



Preserve Harmony

NEWSLETTER OF THE WORSHIPFUL COMPANY OF MUSICIANS



Lady Walton with Liveryman John Morehen. (also see News page 14)

Lady Walton's Honorary Degree

Lady Susana Walton, the widow of the composer Sir William Walton a former Honorary Freeman of this Company, paid a rare visit to England recently from her home on the Mediterranean island of Ischia, in the Bay of Naples. She was here to receive the Honorary Degree of Doctor of Music from the University of Nottingham. The award was in recognition of her services to music education,

particularly in areas of social deprivation. In presenting her for the Degree, Liveryman John Morehen (Professor of Music at Nottingham University, and Public Orator) also described her work for the William Walton Trust and the William Walton Foundation, notably in bringing talented students to Ischia to work with the world's leading artists and teachers.

● A commemoration to Sir William Walton, pages 8-9.

Walton about Walton?

Thanks to the creation of a private syndicate and the generous support of the Co-operative Bank, I can realistically contemplate drawing a Pecatte bow across a Guadagnini cello. Instrumental cognoscenti who may be aware of such astronomical value beneath my trusty claws might be inclined to conclude either that I was exceedingly rich or enviably jammy. As for the former, any musician getting into first gear in preparation for the Grand Prix race-course of solo stardom is likely to consider a red onion a luxury and, as for the latter, well, absolutely – but not without a fight however. For young and ambitious string players, the acquisition of a requisite instrument to do said player justice to the great halls of the world is a struggle that can only be described as akin to winning the lottery, in that rooting out sponsors to source the equivalent of contemporary Monopoly money for a 'piece of wood' with no requital, thus no incentive in this modern frenzy for sport and pop music, is like finding a needle in a haystack. So, with hand poised to change a gear up again, how did I manage to get into the driving seat in the first place?

I remember being told categorically whilst

still a student, hair a-flop and defiance aplenty, not to audition for the Worshipful Company of Musicians' Maisie Lewis Recital Schemes Award, for the simple reason that it wasn't wise to launch a debut platform in the Big City before I'd even completed my diploma.

Being a stubborn sort of chap and, at the time, prone to bouts of rebellion, I flounced straight down to the Wigmore Hall and scrubbed away youthfully in front of a charming panel who, for all their much-appreciated belief and vision, subsequently entrusted me with one of their platform opportunities. And so began my journey, thanks to the objective judgment of a few good men. Six 'Wigmores' down the road, seatbelt firmly in place with a handsome vehicle to boot, I can sense the road widening with help

from those who have always been there to provide the petrol and the practice circuits such as the Countess of Munster Musical Trust. Making Music (formerly NFMS) the Martin Musical Scholarship Fund, Hattori Foundation, Kirckman Concert Series, and the generosity of countless individuals.

In an industry that is increasingly opportunistic and commercial, it's a challenge indeed to exude appeal, individuality and the ultimate combination for success with the parallel notion that old formulas don't necessarily work any more when you're up against angelic sopranos, visually challenged tenors and scantily clad violinists; but one hopes that the aged Aesop fable of the Hare and the Tortoise rings some truth, and the over-exposed gimmicks of today are overtaken by very real and recognizable talent that is initially supported by the aforementioned organizations. What am I saying? "Walton plays Walton" is brilliant! – must get on to my agent about that... JW



Jamie Walton



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In at the deep end

A review of his year in office by Immediate Pastmaster David Hill

Those attending the Installation Dinner in November 2000 will remember my words; 'in at the deep end'. With the retirement of Simon Waley we have had to find new premises and a new Clerk, which meant, among other things, that we needed a supplement to our Charter and alterations to our byelaws...

'My' year has been one of consolidation and improvement and, I hope, everything has been done that needed to be done – time will tell. Jane and I have been to a great number of places in and around the City. I have had the honour of reading two lessons in St Paul's, one for the MBF and one for our own evensong – the former being slightly awkward as, on my arrival at the lectern, the reading was conspicuous by its absence. Our visit to Mansion House to meet the new Lord Mayor would, of course, take place on an evening

when the tube drivers were on strike, but we beat the Lord Mayor and Lady Mayoress into dinner by a very short head, thus preserving harmony. One of the most enjoyable 'outside' dinners we attended was the Quincentenary of the Plaisterers' Company, held at Guildhall, with the courses being based on recipes dating from the last 500 years, and a really beautiful Grace, sung by the choir of St Paul's Cathedral – our own! Kneller Hall, my fourth outside function as Master, was great fun as one of the student Bandmasters swept the board with a vengeance and needed an estate car rather than a wheelbarrow take his trophies home.

I returned from a very hot Spain in August to travel to Portsmouth for the annual prize giving at the Royal Marines School of Music; fortunately we had already been there with the Livery Club or else I suspect that I would

Essential dates

21/22 May	Livery Club visit to the British Piano Manufacturing Company *
26 June	6.30pm Midsummer Banquet
8 July	7.30pm Jazz at the Globe
3 September	12.30pm Phyllis Barrett Informal Lunch *
2 October	5.00pm Company Evensong at St Paul's
7 October	7.30pm Maisie Lewis Recital, Wigmore Hall
6 November	6.30pm Installation Dinner *
11 December	6.00pm Carol Service *

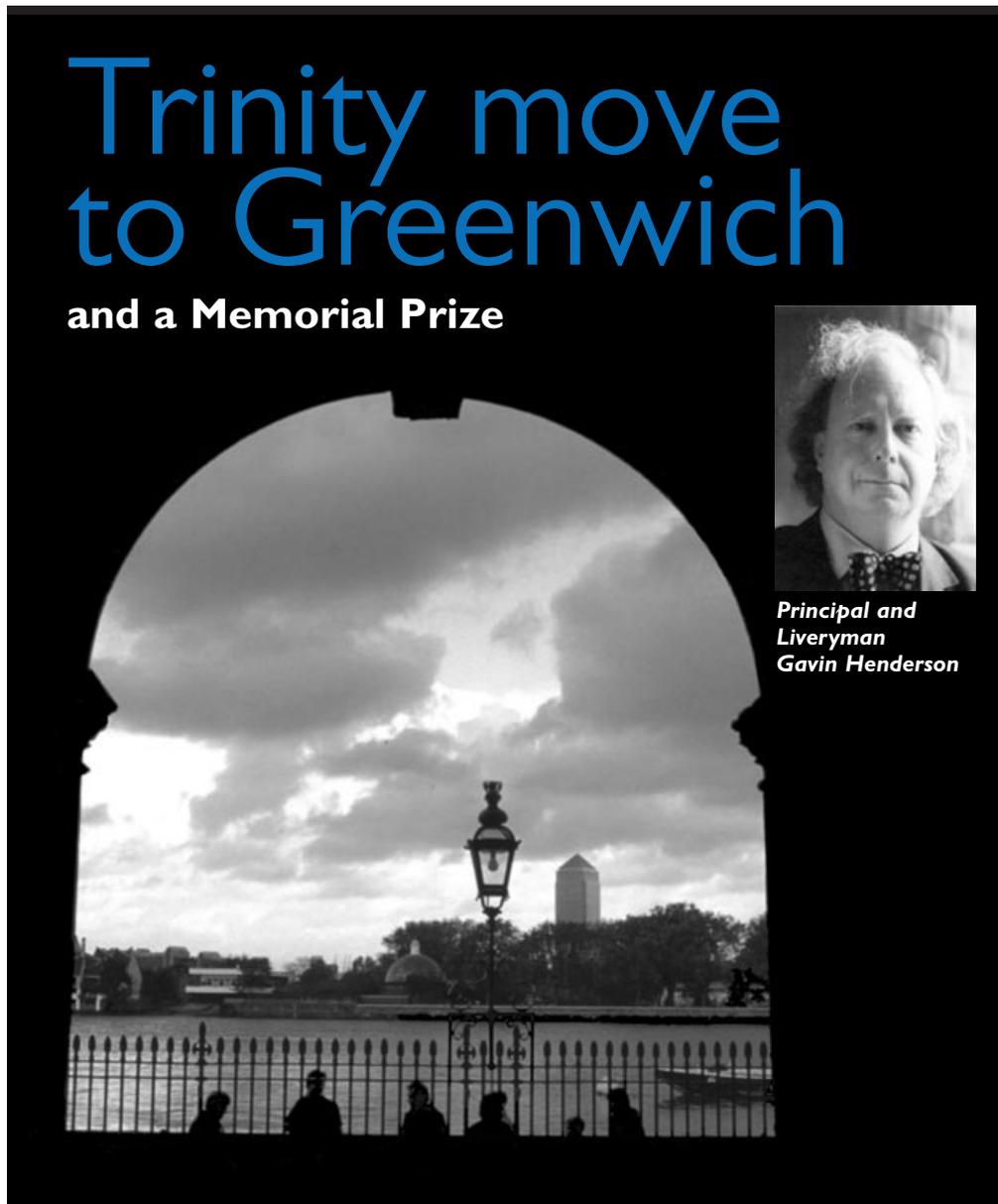
* Location to be advised

Trinity move to Greenwich

and a Memorial Prize



Principal and Liveryman
Gavin Henderson



still be driving around – or under arrest! Unfortunately one had to be gowned and after an hour in the Guildhall presenting cups and certificates I was beginning to wish I were back in Spain where it was nice and cool. Thanks to the Court, I was able to attend, with Gavin Barrett and Nigel Tully, a concert by NYJO at the Palace Theatre, where I was delighted to present the first tranche of our three-year sponsorship under the *Funding a Future* initiative, and had the satisfaction of our Company's name being broadcast in a new vein, one that I hope we can tap in years to come.

In October, the Clerk, Deputy Clerk and I were to be found in Westminster Abbey for the Service of Thanksgiving on Trinity College's departure from Marylebone, and joined them for a splendid feast amidst a flotilla of craft ranging from dinghies to destroyers as we sailed downstream to their new home at Greenwich. On behalf of the Company I have attended 24 separate Livery Companies' functions as well as numerous other events in and around the City and afar;



Pastmaster David Hill

the furthest was in Birmingham for the Brass Band Finals which was great fun to begin with, but having the heard the same piece of music over twenty times.... Our Masters' and Clerks' dinner in October gave me the opportunity to thank the Companies whose hospitality I had enjoyed and we had the pleasure of inviting Miss Lilian Watson, our Santley Award recipient, to dine with us. We were entertained by Rebecca Kozam, winner of the Bursenhart Morgan Evans Award, and Kate Royal, winner of the Allcard.

As I started this article by saying 'in at the deep end' I would like to close the report of my year, which felt more like four months, by thanking the Court, the Livery and, in particular, the members of the Clerk's office for guiding me into the shallows; without them my year would have been very difficult, if not impossible.

All I now need to do is to sit back and watch *Funding a Future* grow and attendances at Maisie Lewis concerts improve beyond recognition. One can always dream and dreams sometimes come true.

Peter Holland

The announcement in February of the Company's new Philip Jones Memorial Prize at Trinity College of Music happily coincided with a Junior Open Day at the College – now safely installed in its splendid new home in Greenwich.

Further news about the prize, to be awarded to a talented young brass student at Trinity, will follow in a later edition of *Preserve Harmony*; suffice it to say that it is an amply fitting tribute to our late Junior Warden, Philip Jones, whose loss is still felt very keenly. Dr Ursula Jones, Philip's widow, who has generously endowed the Prize, is to be admitted to the Freedom of the Musicians' Company in April, 2002 the year in which he would have been Master.

In August last year Trinity College moved

from its Marylebone home of 130 years to the World Heritage site of the Royal Naval College, Greenwich, which has been sensitively adapted for the diverse needs of this celebrated conservatoire. Liveryman Gavin Henderson, Principal of Trinity, commented:

"We are very excited by all manner of potential involvements in this area. It is a really diverse community. The Woolwich, Deptford and Lewisham neighbourhoods offer extraordinary opportunity for musical involvement of the community. Trinity, like the other London conservatoires, has been locked into the West End and City of London - with little scope for immediate relationship to the sort of social mix, which most musicians are going to have to work in."

The Junior Open Day on 2 February provided the opportunity for visitors to examine the magnificent baroque buildings, designed largely by Wren and Hawksmoor. The Junior department is run by a former student of the College, Marion Friend, who spoke of the move: "We're relishing our wonderful location, new friends and increased facilities". Many of the 115 junior students, aged between 7 and 18 years, were taking an active part in the Open Day, during which visitors were able to attend orchestral rehearsals, and Creative Musicianship classes.

Trinity's Junior Department is the only one of its kind to offer the options of GCSE, AS Level and A level Music on a Saturday, along-



side its other activities, and the College now looks forward to an increased intake from South East London, whose riverside it now graces. We wish the College and its students well in their new setting.



Pictures by courtesy of Trinity College



Musicians of the Royal Military School of Music, Kneller Hall, welcome the members and guests

Installation Dinner

Reflections by the Master, Gavin Barrett

“Masters come and go of course, but I do not want this occasion to pass without recording on behalf of the Company appreciation of our immediate Pastmaster, David Hill. His achievements last year were significant and appropriate.

I came to the Company in 1970. A number of memories of that time come back as I think of the challenges facing us now. Our principal guest this evening, Dr Edward Higginbottom, Director of Music, New College, Oxford, was, in 1970, Organ Scholar at Corpus Christi College, Cambridge presiding over the installation of a fine new organ for the college chapel, built by liveryman Noel Mander. I

was able, as a producer for Decca, to make a recording of Edward playing the new Mander instrument – making a difference, I hope, to his early career.

At the same time, I had the pleasure of working with another of this evening’s distinguished guests – Professor Sebastian Forbes, University of Surrey Music Department, – running a professional choir in the City, The Aeolian Singers – named after his father, Watson Forbes’ famous quartet. We were learning the hard way the perilous economics of young professional musical life – giving concerts, making recordings and broadcasts and being as entrepreneurial as you can imagine to create a viable musical platform.

1970 saw another project, linked to prophetic matters. The building of an organ, by Noel Mander, for Westminster College, Fulton, Missouri to commemorate Winston Churchill’s epoch-marking “Iron Curtain” speech. Based on casework and pipework from a war-damaged City church, this remarkable project underscored the close links between the City and the USA – something we are reflecting upon this evening, in the aftermath of the tragic events of September 11th.

A conductor I had the privilege of producing on several occasions was an organ scholar at Oxford and sometime organist of St James’ Piccadilly – then under his given name of Leonard Stokes, but better known to us as Leopold Stokowski. In 1970 we made a

recording of Charles Ives’ 2nd Orchestral Set – a movement of which commemorates the reactions of ordinary New Yorkers at a subway station on hearing the news of the sinking of the Lusitania in 1915. A prophetic work indeed. Strangely, the other work on the disc was Messiaen’s noble work *L’Ascension* – full of hope and trust – again, more than appropriate as we think of New York (and Washington DC) again.

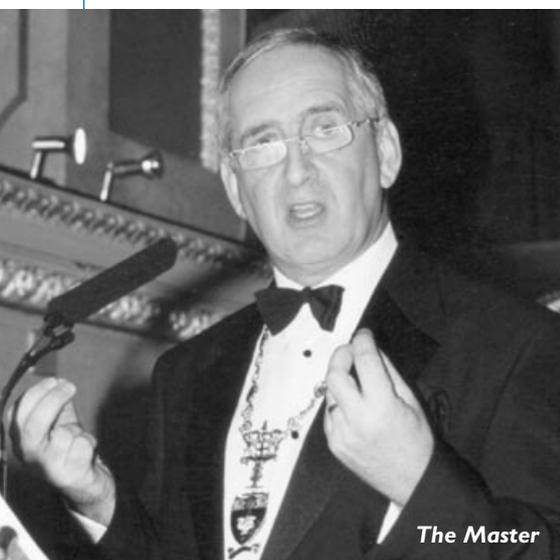
Music so often gets caught up in the tide of historic events. Borodin, who brought us fine works based on folk melodies from the Caucasus, spent formative years in the Imperial Army fighting another Islamic fundamentalist – the Imam Shamil, whose exploits kept the might of Russia at bay for well over 30 years. Indeed, the Cross and the Crescent have met many times in music – The battle of Vienna just over 300 years ago marked the high-watermark of Islamic conquest in Europe – something to reflect upon as we listen to the students from

the University of Surrey music department this evening playing movements from Schubert’s Octet.

As we think of music’s capacity to communicate when words fail – the first sounds on Radio Kabul yesterday morning (Nov 13th) were music, not words – we understand the huge dependency we have on this wonderful art-form. Music preserves sanity and human feelings (as well as Harmony!) when other media cannot.

However, uncertain times on the world stage also bring uncertain times in music. Economic downturns impact sponsorship, willingness of record companies to invest, consumer caution and a general sense of retrenchment. Whilst The Musicians’ Company cannot make a big difference economically at such times, we can play a valuable part in keeping the greater role of music in the public eye. I intend, therefore, this year to focus on growing the communications effort we make both amongst our friends in music and in public policy forums. I also intend to look at the impact of technology on the music profession – there are forces at work which are at once exciting and worrying. Finally, I hope we can continue to spread our wings a little further – our recent substantial investment in jazz, in the form of the three-year sponsorship of the National Youth Jazz Orchestra, is such an example.

You might be struck by a curious fact – Charles Ives’ wife’s name was Harmony – that, perhaps, says it all.



The Master

The principal guest

Dr Edward Higginbottom

Dr Higginbottom set the scene by recalling that the “generally harmless” eccentricities attributed to both Oxford and Cambridge dons can prove a troublesome mask to the much more important attributes of respect for tradition. Though, for some, this might mean Oxford as ‘bastion of tradition’, or worse still ‘a home of lost causes’.

“Our age is not very fond of traditions: the Speaker of the House of Commons has changed his dress, the Lords are being reformed, people spell photo with an ‘f’. To say that something works, and connects us with the past is no argument. It is not good enough to say: we do it this way because we did it this way last year (and the year before that). New College Choir has been doing more or less the same thing for 600 years. Should I not expect the reply: it’s about time you stopped? Yet traditions can accumulate a lot of wisdom, good sense and utility in their topsy-turvy way, and may find themselves in the pink of health.

Several years ago the French Ministry of Culture invited me to advise on re-establishing choir schools on French soil. At the eve of the Revolution there were 400 of them; then there were none. Meanwhile, give or take two hundred years, the French choral tradition languished. It languishes no more, precisely because they have taken sensible steps to improve matters

Little by little I began to see in the British collegiate and cathedral tradition a unique pedagogical programme for training young voices, which could be grafted only in part onto the French. For instance, I realised that the very routine of regular services was the perfect motor to drive musical pedagogy. Each service never so arduous as a concert, and always containing the familiar alongside



Dr Higginbottom

the new and challenging. Daily but short rehearsals: simply an hour a day plus something before the service, with the extra benefit at New College that the hour is immediately before lunch when the boys are hungry.

A relatively small number of children to train, allowing for close scrutiny of everybody’s effort and progress. The permanent working together of young and older children permitting the younger ones to learn much by simple absorption. The routine singing with adults, allowing the children access to the full repertory of choral music, and access also to a world of music-making on an adult level. And everything clearly related (in today’s fashionable jargon) to an outcome: being able to sing this or that piece well in public.

I feel passionately about the experience our choristers have in churches, chapels and cathedrals in this country. The pedagogical structure really does work. British children’s choirs are, as a group, the best in the world.

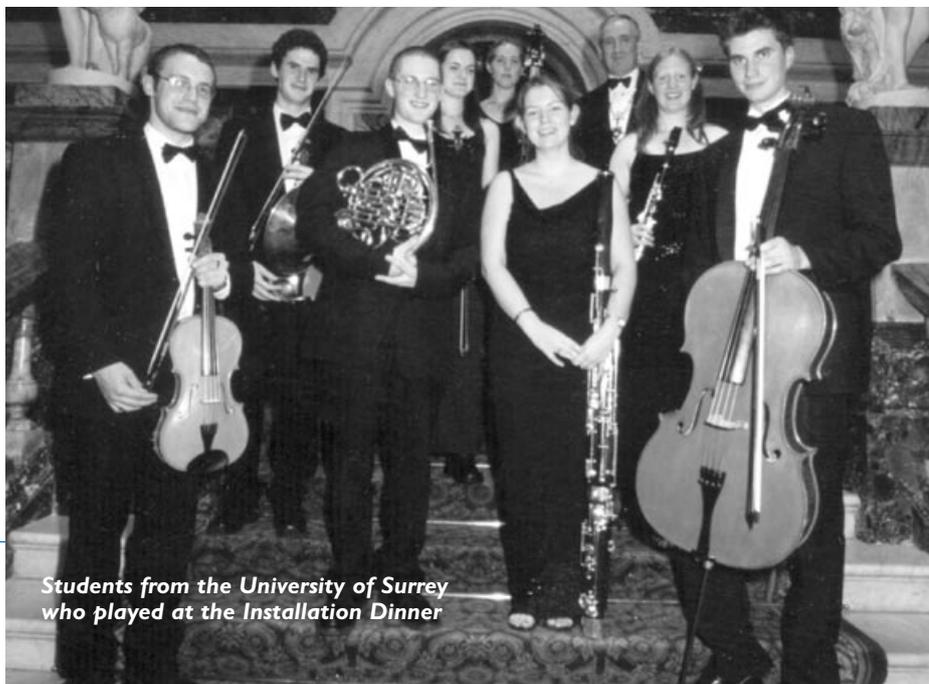
Even the Americans say so, and France concedes with a shrug of her shoulders. Our choirs share their success with other bits of the British Arts Industry, and they stand shoulder to shoulder with the rowing effort (another Oxford tradition), but contrast somewhat with the cricket. This is something to be really proud of, and indeed protective towards. British children’s choirs are so good that I expect in the years to come they may be the saving of the Anglican Church!

Here then is a story of tradition surviving and delivering the goods. But it goes further. One of my colleagues remarked to me that we would never have invented all this had we been starting out now. Precisely. Just as you can’t build a fourteenth-century chapel now, or make medieval glass. In addition, the essence of a tradition is that it’s not yours, or not yours alone: it belongs to all who have contributed to it, and it’s yours to pass on. Don’t expect it to conform to everything that belongs to the present age.

Come into the Song Room at New College. It is Wednesday just before lunchtime. The Bach motet *Jesu meine Freude* is on the desks, so is a pile of other music. I say we’ll begin with the Bach. A murmur of approval goes round the room (these are otherwise perfectly normal boys who play football and hate Latin). One of them corrects my German by that subtle ploy of asking me how we should distinguish between ‘den’ and ‘denn’. We rattle through a couple of the choruses. A senior boy turns to his neighbour and makes it clear that it would be better if he didn’t sing sharp. A Charpentier Mass is next, involving a discussion of tremblements appuyés, battus et fermés. They’ll sing this just twice through before it comes up in the service.

All this managed with enthusiasm, professionalism, accomplishment and enjoyment. I recognise in this one of our most precious pieces of artistic and cultural heritage: not a fossil but a contemporary organism bursting with life. Not all traditions are filled with the clutter of the past; some are filled with its wisdom, accidental or intended. And if it wasn’t here as a result of tradition it would be impossible to recreate it, as the French have discovered. So as I celebrate it in your company, let me also say, let’s look after it. One day it may well need the support of a wider constituency than its present institutional patrons.”

Edited highlights from the speech given by Dr Edward Higginbottom, Director of Music at New College Oxford, at the Installation Dinner on 14 Nov 2001



Students from the University of Surrey who played at the Installation Dinner

For Christmas

The Company Carol Service with a world première

Liveryman Andrew Morris writes The Company's annual Carol Service took place at St Michael's, Cornhill, on Thursday 6th December and we are most to grateful to the Rector, the Reverend Dr Peter Mullen, for extending his hospitality to the Company once again.



liveryman and two medallists were represented in this programme and members of the Company present greatly appreciated this.

We began with the hymn *O Come, O Come, Emmanuel!* and we remained standing for the Choir to sing Harold Darke's *O gladsome light*, a fine piece written for St Michael's

(where Darke was Director of Music for 50 years). Immediate Past Master David Hill then read the First Lesson and subsequent lessons were read by the Livery Club President (Assistant Peter Fowler), the Clerk (Colonel Tim Hoggarth), Steward and Liveryman Phillip Chancellor, Pastmaster Francis Carnwath, The Master and, finally, The Rector of St Michael's, who read the Gospel for Christmas Day.

The Choir's contributions were much enjoyed. *In sorrow and in want* by Sir Frederick ("Westminster") Bridge (twice Master of the Company) was an unusual but colourful choice; the lovely *I sing of a maiden* by Sir Lennox Berkeley (a former Master and medallist) was much appreciated, as was Kenneth Leighton's well known setting of *Lully, lulla, thou little tiny child* (Dr Leighton was a Cobbett medallist). There were, however,

two surprise items. The first of these was Josef Rheinberger's *Sanctus* from his *Mass à 8 in E flat major*, a wonderful piece from a terrific Mass setting which should be heard in our churches far more than it is. Rheinberger is known chiefly for his romantic organ music but he is a composer whose other work is also very fine and this Mass setting is a prime example. The second was a surprise in the choice of music only, not in the text. The setting of the *Magnificat in B flat major* by Sir John Stainer (twice Master of the Company) could not have been foreseen but, in the context of the Carol Service, it was a master-stroke and this performance was both exciting and inspiring.



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World première

Now to the world première of the new piece by Robin Orr; the Livery Club Committee wished to commission a carol for this year's service and an approach was made to one of our most distinguished and long-serving liverymen, Professor Robin Orr, C.B.E., Emeritus Professor of Music in the University of Cambridge. Just over two years ago, as part of the composer's ninetieth birthday celebrations, the BBC commissioned Professor Orr to write a work for the BBC Singers, under Stephen Cleobury, which resulted in *O Gracious Light*, broadcast live from King's College Chapel in 1999. It was, therefore, a particular honour for the Company that, at the age of 92, Professor Orr accepted our commission and wrote *For Christmas*, which he has dedicated to the Company. The words are an adaptation of a



From left to right: Livery Club President Cyril Davis Mrs Yehudi Menuhin Mrs Davis and Yehudi Menuhin in 1965

A Musical Extravaganza

Liveryman Paul Campion writes The Livery Club celebrated its hundredth anniversary with a fittingly exuberant extravaganza on 20th March. Liverymen and their guests were treated to contrasting styles of musical entertainment and enjoyed an excellent supper in Painter-Stainers' Hall during an evening that had been devised by the Club's President, Assistant Peter Fowler.

In tribute to the late Philip Jones, who would have been Master this year, the Royal Academy of Music Brass Soloists played an exciting short programme. The ten talented young musicians were coached by James Watson, Head of Brass at the RAM, who was formerly a member

of the Philip Jones Brass Ensemble and winner in 1996 of the Company's Iles Medal, for services to the Brass Band Movement. After supper, New London Entertainment, a sophisticated young cabaret quintet, admirably performed two groups of songs from the 1930s to the 1960s.

In his welcome to this celebration evening, the President emphasised the importance of the social side of the Company, to which the Livery Club contributes so much, and thanked past Presidents for their commitment to its aims. It was an occasion to remember and augurs well for the Club's next hundred years of harmony and good fellowship.

Top left: Livery Club President Peter Fowler and Mrs Robin Orr. Above; Professor Robin Orr

Julia Hedgecoe

text from Common Worship, (the Church of England's new Prayer Book). The music is carefully structured with wonderful sonorous chords when the subjects of 'light' and 'Glory' are mentioned. It is, to some extent, a smaller twin of *O Gracious Light* in its sound colours. For Christmas is contemplative in style yet rich in both texture and harmony. We thank Robin Orr for this gift to the Company, for gift it has become, and we hope very much that there will be many performances of this beautiful work in the future. Unfortunately the composer was not well enough to be with us but Mrs Orr represented him and was our principal guest for the evening.

Of course, the congregational carols were old favourites and members of the Company and the guests gave both Choir and Organ 'a good run for their money' in all of them. Two of the carols were embellished by descants by the Director of Music, Junior Warden Jonathan Rennert and tribute must be paid here to Andrew Earis, Organ Scholar at St Michael's, who played the organ for the Service and, as the concluding voluntary, *Grand-Choer* by Guy Weitz.

After the service, members of the Company and their guests retired to the beautifully restored Leadenhall Market where Chamberlain's Restaurant was awaiting us. We enjoyed a very good meal during which the President welcomed everyone present and expressed our thanks to the Deputy Clerk for all her hard work in making the evening such a success. A great success it certainly was and we are all grateful to those involved.



Members of New London Entertainment

...and more news from the Livery Club

Here's an important note for your diaries – a special Livery Club event on 21 and 22 May. Liveryman Eugenie Maxwell, of Whelpdale, Maxwell and Codd, one of Britain's première piano manufacturing, importing and retail companies, has generously arranged a Livery Club visit to the British Piano Manufacturing Company in Stroud, Gloucestershire. The visit, which includes an overnight stay in a local hotel, will feature a privileged view of several historic instruments, a recital by a young concert pianist on a Bluthner 6'2" grand and full inspection of the piano making process. Further details of this fascinating opportunity will follow in due course.



George Mott

A Visit to 'La Morte

2002 marks the centenary of the birth of Sir William Walton. Alf Harding writes about his visit to the Waltons' home on Ischia

Last year, as part of an Italian holiday, we spent a week on the island of Ischia, in the Bay of Naples. We'd been told by a musician friend before we went, "Oh yes, Ischia – that's where William Walton lived. I think the garden is open to the public and worth a visit." But we didn't think any more about it until we were on the island and found a leaflet advertising a recital in the studio of La Mortella, and discovered that it was within walking distance of where we were staying in Lacco Ameno.

Our visit, on a beautiful sunny Italian day, turned out to be a memorable part of the holiday. But it wasn't until later that we found out some of the story behind the garden.

In April 1948, Alice, Viscountess Wimbourne, who had given William Walton love, support and understanding for more than 12 years, lost her fight against cancer, and he found himself unable at first to come to terms with his grief. She left him her

London home in Belgravia and a considerable sum of money, but he no longer felt at ease in the social circles in which they had moved.

A few months later, at a conference of the Performing Rights Society in Buenos Aires, he

met a young Argentinian woman, Susana Gil Paso, to whom he was immediately attracted. Before the end of the conference he was making daily proposals of marriage, and in spite of strong reservations by her family



Above: Sir William and Lady Walton in 1981, Right: The Walton memorial at his home in Ischia





lla'

they married later that year.

They returned to London and a post-war society that must have been a real culture-shock for her. But it was the start of a long and happy marriage.

Walton had loved Italy for many years, and finding little time or peace in London to get on with his work determined to find a second home there, quite by chance coming across a rather run-down property on Ischia which seemed to both of them just what they were looking for.

It proved an excellent spot. Two years later they moved to a rather better house not far away, and for several years divided their time almost equally between Ischia and London, spending a good deal of money and energy in renovations to their Italian retreat.

Since well before his marriage, Walton (Sir William since 1951) had had dreams of a "palace" in the Bay of Naples. His delight with life on Ischia revived those ambitions, and his wife made it her task to find the perfect site.

They agreed that it would need to be a new house, full of light and tranquillity and surrounded by spacious grounds, and Susana found a completely undeveloped site – half quarry, half valley – on Monte Zaro with wonderful views out to sea and to the village of Forio.

They commissioned the landscape architect Russell Page to design the garden, but the house they more or less designed themselves. Many years of back-breaking work followed, but the "dream-palace" gradually developed into all they could have hoped for.

In 1983, Russell Page, making one of his periodic visits to see how the garden had developed, decided to add his "finishing touch" of another fountain and a narrow stream running the length of the valley. Unfortunately, Sir William was not able to enjoy this addition, for on 8 March 1983, after fighting illness for some years, he died suddenly but peacefully at his beloved La Mortella.

He had chosen his final resting place – at the top of his garden his ashes were buried and the spot marked by a large rock, now known as Sir William's Rock.

They had agreed that La Mortella should be preserved, and a trust was set up to provide help and support for young

musicians. Lady Walton decided to build a small recital room and a museum adjoining her husband's music room, and each year a series of master classes are held there. She also decided that the garden should be open to the public to make their "dream" more widely known, and I understand that she has plans to build an amphitheatre on Monte Zoro, above La Mortella, to stage concerts and performances.

La Mortella is not just one garden but a series of gardens, blending beautifully together.

You enter to the lush tropical vegetation of the valley floor, with several impressive water features, and gradually wind your way upwards towards the house itself, each turn providing new vistas. There are also a water-lily house, an orchid house, an aviary – and a welcome but unobtrusive snackbar and shop!

As you approach the top of the site, near to the rough pyramid of Sir William's Rock, there are splendid views over the sea and coastline, and you discover a series of secluded areas with different themes, often with a water feature and a summerhouse designed to be in keeping with the area ... all inviting you to sit and dream!

The studio and museum are fascinating, not just for the expected memorabilia of Walton's life and work, but for the many paintings, photographs and busts, and larger



items such as the front cloth used for Facade and a "puppet-theatre" depicting the gardens, characters from his works and Sir William himself.

On the day we were there they were showing the television biography made a year before Walton's death, and playing some of his works. And sitting there, enjoying the views over the garden and sea, listening to the music and interviews and allowing our thoughts to wander, was truly wonderful.



Top: Walton's Honorary Freedom Certificate, granted in 1971. Above: The front cloth designed by John Piper for an early performance of *Facade*. Below: The garden of the Waltons' home

Photographs of "La Mortella" by the Author

The Professional Musicians' Advisory Panel – a Company initiative

Assistant Leslie East writes PMAP was the brainchild of Philip Jones, John Hosier and Malcolm Troup. Set up in May 1999, during Malcolm Troup's year as Master, the panel's initial aim was to 'advise on musically relevant matters of Company, professional or national importance'. Other aims emerged after the first meeting; mentoring young award winners became an important issue and representing within the Company the interests of liverymen who earn their living through music was another.



Assistant Leslie East

The panel has taken a while to settle into its role. Mentoring proved to be a contentious issue and the panel rightly took time to consider the rights, wrongs and pitfalls of the process; how best to involve those liverymen, who are also professional musicians, in Company affairs is not so much contentious as challenging. At its meeting on 28 November 2001 the panel aimed to clarify its own place within the Company and it was decided that its original structure should be retained. A committee of twelve professional musicians, all members of the Company, will meet twice a year and at the second of these meetings

there will be a plenary session, preceded by lunch, to which all qualifying liverymen are warmly invited. The gathering in November followed this format.

The meeting opened to a presentation by Liveryman Jill White, who has been Director of the National Youth Orchestra of Great Britain for ten years and retires from the post this summer. She described how the NYOGB is not only an orchestra, but also a complete educational experience and a community, leaving an indelible impression on the students, whatever their subsequent profession. She also outlined the financial situation whereby a total cost of £900,000 a year is met only in part by student fees and box office income, leaving £650,000 to be raised through charitable trusts, corporate sponsorship and individual donations. With the vagaries of sponsors and donors, the orchestra faces an awesome shortfall of £200,000 this year, about which Jill was amazingly sanguine.

Later, those present considered why a project of such great value – not only to the musicians who take part but to all those with whom they and the orchestra come into contact – should be faced with these financial difficulties. Of course, the NYOGB is not alone, as the Company's sponsorship of the jazz equivalent, NYJO, has admirably demonstrated. How the Company, or its individual members, might be able to help is still uncertain; very clear, however, was that this is the type of discussion group that the panel should co-ordinate. The more information about professional music and music education that the Company receives the better, specially if the panel is to be constructive in its deliberations and helpful in the use of Company resources.

The panel then discussed its own future composition and terms of reference. A lively debate about its mentoring policy followed and a model letter was drafted which, subject to the Court's approval, will in future be sent to all award winners. There was a constructive discussion about funding issues, such as the case of the NYOGB outlined above, and the need to liaise with the Musicians' Benevolent Fund and Incorporated Society of Musicians, the chief executives of which are both liverymen.

If any Company members see ways in which they might help the NYOGB, please contact Liveryman Jill White direct on : 0117 960 0477 or email:<info@nyo.org.uk>. To discuss any issues which might involve PMAP, contact Assistant Leslie East on 020 7636 5400 or email:<leslieeast@abrs.ac.uk>.

How to kill classical music



Norman Lebrecht

Forty years ago, just before the Beatles turned the world on its head, one in every five records bought and sold across the world was classical. About 20 years ago, in the rainbow dawn of compact disc, classics accounted for 10 per cent of global sales. This year, classical music is down to three per cent, and falling.

Gloomy as this might seem, we have not hit bottom yet. This week's top-selling "classical" album in the US, is piano music composed by Billy Joel, a faded rock star. The top two albums in Britain are punched out by Russell Watson, an industrial-strength tenor who assaults football terraces with pop ballads and ice cream arias in marshmallowy, Mantovani-like settings.

These are the core of contemporary classics. Were the charts to be purged of such mongrelisms, there is little doubt that classical sales would fall below one per cent and the business would be shut down.

The gentle subsidence of classical labels has been turned, over the past five years, into a

Let's Play, Mr Lebrecht

Liveryman David Stone writes *The Art of Violin*, a finely produced video featuring great players of this last century; Norman Lebrecht's article, 'How to kill classical music' (Daily Telegraph, 5.12.01); the BBC's CD Masters series; and the comments of the late John Hosier and Philip Jones during our adjudication of the Allcard Awards, have recently overcome my understandable reluctance to be classified as old-fashioned, nostalgic, or worse, negative. They have persuaded me at last to voice my conviction that interpretation 'ain't what it used to be'.

Great music-making is comparatively rare today. How frequently is one excited, inspired, enthralled by a seamless string legato, the bow change compellingly cherished for the last essence of each note; by line and focus, so much a feature even of the popular light music vocalists of the 20s and 30s; by an orchestra resonating as one tuned and balanced instrument; by a sound and style which reminds us that once, in the eighteenth century, musical personality could

full scale wipeout as corporate executives have sought to justify their six-figure salaries with ever more frantic exhumations of exhausted commercial material. EMI trotted out Sir Paul McCartney with pseudo-classical piano tinklings. Decca dredged up Andrea Bocelli from the Italian pop racks and redesignated Nana Mouskouri in her seventies spectacles as a classical diva.

Deutsche Grammophon, arbiter of high art, employs the operatic baritone, Bryn Terfel, to squeeze out songs from the movies and the Swedish soprano. Anne Sofie von Otter to duet with a toneless Elvis Costello. Had Sir Elton John not retired from making new records last weekend, his keyboard elegies would by now be the target of a classical bidding war.

The leader in the rush to generic contamination is the label known as Sony Classical, which has come to stand for anything but. Sony is headed by a former orchestral publicist, Peter Gelb, who set out "to redefine the classical label ... to return to the idea of classical music as an emotional experience for the listener."

His greatest coup so far is the classical rebirth of Billy Joel, who has sold 100 million records in 25 years – which counts as an emotional experience for a corporate boss. Joel, whose gift was sparked at 14 on seeing the Beatles steal the Ed Sullivan Show, hit the big time in 1977 with *The Stranger*, the biggest-selling album of its day. He won a shelf-load



Billy Joel

little waltzes and reveries for solo piano.

His *Fantasies and Delusions*, performed by Richard Joo, a British-Korean pianist of previously clean record, was recorded at the Konzerthaus in Vienna by a rigorous classical producer, Steven Epstein. It pays over-fond homage to the great Viennese composers – thought perhaps most of all to the wacky Frenchman Erik Satie, whose *musique d'ameublement*, aural wallpaper, it strongly recalls. This is not music that will stop anyone in his tracks, except perhaps a *maitre d'hotel* in a palm court lounge.

Sony Classical trots out a line about "growing the classical market" with celebrity glitz, but the excuses sound as hollow as the strategy itself. The rest of Sony's seasonal list is made up of Placido Domingo duetting in Vienna with Tony Bennett, Vanessa Williams and Charlotte Church; of Joshua Bell and John Williams accompanying a banjo man and of Yo-Yo Ma, the most charismatic of

of Grammys and a place in the Rock and Roll Hall of Fame.

But his last big hit was *River of Dreams* seven years ago. So Billy Joel has fallen back on a boyhood love of Chopin and Schumann, and started turning out

cellists, playing movie themes, tangos and country and western. Only two releases are definably classical – a pair of concertos from the sophomore Hilary Hahn, and a set of orchestral pieces by the Finnish composer Esa-Pekka Salonen, the only conductor left on Sony's books.

Nothing criminal in that: it's a free market and a record label has a right to make an honest buck. Crossover does not cause cancer. Nor does it corrupt youth – if only because youth spends its pocket money on violent rap albums and would not be seen dead listening to something labelled "classical". So where's the harm?

Look at any record store, and you'll see just where. What the Billy Joels and Russell Watsons do is burn up the marketing budgets of the so-called classical labels on which they appear, starving serious music of the oxygen of publicity, space on the shelf and room in the charts. Crossover is not an add to classical renewal, rather an act of classical euthanasia. Billy Joel, for all his love of good music, is driving a mighty nail into the coffin of classical recording.



Russell Watson

Reproduced by courtesy of The Daily Telegraph and Norman Lebrecht 5 Dec 2001

be so individual as to arouse partisanship, rather like soccer stars today; by a technical command in string playing that makes the instrument a direct expression of the player, to a degree where fingerings and bowings can be invented on the platform to respond to the audience, the hall's acoustics, and the player's spontaneous insights; by the infinite colours of a spellbinding musical storyteller; by a sense of time-spot that seems inevitable; by intimate detail, in proportion; by playing that is both interpretation and an act of new creation?

This purple passage will have exhausted the reader's appetite for rhetoric: otherwise the list goes on.

There must be reasons. Some can be proposed: who knows the truth? There has always had to be a commercial element to performance. But the tools of commercialism, that is the media, are today so well adapted to mass manipulation that it is easy to promote mediocrity as star quality, and get away with it. The values and standards of such media condition young artists in their attitude to career building, from the start. Again, reproduction technologies in broadcasting and to a lesser extent in recording, however sensitive, do not consistently feature the full palette of dynamics and sonorities; yet this medium is taken as a benchmark. Again, the search for the popularisation of classical music, what

Sony Classical calls 'growing the classical market', can be damaging in its insistence in the need for crossover, its focus on personality rather than substance and its elevation of youth. The cult of personality, too, militates against the development of resident companies, the key to national vitality in opera. Perhaps some wrongly understood purposes of the authentic performance movement are still being echoed by the dictum that music should be allowed to speak for itself. Perhaps the numbers game, imposed inescapably by financial need on our conservatoires, influences the criteria for student intake.

Have audiences changed? How many members of a Glyndebourne audience today know the operas, and appreciate knowingly the

performers' achievements? Have ears been dulled to niceties by continual background sound, by sound bites, by the PC speakers and even, in spite of its sometimes excellent choice of work and artist, by Classic FM in the car? How far have youth orchestras, for which Britain is justly respected and a wonderful medium for inculcating musical truth and unveiling horizons, been mishandled as if they were primarily social vehicles, or damagingly entrusted to well-meaning but unqualified directors?

But experience shows me that adult audiences and young players alike can respond, instinctively, to music-making of the highest calibre and to the absolute demands on response that such musicianship makes.

The answer seems to rest with our performers and teachers. Could it be that many of today's performers need more commitment to their art, more time to ponder and explore? Do students need different teacher attitudes?

In today's prevalent mood I shall be accused of self-indulgent schmaltz. But the very bottom line, the driving force, of interpretation and communication in performance is that indefinable quality, love; love of music and love of one's craft. Love may call for apparent sacrifices; but it is certain to lead the musician into new worlds, worlds to be given to our listeners. They will be welcomed by a public worthy of them.



David Stone

Collard Fellow Pioneers Technology

The work of the Collard Fellow, Dr Ronald Woodley, is one of the most exciting and original combinations of musical research and technology. Dr Woodley was awarded the Collard Fellowship in 2000. Appropriately, in what was the Company's Quincentenary, the award was made for a project which focuses on Johannes Tinctoris, a musician who was born around 1435 but was still alive eleven years after the founding of the Worshipful Company of Musicians in 1500. The Franco-Flemish theorist and composer worked at Orleans Cathedral and at the court of King Ferdinand I of Naples.

Tinctoris's significance was as one of the most important music theorists of his time. His writings which include twelve treatises provide vital information about how Renaissance music was performed and notated. Only two of his works were published during his lifetime and only two can be dated precisely. The most important is in effect the earliest printed music dictionary. Tinctoris is also known to have composed masses, motets and chansons.

The primary purpose of Dr Woodley's project was to commence work on the

production of a new electronic edition of Tinctoris's music-theoretical works. This would involve the design of a suitable user-interface for the texts and scholarly commentaries, either web-based or as a stand-alone CD-ROM application. It would also involve the development of a computer programme to create a font for medieval and Renaissance music notation so that the original notation in the treatises could be accessed without recourse to complex graphics software.

Before the Fellowship commenced Dr Woodley had managed to secure the support of the Stoa Consortium based at the University of Kentucky. This had agreed to host the Tinctoris web-site. The Fellowship has allowed Dr Woodley to establish this site (<www.stoa.org/tinctoris>) and to make significant progress with its underlying design and page layout. One of the most important developments is the presentation and web delivery of music examples in both chant and fifteenth-century notations as well as transcriptions. Company members with internet access are urged to visit the web-site where they will see that the Company's support is prominently acknowledged.

There also a new edition of a key Tinctoris treatise, *Expositio manus*, will be found in Latin text and English translation. This required substantial time to be devoted to the development of a new set of digital fonts for plainchant notation. Clearly Dr Woodley has a lot more to do. The Collard Fellowship has however provided him with the means



'Johannes Tinctoris – from a 15th century illuminated manuscript in Valencia University Library.'

to make significant advances in this fascinating area. He has noted himself: "These chant and mensural notation font packages will be further developed for dissemination to the musicological community during the course of 2002, and their experimental use within the Tinctoris web-site has provided an extremely valuable testing-ground for what has proved a fascinating

challenge across the boundaries of traditional musicological scholarship and the new technology."

In 2001 Ronald Woodley was appointed Director of Postgraduate Studies and Research at the Royal Northern College of Music. Whilst the Company is delighted that he has achieved this position at one of our leading conservatoires (one which we support in many ways), this did mean that he no longer qualified, under the terms of the Fellowship, for Collard funds. Nevertheless, the Master and Wardens Committee supported the view that the Musicians' Company should continue to help Dr Woodley's Tinctoris project and a one-off grant of £5,000 has been made to assist the further development of the research and the web-site. It is perhaps peculiarly fitting that our 500-year-old Company should be benefitting cutting-edge, 21st-century scholarship on a 15th-century musician.

Maisie Lewis concert

Wigmore Hall 11 March 2002

Liverymann Alan Paul writes: The Maisie Lewis Young Artists Fund continues its valuable work in supporting young musicians at the start of their professional careers by giving them a platform at London's premier chamber music venue, the Wigmore Hall. Standards are generally high and this concert was no exception. Already a winner of several harp prizes, Sally Pryce presented an attractively varied solo programme. A striking stage presence with her waist-length fair hair, she displayed strong technique and firm control of rhythm and rubato combined with a wide dynamic range, filling the hall with resplendent sound or teasing the ear with ethereal sonorities. Impressive performances included Damase's *Sicilienne Variée*, an arrangement of a Fantasia by CPE Bach and Paul Patterson's *Spiders* (Three Bagatelles), a difficult work which she brought off with great success; in

the second piece, *Tarantula*, her fingers literally crept across the strings with great delicacy.

From his early years as a child prodigy, Richard Harwood, cello, has already had many years of experience and a succession of

top teachers. His duo partnership with Dominic Harlan, piano, arose from an early friendship and they have been working together for the past two years and have developed an excellent rapport. Musically, however, they are rather different: Harwood is a very sound cellist with solid technique, but is not an extrovert, whereas Harlan is something of a personality at the piano, accompanying in slightly too lively a manner, fierce and poetic by turns but apt to steal the show – we look forward to a solo recital by this talented player. Harwood displayed his talents best in Martinu's *Slovakian Variations* and gave sound performances of sonatas by Debussy and Beethoven.

However, at times he tended to let himself be overshadowed and could benefit from a more expansively romantic style, in, for example the opening bars of the Schumann.



Sally Pryce



Dominic Harlan



Richard Harwood

The Maggie Teyte Prize Competition

Observations by Hilary Finch, music critic of *The Times*

Dame Janet Baker once referred to music competitions as “a necessary evil”, and few contestants, even jurors for that matter, would disagree. They are necessary because of the need, in our profit-driven society, for independent voices to be heard, and disinterested help given, in the promotion of young artists, outside

the cut-throat world of the hirers and the firers. And they’re evil, possibly, yes, because of the distractions of media publicity linked with large gladiatorial contests; because no outcome can be absolutely fair; because the presence of winners can inevitably create the perception, at least, of losers.

But the smaller the competition, the closer its focus, the greater its long-term value. The Maggie Teyte Prize Competition, which commemorates the great English soprano handpicked by Debussy as his *Mélisande*, has an intimate setting a single day of auditions in the chorus room of the Royal Opera House, with not a TV camera in sight and a specific focus: that of the female voice in the French song repertoire which Dame Maggie made her own. It was particularly apt this year that Dame Felicity Lott, like Maggie Teyte herself both a DBE and a Chevalier of the Legion d’honneur, should be on the jury, as well as Graham Johnson, co-author of the masterly *A French Song Companion* (OUP), and himself an ardent champion of the Gallic muse.

So, with David Syrus, Head of Music at the Royal Opera, and arts consultant Kenneth Richardson, we girded our loins for a long day of 24 fifteen-minute

solo recitals in which singers under the age of 30, either in full-time education or within the first year of their professional careers, would be put through their paces: first in a recitative and aria by Gluck, Handel or Mozart, and then in three French songs of their own choice. Even within the framework of this competition, there is cause enough for jury-angst. The prize money is awarded for further study: the Maggie Teyte Prize offers £2000 in cash, plus a public recital and a £3000 Miriam Licette Scholarship. And there are further Licette scholarships to be awarded up to a total of £3500. So do we choose the most “finished”, accomplished recitalist of the day, or the singer with the liveliest potential? Do we focus primarily on the beauty and technical assurance of the voice, or on the interpretative insight and imagination of the singer? And how do we deal with that most elusive and indefinable factor of them all the instinctive individual response to any one individual voice?

With a bit of luck, soon in the morning, a voice will be heard which already begins to clarify some of those issues and concentrate the mind. And the quality which never fails to make one sit taller in one’s adjudicating seat is that fusion of preparation, technique, sense of idiom with, above all, an irresistible desire to communicate and engage with the composer’s own live flame of response to his text, and with the audience. Anna Dennis, a 23-year-old English soprano did this at about 11.15am. We were gripped from the first seconds of her Handel recitative; we thrilled to the exciting, raw colours at the core of her voice a palette waiting to be revealed in all its fulness; and we admired her high intelligence and robust spirit in the challenges of her Messiaen

and Sorabji. She was awarded a Licette Scholarship of £1750 as was the Welsh soprano Elizabeth Donovan. At 21, Donovan was one of the youngest contestants, yet one of the most mature interpreters of Debussy and Roussel, again with warm and generous communicative skills, and a radiant, beautifully integrated soprano.

A Covent Garden lunchtime recital is part of the main award. And we felt that the single singer we’d most like to hear again and the best able to acquit herself with distinction was the 26-year-old Irish soprano Ailish Tynan. Like Dennis and Donovan, she possesses an assured technique, formidable powers of communication; and her sense of real style and imaginative engagement, first in Susanna’s aria *Deb, vieni*’ from *Figaro*, and then in her Debussy and Fauré, augurs well for the future. We also highly commended the French soprano Delphine Gillot, and awarded the Megan Foster Accompanist’s Prize to Alasdair Beatson.

Editor’s note: Free tickets for Ailish Tynan’s lunchtime recital on Monday 20 May may be obtained direct from the Royal Opera House box office.

The Maggie Teyte/Miriam Licette Awards 2002

The auditions for the 2002 Maggie Teyte Awards took place at the Royal Opera House on 22 January. The Awards, of which liveryman Felicity Guinness is the administrator, attracted 44 applicants, of whom 24 were auditioned on the day.

Hilary Finch, one of the distinguished adjudicators, has kindly contributed her specially commissioned observations of the day to *Preserve Harmony*.



Maggie Teyte

Historical note: The soprano Dame Maggie Teyte, born in Wolverhampton in 1888, was a pupil of Jean de Reszke in Paris and made her debut there in 1906. She achieved success in Monte Carlo, at the Opéra-Comique and later with the Beecham Opera Company and in the USA during world war one. Teyte, best remembered for her interpretation of French song, was a friend of Debussy and Hahn and brought special insight to this repertoire; she was also acclaimed for her roles in opera and operetta, including *Cherubino*, *Mignon*, *Madama Butterfly* and *Manon*. Teyte retired in 1955 and died in 1976.

Ailish Tynan



EXTERNAL APPOINTMENTS

Elected as City Alderman

Congratulations to Liveryman and Court Steward, Dr. Andrew Parmley upon his election as Alderman for the Ward of Vintry in the City of London. Having served the Ward as a Common Councilman since 1992, Andrew now becomes one of the twenty-five members of the City of London's Court of Aldermen.

City University

The Company has approved the appointment of Pastmaster Professor Malcolm Troup in succession to Pastmaster Adrian Davis as the company representative on the University Court.

At the annual prize giving ceremony in December, the Company Award was presented to Ian Clayton, BSc for producing the most outstanding undergraduate final year project in music technology.

Incorporated Society of Musicians

Congratulations to Liveryman Professor John Morehen, Professor of Music at Nottingham University, on his appointment as President Elect of the Incorporated Society of Musicians.

Loan Fund for Musical Instruments

Committee members are provided by the Arts Council, the Royal Society of Arts, the Musicians Union and ourselves. Following the retirement of Pastmaster Crewdson, Assistant Dr Pamplin has been appointed as successor.

OFFICERS

The Court

Since our last edition, Sir David Lumsden Kt has taken up his place as an Assistant and become a member of the Collard Fellowship Committee

THE LONDON HARP COMPETITION

The finals of 'The London Harp Competition', which is supported by the Musicians' Company, took place at the Guildhall School on 7 October 2001. The set piece, played by all competitors, was *Night Dances* by Ruby Aspinall.

The winner was Victoria Davies, who also performed JS Bach's Suite no 1 pour luth, Debussy's *Rêverie* and Caplet's *Divertissement à la française et à l'espagnole*. Eleanor Davis won second prize and Jennifer Campbell third. At the close of the competition the Master of the Musicians' Company presented the prizes.



Maisie Lewis Fund

Assistant Mrs Jan Lowy has succeeded Pastmaster Jeffrey Lockett as chair of this committee. Consequently, the administration is now handled by the Clerk's office.

Deputy Treasurer

Following the retirement of Assistant Tribble on grounds of ill health, Pastmaster Carnwath has kindly agreed to deputise on a temporary basis.

AWARDS

The Cobbett medal in recognition of services to chamber music has been awarded to the distinguished guitarist and lutenist, Julian Bream.

The Santley Memorial gift, made to retired and active distinguished vocalists, has been awarded jointly to Ann Howard and Ryland Davies.

The following medals and awards were presented following the Installation Court in November:

Christopher Dixon	Royal Academy of Music
Sally Pryce	Royal College of Music
Yam Lim	Royal Northern College of Music
Tom Winpenny	Royal College of Organists
Alenka Ponjavic	Guildhall School of Music
Capt N Grace	London College of Music
Karen Cargill	Royal Scottish Academy of Music
George Lazidis	Trinity College of Music
Mark Hanslip	Birmingham Conservatoire
Sarah Williamson	Bulgin medal for nominated member of Nat Youth Orchestra
Colin Oxley	Medal for services to Jazz
Allan Withington	Iles medal
Colin Duxbury	Mortimer medal

This group have also been appointed as Yeomen of the Company for a period of 10 years together with Allcard Award Winners Kate Royal, Katherine Bond & Louise Duggan.

Royal Marine School of Music

Band Sgt Ridley; Bugler Charnley; Musician Michell.

Royal Military School of Music

Musician Gibson; Musician Allison; Musician Kitchen.

Naomi Wallace Medal for best woman army instrumentalist; Musician Allison:

Royal Air Force

Band Sgt Richards; Jnr Technician Hurrell; Jnr Technician Hobson.

ARCHIVES

News has reached members of the editorial committee that a number of liverymen,

IVOR MAIRANTS GUITAR AWARD 2001

The adjudication of the award took place on 29 November at Cutlers' Hall and was judged by Michael Lewin, Eleftheria Kotzia, Richard Hand, Colin Cooper and Maurice Summerfield. The winner, by unanimous decision of the jury, was Milos Karadaglic from Montenegro, a student at the RAM. Additional financial support to the award was given this year by D'Addario Foundation for the Performing Arts, Mel Bay Publications Inc, The Ivor Mairants Musiccentre, Manuel Rodriguez Guitars and Classical



Milos Karadag

Guitar Magazine; in addition to his cash and voucher prize totalling £2000, the winner will also have the opportunity to audition for a future Maisie Lewis recital at the Wigmore Hall.

especially the long serving, are anxious to clear their bookshelves, cellars and maybe garages of what may prove to be valuable Company memorabilia. Please hold on! Discussions are in hand to find a safe repository. Further information to follow!

SURVEY

The last survey was conducted in 1995. During the ensuing period, not only has the Company embraced many new members but our numerical strength has increased by nearly 20%.

To canvas contemporary views, it is planned to issue a new questionnaire shortly.

THE CHARTER OF JAMES I

The Junior Warden Jonathan Rennert has reminded us that on the 8 July 2004 we shall record the 400th anniversary of the Charter granted at the petition of his faithful subjects, the freemen of the Society of Minstrels of the City of London. Ideas for marking this event are now being canvassed.

NEW LIVERYMEN

Welcome to the following who were clothed at the conclusion of the November Court:

John Marks, Frances Palmer, Simon Morton, Michael Broadway, Patricia Thompson and Jennifer Chism.

WEBSITE

With the move of the Company office to London Wall, a review has now commenced taking into account the practicalities, the design and the Webmaster's role. The Master

would welcome applications from a suitably experienced Liveryman who might be prepared to fulfill the post on a voluntary basis. Please notify the Clerk's office.

JAZZ NEWS

For those who cannot attend the Jazz event at the Globe, a full rehearsal will be held on 7th July at The Stables, Wavendon – tickets available from the Stables box office on: 01908 280 800

NYJO AT SCOTT'S

NYJO will be resident at Ronnie Scott's for one week from 22 April 2002 tel: 020 7439 0747 to book tickets

HOSPITALITY

The City Livery Club has decided to open its Luncheon Room to non-members provided that they are Freemen or Liverymen of Livery Companies with effect from 1 February 2002.

BRONZE MEDAL JAZZ AWARD

As befits an organisation founded in the seventeenth century, the task of successfully bringing together a group of young jazz musicians to compete for the Company's annual Bronze Jazz Medal award has more than a touch of alchemy about it. And it's not until this disparate group launch themselves into their first number that one can be sure that the requisite element of magic is in place.

On-board music might be confined to whistling a hornpipe or yelling the big tune from Die Walkure as the wind force moves up the Beaufort Scale, but the Company's merry mariners "fly the flag" with pride. Rag-an'-stick devotee Pastmaster John Iles is the provider of flags to the livery, and, as you see here, even found it in his heart to supply one to Liveryman Anthony Peagam for the stern of his gin palace. (Note to landlubbers: you don't get a wake like that by flapping a bit of cloth in the air.) This summer, in the Med or The Solent – it'll again be Musicians ahoy.



In the case of the latest competition, which took place at the Pizza on The Park on March 10th, most of those present appeared to agree that this was musically one of the most successful of the eight events which have been held to date.

The six highly talented musicians taking part, Joe Auckland on trumpet, Gareth Lockrane on flute, Paul Jones on saxophones, Leon Greening on piano, Dave Chamberlain on bass and Matt Fishwick on drums all acquitted themselves nobly even though this was the first time they had collectively performed together as a unit, although some had encountered each other on other occasions and even, at times, shared accommodation.

Their programme, utilising a number of arrangements supplied by individual members of the sextet, kicked off at a gentle lope with

Nat Adderley's One for Daddy-o and, apart from two excursions into the great American songbook in It could happen to you and I've never been in love before, stayed broadly within the compositional realms of modern jazz of the nineteen-fifties and sixties. Bud Powell's Wail, Tadd Dameron's sadly-overlooked On a misty night, Thelonius Monk's Pannonica, Johnny Griffin's Venus in the mood, Lee Morgan's Ceora and Charlie Parker's Au Privave, all provided the setting and generous solo space for each of the six musicians to display their remarkable prowess and sensitivity to their companions' contributions.

Buoyed up by the rapt attention and unstinting applause of their audience, all of these fine young musicians clearly gave of their best without allowing the competitive nature of the evening to overshadow its musical content, and it was no surprise that the final voting figures would reveal that it had been a close contest. In the end, the pianist Leon Greening narrowly beat flautist Gareth Lockrane to the Medal Award and will now be leading his own chosen group in a preliminary riverside recital before the Company's "Jazz At The Globe" concert on July 8th, when we will again have another opportunity to savour his spiky and inventive keyboard playing.

Incidentally, it's worth noting that no less than four of these six musicians have, at one time or another, honed their skills in the ranks of Bill Ashton's National Youth Jazz Orchestra, underlining the wisdom of the Company's decision to financially sponsor this vital training ground for young jazz musicians for the next three years. KH

MAKING MUSIC:

The Court and the Funding a Future Committee hope that members who live within reach of the venues will support these concerts, sponsored by the Company through the Making Music Scheme. It would also be appreciated if liverymen would notify the organisers of their support.

2002

Date	Artist	Venue	Event
19 April	Ron Abramski	Thornbury Arts	Recital
27 April	Geoffrey Duce	Chelmsford	Recital
28 April	Kathryn McGuckin	Aberdeen	Bach: Easter Oratorio
28 April	Rodney Clarke		
9 May	Kathryn McGuckin	Lymington	Haydn: Creation
10 May	Ron Abramski	Wilde Concert S.	Recital
5 July	Geoffrey Duce	Music at the Priory	Recital
12 August	Ron Abramski	Brockenhurst	Recital
15 September	Ron Abramski	Darlington	Recital
17 September	Ron Abramski	Sunderland	Recital
October tbc	Ron Abramski	Little Gaddesden	Recital
19 October	Helena Wood	Hinckley	Recital
23 October	Ron Abramski	Chester	Recital
8 November	Helena Wood	Witney	Recital
13 November	Ron Abramski	Letchworth	Recital
November tbc	Kathryn McGuckin	Llandaff Cathedral	Haydn: Creation
16 November	Kathryn McGuckin	Solihull	Mendelssohn: Elijah
16 November tbc	Geoffrey Duce	Farnborough	Recital
29 November	Helena Wood	Dolgellau	Recital
12 December	Geoffrey Duce	Morpeth	Recital

PIMLICO PORRIDGE

From the Royal Opera House's 2001 advance booking brochure.

'The oldest small-scale company funded by the Arts Council, Pimlico Opera's productions originate from Grange Park in Hampshire. Beside touring, Pimlico has a long prison record'.

THE INSTALLATION DINNER AT DRAPERS HALL



Peter Holland

The Master Cavin Barrett and our Services prize winners



Left to right: The Senior Warden and Doctor Debora Cunningham Mr and Mrs Wakeham His Hon Judge and Mrs Chism Professor Troup with Mr and Mrs Henry Willis Doctor S Goss and Professor S Forbes



Left to right: Liveryman Andrew Morris and Junior Technician Hurrell Miss Sophie Barratt and Nicholas Carter Caroline Loeb and Mr Barry Mason