

Royal College of Music, where both men were students.

Currently the awards consist of two annual studentships of £4,000 each; four scholarships of £2,000 to the most promising students in various fields; and a fellowship of £12,000, tenable for one or two years. The current Constant and Kit Lambert Fellow, the dynamic young composer Phillip Neil Martin, contributed a most interesting article to the spring 2005 edition of *Preserve Harmony*.

The Fund continues to be financed by royalties from the estates of both Kit and his father, both of whom had important careers in music – albeit in different spheres – during the 20th century.

Constant Lambert, born in 1905, was educated at Christ's Hospital before attending the RCM, where one of his teachers was Vaughan Williams. His interest in ballet led to an introduction to Diaghilev, whose company performed the composer's now little-known *Romeo and Juliet* in Monte Carlo in 1926. Perhaps the best remembered of Lambert's compositions is *The Rio Grande*, premiered in 1928, which featured in the Last Night of the 2005 Proms season. Whilst highly regarded in his lifetime as a composer, too little of Constant's music is heard today, but he is perhaps better remembered as a conductor, again principally of ballet; he was, for example, musical director of the Vic-Wells Ballet Company for sixteen years after its inception in 1931. As a frequent conductor of opera, Constant conducted the first post-war performances at Covent Garden – a new production of Purcell's *The Fairy Queen*. His early death in 1951 was a loss to British musical life, for he had undoubtedly made an important contribution in all too short a time.

Kit Lambert was not a musician like his father but, after studying at the RCM, enjoyed a short career as an assistant film director; he then had the good fortune – and good judgment – to be appointed manager of *The Who*, one of the most influential pop groups of the 1960s. When the rock opera *Tommy* was being written by Pete Townshend, Kit made considerable artistic contribution to the immensely successful production, and it has been royalties from this source that have provided the major part of the funding of the Constant and Kit Lambert Fund. Kit died in 1981 aged 45, the same age as his father had been at his death thirty years earlier; but both men are well-remembered in the Fund that bears their names and that will continue to support and encourage young musicians at the Royal College of Music, under the auspices of the Musicians' Company.

With thanks to Pastmaster Richard Crewdson, whose book Apollo's Swan and Lyre provided much information.

Company Fellowships

Assistant Leslie East reports:

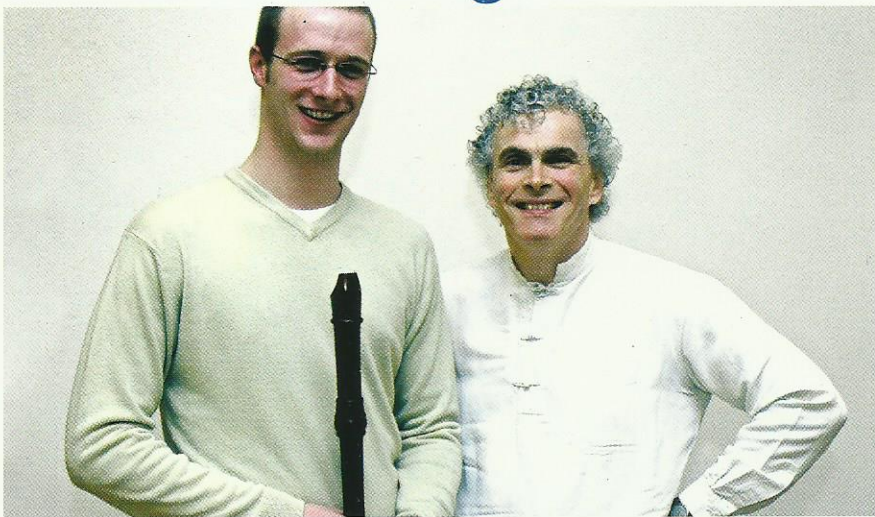
The Company Fellowships were instigated by Immediate Past Master Jonathan Rennert following an initiative from liveryman Stephen Barter after the Company Open Day in May 2003. The initiative subsequently received support from liveryman Eugenie Maxwell. The idea behind the Fellowships was to enhance the Company's links with professional musicians and to encourage those selected as Fellows to engage with the Company's activities and to consider membership of the Company.

The first four musicians invited to be Fellows were the composer Diana Burrell, soprano Yvonne Kenny, conductor Paul McCreesh, and pianist and teacher David Owen Norris. Each musician was asked to suggest ways in which they themselves would consider engaging with the Company. In return, the Company offered each Fellow guest attendance at a Company dinner and financing of the initial stage of Company

membership.

Diana Burrell, Yvonne Kenny and David Owen Norris have already helped the Company by acting as adjudicators in major Company prizes. Diana and David were also guest speakers at the PMAP Seminar on 'Commissioning New Music' held in October last year. Paul McCreesh has collaborated on the setting up of a new scholarship for a postgraduate or relatively inexperienced performer or scholar to work with Paul's ensemble, The Gabrieli Consort. Further discussions are taking place with David and Yvonne about possible masterclasses and it is hoped that each of the first four Fellows will be involved in other projects. Meanwhile, the Court has given approval, subject to funding, to the appointment of a new Fellow in 2006 and the Professional Musicians Advisory Panel has been charged with identifying a suitable candidate.

Medallist's Progress



Chris Orton seen with Sir Simon Rattle, Patron of the John Hosier Music Trust

Company Silver Medallist Christopher Orton enjoyed an exciting autumn. The Birmingham Conservatoire graduate took his recorders off to Krakow in Poland for that city's Ninth International Chamber Music Competition. There he won not only the Prize for the Best Performance of a Dutch Composition but also the Jury's Prize for Outstanding Distinction in Playing. Chris returned to the news that he would be a guest in BBC Radio 3's *In Tune* programme on 12 October when he played, and was interviewed by Sean Rafferty. This was an exciting prelude to the following day's concert in Birmingham's Symphony Hall where Chris became the first recorder player ever to give a solo recital in this prestigious venue. To complete a tremendous couple of months, Chris made his debut in London in a City Music Society concert at Bishopsgate Institute Great Hall playing a beautiful programme of renaissance and baroque music. As the first John Hosier Music Trust scholar, Chris Orton has been supported by many members of the Musicians' Company. It's wonderful to see him flourishing in the early stages of his career.