

THE LUCK OF THE DRAW

opportunities for musical activities. In primary schools, it is a case of the luck of the draw whether or not children receive a structured musical education as there are few schools employing a music specialist.

Independent schools have maintained a long tradition of instrumental instruction, school orchestras, bands and choirs but mainly as an optional interest. Only in recent years has it been thought appropriate to include music as an integral part of the school curriculum.

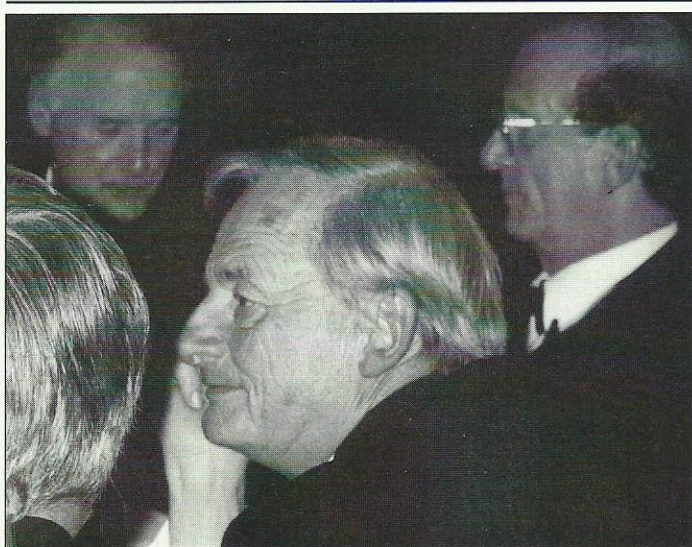
The work of such music educators as Kodaly, Orff and Dalcroze together with Curwen, Sarah Glover, Trotter and Hullah have influenced contemporary music teaching. But Bentley's 'Music Education for Young Children' introduced in 1976, a system based on work cards and tapes to assist the class teacher, was a sad reflection on the state of music in infant and junior schools. In the secondary field the eighties was a decade of 'creative' music encouraging pupils to explore

and express their own ideas. The doyen of this style of teaching, John Paynter, describes creative music as 'a way of saying things which are personal to the individual and the freedom to explore chosen materials thus developing pupils' critical powers and perceptions'. Murray Schafer, a 20th century Canadian composer and educationalist, stressed 'active student participation through free discussion, experimentation, improvisation and objectives analysis of the elements of music'. The movement was not short of contributors with George Self, Brian Dennis, David Bedford, Sir Peter Maxwell Davies and Robert Walker extending Schafer's ideas into aleatoric music and *musique concrète*.

Despite the efforts of several generations of music educationalists, music in the curriculum remained peripheral in the majority of schools. Pupils were not stimulated by the music on offer. Now, however, there is an increased awareness of the value of music in the school curriculum.

Pupils are more 'switched on' but often frustration creeps in because they lack the basic musical skills to cope with the increasingly sophisticated electronic equipment such as keyboards, synthesisers, drum machines and the like.

Fortunately there is a brighter side as pockets of excellence do exist, led by inspired music teachers. The work of choir schools, specialist music schools, independent and state schools giving music a special priority – and local education authorities facilitating instrumental teaching, choirs, orchestras and bands – have produced some outstanding musicians and provided life-long enjoyment for the selected few. Such



The current Master, a study in concentration.

events as the National Festival of Music for Youth, the Sainsbury Choir of the Year Competition and the Young Musician of the Year bear testimony to this. Indeed, not only is the number of prestigious national and county youth orchestras and bands impressive, but the standard of excellence achieved is the envy of the world. However, those young musicians are a minute proportion of pupils. With the gradual disappearance of local authorities' free instrumental schemes, tuition is becoming the prerogative of the middle class child.

Music must become a source of beauty, joy and excitement. Knowledge imparted through composing, performing and listening thus becomes a satisfying experience which provides a very special kind of immediate, personal communication. Only then will it hold a viable place in the curriculum.

Let us hope that teachers are prepared, enthusiastic and sufficiently well trained to meet the challenge.

TROUPING THE COLOUR

Professor Malcolm Troup, Junior Warden, recently gave a piano recital at the Austrian Institute in his capacity as Chairman of the Beethoven Piano Society of Europe, entitled *Beethoven's Jewish Contemporaries*. It included works by Mendelssohn, Henri Herz and Heller and formed part of the Festival of Austrian-Jewish Culture.

Previously, he had been in Canada as one of the 16 international soloists in the American Liszt Festival. As well as taking part in the Gala Inaugural Concert, he played in a recital entitled 'Early Liszt'.

ANTHONY BURNETT-BROWN

The Master had to be taken to hospital when a 'flu' infection turned to pneumonia. Happily, he is on the mend. We look forward to seeing him again soon and to his being able to resume his duties. We wish him a complete and speedy recovery.

MORE IN CONCERT

Two issues ago, Liveryman Laurie Goodwin wrote that more members ought to attend Company events – that it was the same small band of Liverymen who, with their friends, seemed to support one event after another.

This *cri de coeur* has evidently struck a note. Attendances at the Company Concerts have much improved.

Consequently, a wider social dimension has been introduced. This month, we returned to the Wigmore Hall for Maisie Lewis Young Artists. With two further concerts scheduled.

The attraction of Jazz at Pizza on the Park continues undiminished with demand exceeding capacity!

Other Livery Companies have also become interested in supporting us with groups. Friends of Liverymen have also asked to be kept informed of our Concerts.

If you know of any friends who would like to be kept advised, please notify Margaret Alford at the Company Office as soon as possible.