

something that will not be easily forgotten.

The first job a new Master has to do, some 30 minutes after being installed, is to present Medals, Cups and other Company awards to various musicians who have excelled in their disciplines. Then during the year, there are several prize-givings to attend; The Royal College of Music, the Kostler Trust Awards, the Guildhall School of Music and Drama (many will remember their orchestra playing so beautifully for our Company Evensong) and the Military School of Music, Kneller Hall, complete with an impressive firework display at the end of the evening concert.

I was asked to present prizes at City University, our Jazz evening at the Pizza

on the Park, the London Harp Week Competition and at a superb concert charged with enthusiasm and sheer musical excellence, in Portsmouth Guildhall for the Royal Marines School of Music Open Day.

Various other events, such as the opening recital by liveryman John Scott on the restored organ at St. Magnus the Martyr, St. Bartholomew's Hospital Open Day, the United Guilds Service, the W.T. Best winner's organ recital at St. Michael's Cornhill, the Cleo Laine Masterclass, supported by liveryman John Dankworth at the Royal Northern College of Music, Manchester, the Royal Marines Mountbatten Festival of Music at the Royal Albert Hall, the John Christie award visit to Glyndebourne.

Officially attending most excellent Musicians Company Concerts, Sponsored by the Maisie Lewis Young Artists fund at the Wigmore Hall and a performance of Hansel and Gretel by the Clonter Opera Company were all greatly enjoyed 'duties'.

Other Livery Companies officially visited included the Plumbers; Glaziers; Stationers; Master Mariners; Tinplate Workers; Environmental Workers; Scientific Instrument Workers; Fruiterers; Lightmongers; Carmen



Photo: Gerald Sharp Photography  
With our first lady Assistant, Jan Lowy.

and the Parish Clerks. There was of course the invitation to the Royal Garden Party and the Mansion House, but there were many other invitations that were just not possible to accept.

Now my year has ended, and Margaret and I have had time to draw breath, the great privilege of having served as Master of the Musicians' Company is beginning to dawn. It was a very busy time and at the end of the year one is quite happy to pin on the Pastmaster's Medal. But for me, and for Margaret too, it was certainly a year crowded with events we will long remember.



Photo: Brian Garfield  
Entertaining the Livery Club playing the Wurlitzer at the Musical Museum, Brentford. This instrument was originally brought into the museum by its founder, the late Liveryman Frank Holland.

## MUSIC AND THE MUSICIANS

(Courtesy of 'Private Eye' magazine)

Bad news for traditional festival music lovers and taxpayers in Edinburgh, where Pierre Boulez is to be the new music chief.

He revealed a glimpse of his musical vision at the annual university lecture while speaking about designing the concert halls of the future. "The solution is compressed air", he said.

The Cité de la Musique in Paris is apparently to be built so that multi-spatial-music, "such as, for instance, my *Repons*", can be performed on moving stages which float around. "And the concert hall must be *beeg*, very *beeg*, so that, for instance, my *Repons* can be performed". For several decades Boulez has been funding such projects by

extracting millions from successive French governments who would appear philistine if they refused him. For some in the audience in Edinburgh it was all too much. An embattled writer of tonal music with melodies asked the 73-year-old if he would concede that the audience for new classical music had fallen to virtually zero because no one likes it?

"Well, you see, it is like this," replied Boulez, "when you 'ear the difficult music, first you say 'oh', then you, 'ear it again, and you say 'ah', and then you 'ear it again, and you say 'ooh!'." - Perhaps the embattled writer said "ouch!" Enthusiastic applause all round?

## BOOK NEWS

Liveryman Professor Denis Stevens has written a new book entitled *Claudio Monteverdi, Songs & Madrigals*. It is the first published collection of Monteverdi's madrigal and song texts in parallel Italian and English versions. The unique anthology ranges across four centuries of verse for music and more than thirty poets are represented, revealing a largely unfamiliar vein of Italian poetry. It will be essential for scholars, students and singers of Monteverdi, invaluable for libretto enthusiasts and choral directors, fascinating for lovers of Monteverdi and the times and cultural context in which he lived and worked.