be played by a string quartet. When we hear it we are climbing inside the music, just as a microscope climbs inside the structure of a piece of matter. That is the musical mind beginning to move towards a scientific, objective exploration of itself and of emotion.

As musicians move towards scientific explanations we find scientists moving towards a music experience. Manfred Clynes is probably the most exceptional of them. He was a top-class professional pianist who moved into psychology and neurology and then into artificial intelligence. He has found a way of measuring the physiology of affect – in other words, how we are physically when

Continued on page 10

Joint celebration: Honorary Freeman Harrison Birtwistle, right, named a Companion of Honour in the New Year's Honours List, seen talking to Assistant Terry Pamplin, who has been awarded a PhD following six years' research into the Baroque baryton and its repertoire.

APPLAUSE, PLEASE

Congratulations to Pastmaster Henry Willis 4 and his wife Barbara on the occasion of their golden wedding.

Also Liveryman Dr Fanny Waterman, who has received the Incorporated Society of Musicans' Distinguished Musician Award.

YEOMANRY

Seeking to encourage closer future relationships, the Court has decided that recipients of the following prizes will enjoy yeoman status for a period of 10 years. The initial recipients are:

Allcard winners Ruth Gardner, Yoo Hong Lee, Hyun Kyung Chang and Rebekah Allen; Carnwath winner David Quigley; Christie Award-holder Darcy Bleiker; Iles Medallist Philip Sparke; Jazz Bronze Medallists Steve Brown and Tom Cawley; and Mortimer Medallist Derek Greenwood.

Members of the Company will be saddened to learn of the sudden death, in March, of Pastmaster Anthony Rubenstein. An appreciation will appear in the next issue.

COMPANY AWARDS

The John Clementi Fellowship has been awarded to Dr Ronald Woodley. Runner-up, and winner of the John Ireland Prize, was Andrew Lovett.

The Sir Charles Santley Memorial Gift (voice) is this year shared between Frank Edgerton and Lilian Watson.

Grants under the Percival Hart Fund (performance) have been made to the National Opera Studio and Manchester Midday Concerts.

And the Walter Wilson Cobbett Medal (services to chamber music) has gone to William Lynes, Director of the Wigmore Hall.

APPEALS

Confirmed grants totalling £1,500 have been made to Fenton House Concerts, Greenfield County Junior School, Ray Manderson, Andrew Earis and the Peter Warlock Society.

A further substantial donation has been made to the Spitalfields Festival, together with a number of provisional grants, details of which will appear in due course.

The second tranche of a three-year grant providing support for the Musicians' Chorister at St Paul's Cathedral has also been confirmed: see letter, page 12.

MEDALS

Presentations were made to the following at the Installation Dinner (see picture, page 2):

Royal Academy of Music: Cecilia Osmond. Royal College of Music: Natasha Marsh (1999) and Alexandra Wood (2000). Royal Northern College of Music: David Childs. Royal College of Organists: Gregory John Morris. Guildhall School of Music: Sa Chen. London College of Music: William Christopherson. Royal Scottish Academy of Music: Marina Nadiradze. Trinity College of Music: Yevgeniya Chudinovych. Welsh College of Music: Gillian Pollock. Birmingham Conservatoire: David Quigley (1999) and Catherine Leech (2000).

The Beethoven Medal: Chenyin Li. The Walter Wilson Cobbett Medal: Christopher Rowkand. The A F Bulgin Medal: James Hopkins. The Iles Medal: Philip Sparke. The Mortimer Medal: Derek Greenwood.

Royal Marines School of Music: Band Sergeant P Curtis, Musician P Woffenden and Musician J O'Brian. Royal Military School of Music: Warrant Officers S Haw, Sarah Martin, Evan Frost and Nicholas Stones. Royal Air Force: Junior Technicians Nancy Hobson and Matthew Van Emmerik.

JAZZ BLUES

Sadly, and in spite of major efforts by the Jazz Committee, the Company has not succeeded in arranging the staging of a jazz event at The Globe in 2001. However, it is hoped that a repeat can be secured for 2002.

STILL AN INSPIRATION

Lady Barbirolli (below) has thanked the Company for donations to the Sir John Barbirolli Appeal, which met the cost of erecting the statue to Sir John that now greets and inspires musicians and concert-goers alike at Bridgewater Hall, Manchester.

BARBICAN HARMONY

Robert Tucker, Librarian of the Barbican Music Library, writes: Congratulations, Musicians' Company – and thanks! Congratulations on reaching your 500th anniversary in 2000. And thanks for allowing us, at the Barbican Music Library, to share in the celebrations by hosting your two archival exhibitions.

It seems particularly fitting that this fascinating part of your quincentennial commemoration should have been held here, at the heart of one of the capital's principal concert centres, in the City of London where your Company has for so long been at the forefront of music-making.

Following the Company's successful first exhibition, Apollo's Swan and Lyre, early last summer, we hosted your second exhibition, Preserve Harmony, from 30 October to 5 December.

We hold several exhibitions each year, often with a topical theme, commemorating a composer or some matter of special musical interest. But this was the first opportunity that we had had to work closely with a livery company on an exciting project.

Those of you who were able to visit Preserve Harmony will recall seeing memorabilia of, among others, Benjamin Britten, concerning his admission as an Honorary Freeman; the manuscript score of Gordon Jacobs' *Laudate Dominum*, commissioned by your Company to celebrate the coronation of the HM The Queen in 1953; and, most appropriately, the manuscript of Sullivan's *The Lost Chord*, which has been your treasured possession since 1950. Not only, we learned, was the year 2000 the 50th anniversary of its donation by your Pastmaster Kennerley Rumford, it was also the centenary of the death of Sullivan, whose most famous and best-loved ballad this surely is.

On a modern note, it was interesting to see the displayed pages of Andrew March's *A Stirring in the Heavenlies*, commissioned by the Company.

There were many other items of similar interest, too many to detail here. But all of us in the Barbican Music Library enjoyed them, were proud to be associated with the Musicians' anniversary celebrations, and very much hope that we shall be able to collaborate with you on joint musical ventures in the future. Good luck for your next 500!

we are feeling something specific. We know that anger, joy and love have their own language, both body language and tone of voice. They are interconnected. If we measure them in terms of brain chemistry or muscle tonality or tone of voice, we will find conformity. You can't have the emotion of anger without the whole of its expression, and if that is a predictable change it can be measured.

Clynes chose to measure muscle changes in the most passive finger of the passive left hand. He invited people to emote – something we can do easily by visualising or even evoking words – and this caused muscle tonality to change predictably in everyone. A little button measured pressure up and down, away and towards. For example, thinking of love involves a gesture that both releases pressure and draws towards, while anger presses down and away. That gives two pieces of information that can be put into two algorithms.

Clynes made measurements in different cultures all over the world and found that human beings tend to emote the same way. If we did not, we would not be human. It's almost a tautology. Then the brilliance came in. Clynes took a computer which played music – which tends not to be pleasing, computers being a little literal in their reading – and created an interactive program which allowed cursors to make subtle rhythmic pulse changes in the computer playing. He was looking at what happened between different affective languages. He discovered not only that emotions have their own contours but that specific individuals have their own contours too.

Clynes has created what might be called archetypal forms for each major composer, and even non-musicians will tend to find the right form for the appropriate composer. There is a rightness, a justness about it. I believe that these things are recognisable in the way we walk, perhaps in our handwriting. They are certainly implicated in music.

As human beings we are driven, controlled, affected by pulse and rhythm. That is certain from our earliest days, even before we have a pulse of our own, when our mother's pulse is informing us. Changes in pulse are deeply significant to us and communicate emotion. In *Opus 59 No 2* Beethoven uses a pulse identical to a foetal heartbeat. There is also a breathing melody. That is part of how we respond, it is what creates musical language. Breathing, walking, even the natural span of our arms, our movements, are all rhythmically defined and the connection between motion and emotion is no accident. We emote through movement and we change our emotion by changing our movements.

Ralf Spintge, a German anaesthetist, uses music to control pain. "The first thing we see," he reported, "is that we can save sedative drugs for premedication. In anaesthesia and even in my pain clinic I can work without any sedative drugs nowadays. A group of patients who are going to get central nerve blocks, which is an unpleasant procedure, don't get a sedative drug for this procedure because they get music. This is an important thing for a doctor, but there's something more. You can obviously enhance the motivation of the patients for post-operative rehabilitation exercises. The co-operation, the compliance between patient and therapist is much improved."

Dr Spintge described how the music therapist designs programmes which control the level of patients' activity. "We start with a simple melody done by a single instrument. Then we add voices, thus increasing the dynamic range of the piece of music, and this helps the patient to get up, to be more active. We keep it on a certain level and then we go back. We take away one voice after the other until we have again the the single instrument with the simple melody, and it runs out. We have even designed it so that it follows exactly the time schedule of that procedure. It's 12 minutes and that's it. And it works nicely."

'As human beings we are driven, controlled by pulse and rhythm ... even before we have a pulse of our own'

The obvious question is whether the music is merely distracting the patient or whether it is tying in to a more fundamental system. Dr Spintge believes that two factors are involved. "One is that it's a distraction. When you ask, especially young people, 'What do you feel when you listen to that music?' they say 'I'm going away from this situation to my discotheque' or something like that. At the same time we have seen that we can significantly reduce the amount of pain experienced by the patient and we can significantly decrease the level of stress hormones in the blood. And not only with our European patients. I did the same research with Japanese, which is a completely different cultural background, but it worked the same way."

But what is it in music that works the magic? "This is the decisive question," said Dr Spintge. "My feeling is, from all my experience, that it might be rhythm which is the main stimulus or the most important parameter. We are running a research programme where we are trying to combine the knowledge in neurophysiology about the rhythmic control of all vital functions with music and rhythm."

That level of change is possible only because there are universal templates of response that are shared cross-culturally by

Continued on page 12

Liveryman Elizabeth Lloyd-Davies writes: On 4 January, in *The Times*, Richard Morrison opened the new year in fighting spirit, writing "In a single year, the Dome has wasted more public funds than all the orchestras of Britain received in the entire 20th century."

Fifty years ago the Dome of Discovery was built in an area regenerated after World War 2, and though much criticised the South Bank developed into an arts centre envied by the world. The Royal Festival Hall was a much-needed concert hall, and at the time was innovative and exciting; and the Festival of Britain gave a feeling of energy, and an abundance of new ideas and possibilities...

1951 was a year that changed my life. For nine years I had been to Edgbaston High School in Birmingham, and had violin lessons with a remarkable lady named Grace Digby. She had been a pupil of Caesar Thompson at the Brussels Conservatoire, while he had been a pupil of Ysaye and a friend of Joachim. I won a music competition that gave me an opportunity to play a violin concerto with the CBSO at the Town Hall, which led to the award of a scholarship to study with Max Rostal in London.

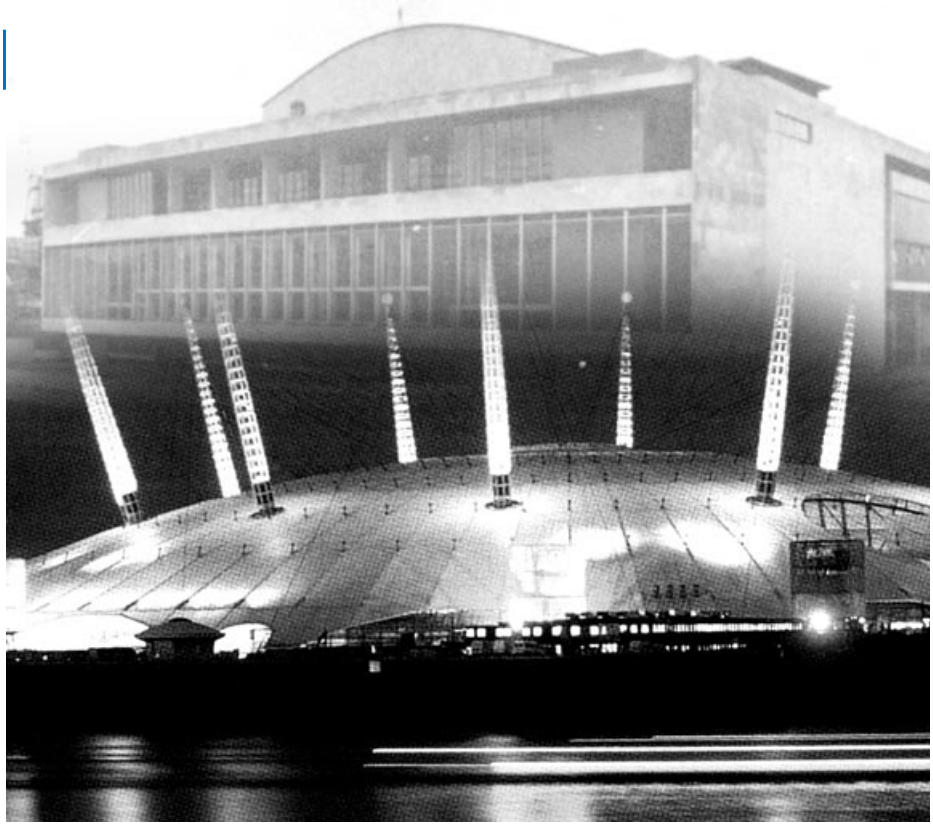
I was 15, and my mother insisted that I continue with my education; there were no specialist music schools at the time, but there was a specialist Music Sixth at Mary Datchelor Girls' School in Camberwell (axed by the Labour government in the 1970s) for girls studying music. We came from all over the UK, and it was heaven!

As a founder member of the London Schools' Symphony Orchestra, I played in the newly opened Festival Hall. We went to rehearsals there too – Vaughan Williams presiding over the first performance of *Sinfonia Antarctica* was memorable; Beecham's rehearsals were riveting. Fonteyn was at Covent Garden; Gielgud, Schofield, Olivier and Edith Evans, and a new Graham Greene or T S Eliot play every season at the theatre; Stanley Spencer and Patrick Caulfield at the Summer Exhibition.

Later, when I was at the Guildhall, Norman Del Mar put some music on our stands and said, "Try this." It was Richard Strauss's *Arabella* – no one told me at the time that Del Mar had worked with Strauss only a few years before, but his enthusiasm was inspiring and infectious, and the music was a revelation.

All this reminiscing! What is amazing, looking back, is how much was new and exciting, how little money there was to do it – and how much was achieved.

ONE DOME TO ANOTHER



After I met my husband, my musical activities were adapted to family life. When I was first married I gave up playing for a number of years and went to the BBC, first helping to re-catalogue the orchestral library.

When I was lucky enough to become a studio manager, Hans Keller was galvanizing everyone with his opinions, the Amadeus Quartet had established themselves, and the Goldsborough Orchestra was about to become the English Chamber Orchestra. Benjamin Britten, Aldeburgh and Edinburgh were erupting with inspiration, the CBSO and the Hallé were flourishing, and the musical life of the UK in the 1950s was enriched by European artists who had fled mainland Europe and settled in the late 1930s and early 1940s.

For a few years I was preoccupied with having babies, then started playing again and teaching – in state schools, privately, and at Dulwich Prep for 15 years, which was a most rewarding experience. I became a director of the English Chamber Orchestra, and a founder member of the Friends of the Philharmonia.

I became fascinated with putting the right music in the right acoustic, and in the 1970s started English Heritage Concerts – choral music in abbeys and cathedrals, and chamber music in palaces and historic houses. Later, I found it particularly rewarding helping to get sponsorship for concerts in Vienna, in the great palaces where Haydn, Mozart, Beethoven and Schubert first performed their works, and bringing musicians from the UK to take part.

In 1990, when the Iron Curtain collapsed, I brought Simon Standage to work in Vienna with Manfred Huss and the Haydn Sinfonietta Wien. Musicians came from Prague, Budapest and Bratislava as well as Vienna. As one of them said to Simon: "Two years ago this would have been an impossible dream." But it was a dream come true, and the music-making in the Esterhaze Palace in Vienna, where Haydn played for Nelson and Emma Hamilton, was very special.

I had the opportunity to take a working sabbatical and come to live in Vienna for Millennium Year, and it proved a wonderful opportunity to rethink my priorities and to have time to listen to familiar and new music. I am fortunate to work here as a concert agent and manager, taking Viennese musicians to the UK, and bringing some British musicians here. Last October, a Maisie Lewis prize-winner – Jamie Walton – came to play with the Vienna Chamber Orchestra: the *Wiener Zeitung* gave him a brilliant crit.

As a string player who studied with a Viennese-trained violinist, I naturally love being here and working here.

Rainer Kuchl says: "There is no such thing as a Viennese school of violin playing – we have the sound in our ears, and we find the way to make that sound."

In England, our choirs are the major element of national amateur music-making and flourish all over the country. But one wonders if we encourage too many young people to become professional musicians? Those who would be happier being amateurs, and enjoy playing for the love of it, rather than earning a living.

I was brought up to think that music is a vocation, like good doctors and teachers. Once you start trying to do vocational work for the money, it changes the whole perspective. But adequate funding has to be acknowledged – as it is here in Vienna.

A new millennium is a time to rethink what we are doing, and why. The changes in the last 50 years are astonishing. But the squandering of resources and wealth – not only on the Dome at Greenwich – is mind-boggling.

There is so much that is working brilliantly: our orchestras, conductors, singers, National Youth Orchestra, so many musicians who are admired and sought-after all over the world, and frequently here in Vienna and Salzburg. But should we make it so difficult to survive?

Encouraging young children to dance and sing is fundamental; learning an instrument teaches them not only to make music but also the three Cs – concentration, co-ordination and commitment. And when they grasp that concept they can cope with most things in life.

Music matters.

Britain needs to acknowledge this, and to make more funding available at all levels.

Richard Morrison, Norman Lebrecht and journalists who are prepared to write what everyone else is thinking are putting pressure on the government.

How can the *Musicians' Company* act as a pressure group? What can *we* do to establish the importance of music in our country's life, and get more done?

Perhaps we need a Dome of Creativity in Whitehall?

all of us. We are designed to be musically responsive, and when we lose the music we lose a great part of ourselves.

It is almost certain that one in four of us will suffer Alzheimer's disease in our later years. As people lose themselves, along with the ability to recognise their nearest and dearest, finally not knowing who or where they are, it is common that the musical response remains. I met a lady who was deeply demented and could not even speak. She had been a piano teacher, and if she was in a room with a piano and someone began to sing, she would shamble across to the piano and begin playing, always in the right key. Suddenly a fully intact person was there, a laughing and happy person. Sadly, as soon as the music went, that person was lost.

Such things occur all the time. When my father was on his death bed he was not demented but his body had given up long before the rest of him. It was Christmastime and all we could think to do was to go in with the kids and play Christmas carols. My father was fiercely anti-religious and hadn't been to church for 70 years or more but he sat up in bed, despite the fact that he was in a desperate state, and for half an hour he sang carols, all the words of every verse from memory. They were deeply embedded in him, with emotional connections.

This can happen with musical hallucinations, which we know are associated with precise areas of the brain. There was a man who got in his car to drive to see his family and found, to his delight, that in the car there was an uninterrupted medley of brass band music, which he loved. However, he was a bit disturbed when he got to the end of his journey because the brass band music followed him into the house and continued day and night. It turned out that he had a fairly discrete lesion in the area of the brain that evokes specific musical memory. Interestingly, it would appear that those complete musical memories always belong to the ages between eight and 12. We are locked in to these extraordinarily precise musical developments. We need to know that individually and we need to know it culturally.

If we are losing our integrity as a person, for whatever reason, and music offers a way of reintegrating ourselves, that must be equally true of cultures. A culture can be cancerous, autistic, or in a condition of terrible self-destruction, an act of madness. We know the human race is highly gifted to do this. Ordinary people with ordinary lives and ordinary aspirations can be caught up in it. Friends of mine went to Sarajevo during the siege and followed two young girls through streets where snipers were firing to an underground car park they called Our Place. All those who went there risked their lived to do so. Why? Because the Sarajevo Philharmonic Orchestra was playing there.

It is now culturally possible to share the information I have been describing and for people to listen. It is also possible to explore much of this work in the language and the terms that our culture recognises; at present this means scientific language. A number of groups want to go forward and make a musical brain map. There are groups working with music therapy and music healing in war-torn areas. Nigel Osborne and I hope to set running the notion of a pan-European collaborative research project to map the musical brain. There is collaborative research on the use of music with dementia and Parkinson's disease. I am involved with groups which wish to further work on chronic pain.

All this needs to happen but unless there is active change at every level, personal, political, financial, these things cannot happen. The time is clearly right for these things to occur within the medical domain and the world of teaching. We live in a world which is now beginning to focus not on morbid processes but on well-being. You cannot have well-being unless you are exploring yourself fully, and that includes an aesthetic experience of yourself, an emotional fulfilment.

'As people lose themselves to Alzheimer's, finally not knowing who they are, the musical response remains...'

I will end with a description of what is likely to remain the single most beautiful expression of anything I would seek to say about music, about how music is deeply implicated in what we are, how we become what we are as human beings, and our potential. We do not exist in isolation but know ourselves by means of a greater communication and a greater community. We can have a full exploration of ourselves not only through our minds and bodies but through our emotions too. Anything less, and we are less than human.

My closing illustration concerns the inspired music therapist Paul Nordoff working with a child who was inhabiting his own personal Sarajevo. They had meetings of 10 to 15 minutes and on the first occasion the child could respond to human contact only by fighting, screaming and kicking. The music therapist simply played a simple tune repeatedly. At the third meeting the therapist was playing a simple melody followed by repeated chords. The child screamed less frequently and the therapist sang with the music. The ninth time they met, the child and the therapist repeated sounds and sung words made by each other. There was no screaming, only laughter.

Letters

PROUDLY WORN

My name is Julian Leang, and since 4 October I have been the proud wearer of the Musicians' Chorister's Medal at St Paul's Cathedral – thank you.

I was born in Germany on 6 October 1988, and moved from Stuttgart at the age of two to live in England – my father is English and my mother is German, and I speak both languages fluently.

I joined St Paul's at the age of eight, and during the last three years have travelled to New York and Paris.

Julian Leang
London EC4

JOHN HOSIER REMEMBERED

Thank you so much for *Preserve Harmony*'s wonderful tribute to John. Niggardly of *The Times* not to allow Leslie's [East] name to be used, but I'm sure Les would understand. Your own tribute was so warm and appreciative, it brought tears to my eyes.

Biddy Baxter (Mrs John Hosier)
London W1

IGNORANCE DEPLORED

I sing with the Royal Choral Society, and when moving around the country, talking to members of orchestras (many of whom are still training at music colleges), I am amazed to find how little is known about the Worshipful Company of Musicians. Indeed, many orchestral musicians do not seem to know of its existence, let alone how they might benefit from its awards, scholarships and medals.

I suggest special issues of *Preserve Harmony*, published periodically and targeted at staff and pupils at all the music colleges, informing them about our awards, telling them how to compete – and who wins them.

Christopher Morgan-Gray
Potters Bar, Hertfordshire

HAUNTING VOICES

From a concert programme: "Exeter Philharmonic Choir concerts are given in the Cathedral by kind permission of the Dead and Chapter."

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REMEMBER THE COMPANY'S QUINCENTENARY WITH A LIMITED-EDITION PRINT - AND AID FUNDING A FUTURE!

During 2000, someone said that it would be a nice idea to offer members of the Musicians' Company an inexpensive souvenir of quincentenary-year - ideally with a percentage of its price being dedicated to our new foundation, Funding A Future.

Given the popularity of the image used on our Christmas card, it was subsequently proposed that a limited-edition print be produced, and offered - mounted and framed - at a price no one would think exorbitant.

The framed print shown here measures 53mm by 41mm. The Company's quincentenary is recorded beneath the coloured image; the1630 view of London from Southwark is identified; and the print carries both the Musicians' heraldic shield and 500th-anniversary logo in colour. The handsome black lacquer frame has a gold insert, and the mount is also black.

Our quincentenary souvenir is offered at just £50, plus £5p&p, of which £15 will go straight to Funding A Future.

No prints will be run-off until all orders have been received, at which time the limited-edition run will be set.

You have until 30 April 2001 to order YOUR print, and you're asked to do so, please, by clipping and mailing the coupon below to the Company office.

To The Musicians' Company, 74-75 Watling Street, London EC4M 9BJ

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NOTE Printing will not commence until 1 May 2001, when the total number of orders has been received, allowing the limited-edition run to be determined. Thereafter, please allow up to 30 days for printing, framing, despatch and delivery