

Sir John Tooley's Address

Guest of Honour at the Dinner of The Worshipful Company of Musicians, November 20th 1990.

THE ORIGINS of the Musician's Company are to be found in the need of the musicians of the day for protection against unfair competition and exploitation. There is a parallel between the lot of musicians in those far-off days with those of today. Organisations like the Musicians' Union and the Incorporated Society of Musicians have an important role to play today in the musical life of the nation, obviously not through the creation of restrictive practices but through the sensible negotiation of sound work practice and just financial rewards. They also have a function in the collective protection of musicians in relation to mechanical reproduction of their work and ensuring the collection of residuals where those are due. Life for broadcasters and recording companies would be infinitely more difficult if these channels of payment did not exist and if there were not similar means of obtaining musicians' consents for work to be broadcast or recorded.

In looking at the art scene in this country one thing is abundantly clear, and that is that there is not serious political will at work to ensure that the arts hold a rightful and essential place in the life of the nation and are properly funded through the public purse. There is much talk about arts in education and about arts in our daily lives. However, the real truth is that this is often no more than lip service and that relatively few politicians would go to the stake in their support.

There is much work to be done in educating the nation at large and politicians in particular about the role which arts can and should play in our lives if the spiritual strength of this nation is to be preserved and indeed enhanced. The Musicians' Company has a role to play here and should be seizing every opportunity for furthering the cause of the arts. Politicians cannot be expected to go it alone if they are not supported by those who have elected them and consequently, the need for propaganda and education about the arts must be directed at the electors as well as those elected.

" Il Mio Tesoro "

From a respected Midlands newspaper: **A local choral society 'requires tenors and base singers'**

Gemini Fellowship Awards



Left to right: Jeremy Byers, Malcolm Hubble, Master of the Worshipful Company of Musicians and David Sutton-Anderson.

COMPOSERS David Sutton-Anderson and Jeremy Byers have been awarded the Gemini Fellowship for 1990, Britain's most prestigious prize for classical composers.

David, whose works have been performed and broadcast throughout Europe and Britain, is also a pianist and organist who works with the London Contemporary Dance Theatre and teaches piano at the Henrietta Barnet School in Hampstead Garden Suburb.

Leeds composer Jeremy Byers, who devotes himself to composing, studied under Professor Alexandra Goehr at Cambridge University.

Each received a £5,000 award and a commission to write a Gemini composition to be performed in 1993. David Sutton-Anderson will be writing a concerto for organ and orchestra and Jeremy Byers a song cycle for six soloists and chamber orchestra.

Each received their Gemini Fellowship at

the Innholders Hall on October 24th from organist Malcolm Hubble, Master of The Worshipful Company of Musicians, who administer the Gemini Fellowship.

Gemini Concert

In addition, a Gemini Concert was given at the Royal College of Music by their Symphony Orchestra last month. The programme included the first performance of works by Simon Bainbridge and Javier Alvarez, the first two Gemini Fellowship Composers. Their music was also recorded by the BBC for transmission on Radio 3 at a later date. This concert was organised by Professor Edwin Roxburgh who also conducted the works by Alvarez and Berg. Simon Bainbridge conducted his own composition.

CRI DE CHOEUR

ELSEWHERE you will find the diary of The Musicians Livery Club concerning which Stephen Barrett, their Secretary, kindly wrote in our first issue:

"We make no apology for it's inclusion perceiving that The Club Programme complements our more formal activities."

Why then the apparent apathy and lack of support for their industrious Committee?

It appears that participation in Club functions is discouragingly low. On these occasions when we have been fortunate enough to enjoy joint functions with other Clubs, we Musicians, have been embarrassingly outnumbered.

Are you sufficiently interested or concerned to tell us why? That is those 60% (approximately) of the Livery, who subscribe to membership. Of those remaining 40%, why don't you participate?