

performing artists and composers.

Over the next several months I, together with Pastmaster Gavin Barrett, who chaired the first Conference in 2003, will be exploring these issues with the many institutions of music and a wide cross-section of individual musicians (including my wife, Penny, who is an avid practitioner of the 'new' ways of working in the UK as a professional violinist, not only with The English Baroque Soloists and other celebrated ensembles, but also as an entrepreneur in her own right, giving live concerts in unusual venues with a clear intent to increase accessibility to the great violin repertoire, supported by a number of exciting innovations now made possible through the internet). This process of discovery will enrich not only the accuracy of the model but also highlight areas of concern that we shall address in the future.

Model Behaviour

To help make sense of all this complexity, we are building a computer simulation model of the music industry, with my company Soundience, Ltd. The model will be viewable at the web site (see below), and will explore what impact new technologies are having on musicians, listeners, and the host of intermediaries. The model, and indeed the whole site, will provide the opportunity for you, the readers of *Preserve Harmony*, to leave comments and view the comments and news stories contributed by others, in order to allow us to share our views on these complex issues.

I'm more than grateful to The Worshipful Company of Musicians, BT Group plc and Conservatoires UK for agreeing to this project. We are, I suppose, none of us quite sure where the journey will end, but it seems likely that with the continual enterprise of the human spirit, even if there are transient periods of disruption (and even commercial failure for some stakeholders), the prognosis for the Business of Music is good. I'm sure you will share my belief that it is too important to ensure that the bridge between the creative arts and their consumer audiences remains open and that to understand the complex web of changes going on is part of that legitimate ambition.

For more information in general and an advance look at the model as it evolves, please visit our web site at <http://wcom.soundience.com>

THE MAGGIE TEYTE PRIZE COMPETITION AND MIRIAM LICETTE SCHOLARSHIP

A report by Hilary Finch of the competition held at the Royal Opera House on 27 January 2004

This year the approach of an Arctic front from Greenland threatened to white-out the annual Maggie Teyte Prize Competition altogether. But the snow came a day late, and 21 singers arrived on time. Twenty-one young musicians, all of them either in full-time education, or on the very brink of professional life; and at just the point where a sudden shortfall in funds, in confidence or in motivation can have a fatal effect on their careers. The Maggie Teyte Prize of £2000, and its attendant Miriam Licette Scholarships (an extra £3000 to the winner, plus £3000 also available to be shared among worthy runners-up) can make all the difference between professional life or death.

It's enough to make a young singer freeze with terror on a chill January morning – all alone in the Royal Opera's Chorus Room, with a recitative and aria by Gluck, Handel or Mozart, three French songs, and a formidable row of five jury members. All the more reason for praising – as I did, in the company of Elizabeth Connell, William Lyne, Kenneth Richardson and David Syrus – the artistry of the British/French mezzo-soprano Anna Stephany who strode on to the stage at 10am, already with a fully-loaded recitative which fired into an accomplished aria from Handel's *Giulio Cesare*. Stephany's Duparc, Debussy and Poulenc continued to reveal her warm legato line and well-integrated registers: all Stephany needs now is a little more attitude, more selling-power.

As the morning progressed, this need to communicate more, and more urgently, became ever more apparent. What we were looking for was a sense of close verbal engagement, a generosity of performance, and truly grippingly enunciated and paced recitative. Some candidates failed to offer a recitative at all. And nearly all would have benefitted from reading and re-reading a song as poetry, within its literary context, before focussing on the voice's realisation of its musical setting.

Elizabeth Weisberg's bright-eyed soprano will always give pleasure, but both her words and her physical presence were diffident. The feisty young Icelandic mezzo, Gudrun Olafsdottir, winner of this year's Kathleen Ferrier Song Prize, and recipient of a Licette scholarship here in 2001, is a born communicator. We enjoyed the smouldering intensity of her Duparc, and her winsome Ravel *Habanera*; but felt that her Handel *Ombra mai fu* was overslow, and less than stylish.

By mid-morning, the Portuguese soprano Joana Seara provided a welcome injection of musical caffeine in a robust Mozart *Padre, germani* from *Idomeneo*: she brought a smiling beauty to Faure's *Clair de lune*, and a sense of real physical engagement to Chausson's *Le Temps des Lilas*. And by

The MAGGIE TEYTE PRIZE COMPETITION and THE MIRIAM LICETTE SCHOLARSHIP are open to women singers under the age of 30. Candidates should either be in full time education or within the first year of entering their professional career.

The Maggie Teyte Prize is £2,000 together with a recital in association with the Friends of Covent Garden for the Royal Opera House. The winner will also be awarded a Miriam Licette Scholarship of £3,000 for advanced study and will be guaranteed an audition for the Musicians' Company Concerts (Maisie

Lewis Young Artists' Fund), which are held at the Wigmore Hall.

The Maggie Teyte Prize Fund is part of the Carnwath Fund, a registered Charity administered by the Worshipful Company of Musicians and other sponsors include Liveryman Felicity Guinness. The Miriam Licette Scholarships are administered by the Musicians' Benevolent Fund and more than one may be awarded at the



discretion of the adjudicating panel. Auditions for both awards are held on the same day.

A brief biography of Dame Maggie Teyte was included in issue 26 of *Preserve Harmony*; equally celebrated in her own day, the career of Miriam Licette is worthy of note:

Miriam Licette (originally Lycett) was born near Chester in 1885. She studied with Marchesi in Paris and Jean de Reszke, making her operatic debut in Rome as Madama Butterfly in 1911. After further performances in Europe, she returned to England where she sang with the Beecham Opera Company, the British National Opera Company and, most notably, at Covent Garden throughout the 1920s. Her clear, sweet, lyric soprano excelled in such roles as Louise, Mimi, Eva, Santuzza and Desdemona as well as in several of Mozart's operas and Delius's *A village Romeo and Juliet*. Her singing is immortalized in a number of celebrated recordings including a complete *Faust* with Beecham and an early version of Beethoven's 9th Symphony with the LSO under Weingartner.

Following the early death of her only child, Maurice, Licette left the bulk of her estate for the benefit of future generations of aspiring young singers. She died in 1969.