



# Preserve Harmony

NEWSLETTER OF THE WORSHIPFUL COMPANY OF MUSICIANS

## QUINCENTENARY

### – double-date at the Barbican

Two commemorative exhibitions will take place at the Barbican Music Library during 2000 – 15 May-20 June and 30 October-5 December – and will show, for the first time in public, some of the Company's most treasured possessions.

Gifts from liverymen, photographs, manuscript scores, items that link the Company to Elgar, Sullivan, Britten, Howells, Andrew March and other composers, memorabilia of

royal events and other special occasions – all will be on display.

The May-June exhibition, to be called "Apollo's Swan and Lyre", will include collages of letters and other historic documents. The original St Cecilia Portrait will also be on show, as will the autographed manuscripts of Elgar's *Dirge*, Howell's *Hymn for Saint Cecilia*, the 1902 Company Handbook, memorabilia of the Company's 1904 Loan Exhibition (see page 6) and much more besides.

"Preserve Harmony", the October-December exhibition, will feature, among much else, the autographed manuscripts of Elgar's *Marching Song*, Sullivan's *The Lost Chord* and Gordon Jacobs' *Laudate Dominum*, volumes from the Westrup Collection at the Guildhall School of Music, and cartoons, medals, press cuttings, programmes and other memorabilia.

Both events – organised by Court Steward Paul Champion and Pastmaster Richard Crewdson – will also illustrate the relevance of the modern-day Company, and take the opportunity to promote the quincennial initiative Funding A Future to a wider audience.



Cliveden, 17 July 1965: honorary freedom for Benjamin Britten at the home of then-Master Lord Astor



Sheila Rock

Melvyn Tan: Lloyd's listed

### MEET MELVYN ON WEDNESDAY

Please note the changed date of the Company's Lloyd's Piano Event: now one day earlier, on Wednesday 12 April at 7pm.

Featuring the celebrated international pianist Melvyn Tan and instruments from the Broadwood Piano Collection, the 90-minute recital has been widely advertised – not least by Lloyd's, to its brokers, underwriters and staff – and the trading floor and viewing galleries of the spectacular Lloyd's Building at One Lime Street are expected to be crowded.

All ticket sales are being handled by the Barbican box office: seats on the trading floor are priced at £12, and entry to the promenade galleries is £5. Liverymen and their guests can also book the post-concert fork buffet, in the Lloyd's Building, at £30 a head including wine: call the Company office.

## FAREWELL TO A DEAR FRIEND

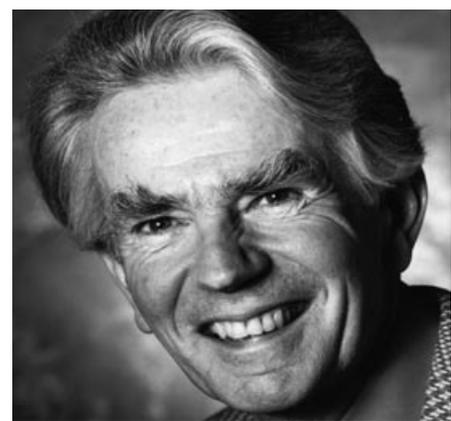
By the time that this issue is printed, tributes to the Junior Warden, Philip Jones, who died on 17 January, will have appeared in the national media and music press. The Company must nonetheless formally record its deep sense of loss, and offer profound sympathy to Philip's wife, Ursula.

We have said farewell to a great musician, whose contributions to and achievements in the performing arts have given lasting pleasure to countless music-lovers and fellow professionals. The commemorative service, held at

St John's Wood Church on 26 January, evoked many classical and happy memories – exactly as Philip intended when, with characteristic thoroughness, he considered and determined its content.

As the capacity congregation dispersed into a winter's evening, all would have hoped that the service had earned a smile of approval from a dear colleague and friend, now in the musical firmament.

● Page 8: "Philip Jones – A Full Life", plus details of the commemorative service



# Quintessentials

## – your key dates in 2000

<b>28 March</b>	6.30pm	“Flanders and Swann”† at Fishmongers’ Hall
<b>31 March</b>	11am	United Guilds Service at St Paul’s Cathedral
<b>12 April</b>	7pm	Lloyd’s Piano Event with Melvyn Tan and the Broadwood Pianos at the Lloyd’s Building
<b>7 May</b>	12 noon	Master’s Birthday Concert at Thursley, Surrey
<b>9 May</b>	6pm	Musicians’ Chapel Annual Service at St Sepulchre’s, Holborn
<b>18 May</b>	12.30pm	Phyllis Barrett Lunch* at the Company office
<b>15 May-20 June</b>		“Apollo’s Swan and Lyre” Company Exhibition at Barbican Music Library
<b>4 June</b>	9.30am	Quincentenary Commemorative Service and Luncheon at the Royal Naval College, Greenwich
<b>27 June</b>	7.30pm	Musicians’ Company Concert at St Andrew’s Holborn
<b>3 July</b>	7.30pm	Jazz at The Globe
<b>9 September</b>	8pm	Brass Band Concert at Symphony Hall, Birmingham
<b>19 September</b>	12 noon	Bach Cantata – Livery Lunch† at Tallow Chandlers’ Hall
<b>4 October</b>	5pm	Evensong at St Paul’s Cathedral
<b>17 October</b>	12.30pm	Phyllis Barrett Lunch* at the Company office
<b>30 October-5 December</b>		“Preserve Harmony” Company Exhibition at Barbican Music Library
<b>8 November</b>	6.30pm	Installation Dinner at Merchant Taylors’ Hall
<b>22 November</b>	11am	Musicians Benevolent Fund St Cecilia Festival at St Paul’s Cathedral
<b>23 November</b>	7.30pm	Royal Concert at Barbican Hall
<b>19 December</b>	7.30pm	Quincentenary Prize Competition Concert at The Barbican

\*Liverymen may bring their wives/husbands to this informal lunch.  
Please contact the Company office, if you wish to attend  
† Livery Club event

# ‘As Prince Philip once complained to me...’

A tale of triumph, tribulation and tact  
by Immediate Pastmaster Malcolm Troup

What can one expect to accomplish in a year as Master if it is not to be but an exercise in self-agrandisement (the gilt of which, in any case, soon rubs off), apart from wearing out the odd dinner jacket or two, beating a trail to Mansion House, increasing one’s girth and trying the patience of one’s Clerk?

One scarcely needs to be a Machiavelli to wangle grants within reason for causes one believes in – this is an area in which the incoming Master is generally indulged. The same applies to awarding medals, provided there are sufficient public or professional grounds for arguing one’s choices.

Friendships can be forged with other companies which may or may not prove mutually beneficial. Even at your very first rally at Mansion House, when the new Lord Mayor welcomes the fledgling Masters, such contacts may overtake you unawares, and you find yourself snapped up before you know it to address the Christmas feast of the Wire drawers or the Court dinner of the Launderers.

However, you soon become aware of the usefulness of lunching with some of the Ward Clubs, where you may find yourself sat beside a Lady Mayoress who, with her husband fighting for the survival of the City, has taken over a number of his ceremonial duties.

This was a dramatic, even controversial, year because of the determination of Sir Peter Levene to cast off much of the feudal trappings of office. Following the decision of the Court of Common Council to encourage livery companies to open their doors to overseas visitors, the Musicians’ Company was the first to find itself in the position to do just that, with Dr Andreas Prindl, previously an honorary yeoman of the Company, being officially clothed at Tallow Chandlers’ Hall on 21 September 1999 in the presence of the Lady Mayoress.

In a “normal” year, surprisingly little gets through to shake the unperturbability of the Company. An efficient Court handles the co-ordination of the work of the committees, and considers perennial questions of numbers of the livery, increases in fines, updating of scholarship provisions and rationalisation of charitable trusts.

However, 1999 was no ordinary year, it was the 11th hour before the Millennium, which at the same time ushered in our quincentenary – a double reason for round-the-clock planning and preparation, with Caroline Loeb taken on as administrator of the Foundation Committee with special



responsibility for the Funding A Future initiative.

Many of the continuing interests of the Company can be appreciated by consulting the new, revised official history by Pastmaster Richard Crewdson. What sometimes escape attention are the various strands which form the warp and woof of this continuity, and which can benefit from the occasional close-up.

During my time, one of these has been the support that the Company has given to string quartet playing – it deserves to rank high on the list of priorities for Funding A Future.

The fact that honorary freeman the late Lord Menuhin and Liveryman Professor Yfrah Neaman have been joint artistic directors of the London String Quartet Competition, with myself as a member of the board, has meant that over a period of years the Company has supported in turn the Cambridge Educational Symposium, which makes string quartet coaching available to students from state and specialist schools alike; the Schidloff String Quartet's programme of demonstrations and workshops in schools and prisons; and the London String Quartet Competition, which takes place every three years at Goldsmiths' Hall and Barbican Centre, and which has launched the international careers of quartets such as the Takacs and Chilingirian.

This explains why Lord and Lady Menuhin were fêted by the Company in 1996, why Professor Neaman was awarded the Cobbett Medal for services to chamber music, and why the following year it was presented to Richard Sotnick, founder and chairman of the London String Quartet Foundation.

It was for the same reason that, at my Installation Dinner, I chose to perform with

the Davidoff String Quartet of the Guildhall School, the leader of which, Natasha Elvin, will be one of this year's Maisie Lewis recitalists.

The bonds that developed between Lord Menuhin and the Company made it only natural that the Master should be invited to the historic memorial service in Westminster Abbey, and that a memorial dinner should have been given at Armourers' and Brasiers' Hall, with Zamira Menuhin and representatives of the Yehudi Menuhin School.

There followed our visit to the school, with an opportunity to pay respects at Yehudi's last resting-place (see page 4). But this by no means is the end of the relationship: the school has won a lasting place in our affections, and in May its orchestra will perform at

**‘Like many Masters, I harboured the modest hope that I might enhance the status of the Company ... encourage defence of the nation’s musical patrimony’**

the Birthday Concert at the Surrey home of our present Master, Sir Alan Traill.

Music has always stood for unity – creating harmony out of diversity. It is no surprise that there should be overlap in so many of the Company's undertakings, and mention of Lord Menuhin brings one to mind.

His last public appearance was to inaugurate the Joe Loss Jewish Music Lectureship at London University's School of Oriental and African Studies. This lectureship has been the object of sustained support by the Company. Now, as part of a new Jewish Music Institute,

and with the continuing goodwill of the Company, it looks set on achieving an international profile.

Naturally enough, during my year I couldn't resist seizing each and every opportunity to promote my own lifelong passion: the piano. This meant not only helping to set up a special Musicians' Company Educational Award for the World Piano Competition 2000 but providing seed money where it would do the most good – Anglo-Dutch Piano Platform, for instance, an ingeniously even-handed arrangement which promotes young Dutch pianists in Britain and young British pianists in the Netherlands.

One of the first Livery Club events that I arranged with President Jan Lowy was a celebrity concert of the Beethoven Piano Society of Europe, with the great Ukrainian pianist Mykola Suk. In my absence, Sir Alan Traill, as Senior Warden, welcomed our guests.

The BPSE organises an annual Beethoven Intercollegiate Piano Competition, to which all nine leading British music colleges send their outstanding Beethoven interpreter. Since 1995, thanks to then-Master John Iles and his wife Renate, the Musicians' Company has awarded a Beethoven Medal to the first prizewinner; now Alfred Brendel, the BPSE's European president, has agreed to lend his name to the Musicians' Funding A Future appeal.

Another consuming interest of mine, shared by the Company, is music therapy. The first fellowship was established in 1979 at City University, and the subsequent national appeal year was run almost entirely from our offices. Last year's music therapy dinner and concert, at Mansion House, was given in the presence of our present Master acting as ▶

“To Portsmouth ... and the Royal Marines School of Music open day. After the presentation of innumerable cups and trophies, some first-rate music and daredevil instrumental virtuosity”



Royal Marines School of Music

# Triumph, tribulation and tact

► locum tenens for the Lord Mayor. By the time of the Midsummer Banquet, the suspicion may have grown that I wanted to give too “professional” a profile to the Company. To counteract any such impression, we were entertained by a stunning, strictly non-professional vocal septet called Seventh Heaven, almost entirely composed of former choral scholars from Cambridge.

Events in the year of a Master pile up in such profusion that simply listing them can never do justice to their colour and distinctiveness. One that gave me particular pleasure was the open day and prizegiving of the Royal Marines School of Music, Portsmouth.

I had already had a foretaste of what to expect at the previous month’s Beating Retreat ceremony on Horseguards’ to celebrate Prince Philip’s birthday: Lt-Colonel Waterer, a liveryman and Commandant of the Royal Marines School of Music, had conducted a faultless drill, with some of his own compositions as a highlight.

(Later, when Prince Philip complained that band music never moved with the times, I drew his attention to a trendy piccolo obbligato which had stood out in one of the marches. “That was no piccolo,” he said, “just a squeaky trombone!” Deference forbade arguing the point...)

On arrival in Portsmouth, we were first shown around the School of Music’s quarters within the Naval Dockyards – previously the Royal Naval Detention Quarters, done over for the school.

Later, after a brief visit to the *Mary Rose*, we were whisked off to the Guildhall, an imposing building opposite the regulation statue of Queen Victoria, literally under siege by queues of Portsmouth citizens determined to enjoy some first-rate band music.

And first-rate it was, after the presentation of innumerable cups and trophies. We were treated to some daredevil instrumental virtuosity under the control of two qualifying bandmasters, who also demonstrated redoubtable skills as arrangers – of film scores, jazz and the occasional item of pop.

Nor was that by any means the end of the affair: invited to witness the concluding Beating Retreat in the school’s own parade grounds, great was my

consternation when asked to mount the rostrum and take the salute!

Nothing in my years as a pianist or academic had prepared me for this – but I enjoyed myself hugely.

Nothing makes the Company diaphragm swell more with pride than its connection with Glyndebourne, where together with present members of the Davis family we attended our annual meeting with the adjudication panel to decide the year’s recipient of the John Christie Award, followed by dinner and a scintillating performance of *The Bartered Bride*.

In October, with my time fast running out, a happy conjunction of circumstances enabled me to celebrate this connection at our Master and Clerks’ Dinner in Butchers’ Hall: Nicholas Snowman, the new director general of Glyndebourne Festival Opera, had accepted an invitation to dine, and we engaged bass-baritone D’Arcy Bleiker to sing – Glyndebourne’s rising star who won the 1999 Christie Award.

Both he and his able accompanist, Chrispin Woodhead, had trained almost exclusively at the Royal Northern College, so what better reason to draw into the picture its principal, the composer Professor Edward Gregson, who was present to receive the Iles Medal.

Finally, like many Masters, I harboured the modest hope that I might have some means of

enhancing the status of the Company. My dream was to strengthen it by giving a stronger voice to actual musicians, and to encourage all to take a more active role in defending the nation’s musical patrimony.

With the active encouragement and particular support of Court Assistants John Hosier and Philip Jones, an inaugural lunch and representative meeting was held in May at which one liveryman was heard to observe: “I’ve never seen so many *musicians* at any Company event!” Subsequently, at the July Court, the proposed formation of the Professional Musicians’ Advisory Panel was approved.

It is my added aspiration that the panel will help to complement the aims of Funding A Future, and that my efforts to organise the wealth of professional talent within the Company will come to benefit the Art and Science to which we all are committed.



Portsmouth: prizes – and a parade-ground performance!

# Funding A Future ... and still a long way to go

Every time the post arrives, someone, it seems, is asking for money, writes *Funding A Future* administrator Caroline Loeb. The Company is now among the letter-writers, and Funding A Future is the very good cause that demands your attention.

It’s a reasonable hope that every liveryman is a member of the Company because he or she believes in its importance to UK music-making and wishes to support its charitable endeavours. It is, therefore, a little disappointing to have to tell you that only 78 liverymen made a donation



Foundation Fund launched in 1997, between them raising £33,000. And that since the

## MEMORABLE DAY AT MENUHIN SCHOOL

Court Steward Peter Fowler writes: Lord Menuhin was an honorary freeman of the Company, and following his death the then Master, Professor Malcolm Troup, invited the Hon Zamira Menuhin Benthall to a Court dinner. An invitation to visit the Yehudi Menuhin School followed, and on a sunny morning 26 liverymen and their guests made their separate ways through the Surrey countryside to Stoke d’Abernon.

Nicolas Chisholm, the Head, greeted the group and gave a brief history of the school, setting the scene for the remarkable four hours which were to follow.

Lord Menuhin founded the school in 1963 with the support of a group of like-minded friends and benefactors. The aim was to “enable gifted students to achieve the highest standards of performance and musicianship”, and while Lord Menuhin was alive he maintained a very close relationship with the school, giving private and group classes and taking a personal interest in the development and welfare of the students.

At the present time the school has 58 students, all but six being boarders. They enter between the ages of eight and 18 and are selected from musically gifted children on a world-wide application list.

The curriculum is based on individual

Fund was renamed and relaunched last September as Funding A Future, only another £33,000 has been generated – of which some £11,000 has come from fewer than 10 liverymen, several of whom were generous in their giving in 1997-1998.

The Funding A Future initiative set the target of doubling the Company's annual giving of £150,000, and we are presently a good way short of that objective.

We are extremely busy seeking sponsorship from major organisations, but it would be immensely encouraging to receive more support from members of the Company, perhaps in the form of legacies.

The Musicians' Company is unusual in that it does not charge quarterage or expect its members to make annual payments to a designated charity (or both). In fact, the Company is comparatively undemanding ... which makes it all the more surprising that so relatively few liverymen have, so far, committed to help Funding A Future.

It is a wonderfully deserving charitable undertaking – and it's our very own.

Please help during this special quincentennial year, letting me know the names of companies, and individuals outside the livery, who are likely to be sympathetic to our cause; sharing any ideas that you might have about raising substantial income; and, of course, by making a personal donation or leaving a legacy.

● See also Rick Alford, and the London Marathon – page 10



©Bildarchiv Bayreuther Festspiele GmbH/Rauh

John Tomlinson at Bayreuth: the Company gave him early support

tuition, supervised practice, chamber music, orchestral work, composition, improvisation and other related areas of study, plus academic tuition to A-Level in two subjects.

Private practice ranges from three to seven hours each day, dedication necessary to achieve the incredibly high levels of performance we have come to expect. School concerts, international competitions and concert tours are an integral part of the training.

The school has well-lit classrooms and rehearsal rooms, a well-stocked library, and a state-of-the-art computer room with the most up to date equipment for composition and the production of musical scores.

There is a newly built, medium-sized

concert hall enabling Friends of the school to attend performances throughout the year. The residential quarters are modern and well designed, with boarders having twin rooms with washing facilities and a piano in each.

An impressive staff of 50 includes world renowned musicians, academic and administrative staff, with other distinguished academics and performers visiting for short periods.

The Director of Music, Malcolm Strange, was conducting a rehearsal of Mozart's Piano Concerto K449 when we crept on to the balcony of the rehearsal room. The atmosphere was convivial, with the pianist and players able to make comments and suggestions about each other's musical interpretations (and, dare I say, the odd error in notation or rhythm).

The conductor criticised the cellos for retarding the pace and urged the second violins to improve their tone quality in the semiquaver passages – they were not yet perfect! But these young performers were eager to assimilate the finer techniques of orchestral playing, and the Mozartian style they achieved was outstanding.

Lunch with the students followed, and at my table there were two young girls who were string players and an American boy

pianist who had just arrived at the school.

They talked about life at the school, the caring culture between students, and the appreciation they had for each other's performances. The young lad was a keen footballer, and the girls were interested in swimming and "other" styles of music.

The day's concert was outstanding, with soloists of the future to be noted. Three Russians gave memorable performances. Adelia Mydslov, a 10-year-old violinist, played the *Paganini Variations* with great maturity, and Veronka Shoot's piano playing of the Tchaikovsky *Seasons, March and February*, conveyed the musical intentions of the composer with sincerity. Alexander Sitkovetsky played the Beethoven Sonata No 7 in C Minor with passion, bravura and amazingly well developed articulation.

The beautiful tone quality and legato of the Scottish cellist Rowena Calvert in Rachmaninoff's *Vocalise*, and the Wieniawski *Polonaise* for violin performed with zest by Nicola Benedetti (also Scottish), led to the final item.

Wu Qian, who played the Mozart Piano Concerto at the morning rehearsal, delighted us with Prokofiev's *Sarcasms*. This 15-year-old Chinese pianist was spotted by Malcolm Troup on a visit to China, and it was on his recommendation that she came to the Menuhin School.

She is a name to remember.

Yehudi Menuhin lies beneath the oak tree that he planted in the grounds to mark his 80th birthday in 1986. At the close of the day we stood in silence at his grave, thinking of the achievements and virtuosity of this remarkable man.



Zamira Menuhin Benthall and young violinists: the wonderful school that Yehudi founded is flourishing

## About

# BOOKS

## THE BOOK OF THE YEAR

*Apollo's Swan and Lyre*  
*Five Hundred Years of the Musicians' Company* by  
Pastmaster Richard Crewdson  
£25 to our liverymen from the Company Office;  
ISBN 0 85115 766 1; 330-page hardback  
with 18 illustrations

"My book is primarily about people and not so much about the Worshipful Company as an institution. It's the people who made the history of the Company, either from the inside



Nicholas Lanier, 1633: "malevolent schemer" who earns a chapter in the new Company history

or the outside, who provide the interest."

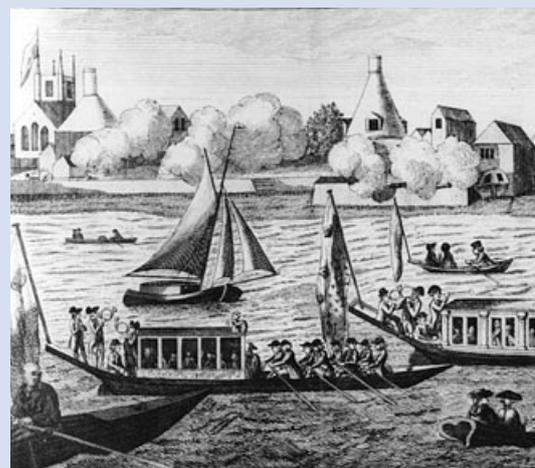
These are the words of Pastmaster Richard Crewdson (writes *Court Steward Paul Campion*) who, in researching and writing this absorbing book, gives us the definitive story of the men and women who over the years have shaped the Musicians' Company we know today.

All members of the Company will be familiar with his father's *Short History*, first published in 1950 (Alastair Crewdson was Clerk 1930-1967 and Master in 1962), but this new book covers much more ground, and in far greater detail.

The author has traced and used archival material from many sources (including the Guildhall, London, British and Bodleian Libraries). Some facts about the Company's history are indisputable; much remains uncertain or is simply non-existent, but Richard Crewdson has assembled his findings in an imaginative and convincing way, offering a vivid picture of our past.

He has clearly been at pains to bring to life the influential characters from the last five centuries: Nicholas Lanier, malevolent schemer; the colourful Richard Sleep and his family; Sir Brooke Watson, the Company's first Lord Mayor, 1796-1797; generations of Collards; John Crumpe, Clerk and embezzler; Sir Frederick Bridge, the composer and organist of Westminster Abbey; Sir Homewood Crawford and members of the (violin-making) Hill family, among others.

But more than this, we are presented for the first time with a view of the Company and its members as part of a wider social and



political world. Other livery companies touch our story, as do royalty, statesmen and principally the City authorities; by turn they are seen to support, oppose or ignore our existence.

This book is, of course, being published as part of our quinquennial celebrations, and we need to be fully aware of exactly what it is we are celebrating.

In the first chapter the author tells us all about that. It is the incorporation in 1500 of the Fellowship of Minstrels, the direct ancestor of our own Company.

How good it is to read that "The three Ds, dining, drinking and dancing, whether on church feast-days or other occasions were ... the principal source of the London minstrels' livelihood". So perhaps they didn't have such a bad time, despite the persistence (to quote the preamble to the Minstrels' petition) of "these foreign minstrels [who] be accustomed to do great displeasure and grievously annoy the Citizens of this City".

But Richard Crewdson's story of music-

## OUR GREAT EXHIBITION OF 1904

As we approach a quincentenary, some memories of the 1904 tercentenary, writes Pastmaster John Iles.

On 8 July 1604, following a petition to the Crown, a new Charter of Incorporation was granted to the Company by James I. It was styled, "The Master Wardens and Commonality of the Art and Science of the Musicians of London". Constituted a body corporate and politic, with perpetual succession, it was vested with the privileges commonly bestowed on such corporations.

In spite of this Charter being revoked 30 years later, the decision was taken to celebrate its tercentennial anniversary. The Company took the opportunity to mount a magnificent Loan Exhibition of ancient

musical instruments, manuscripts, autographed scores, portraits, books and other musical momentos. These were graciously lent by King Edward VII from the Royal Library at Buckingham Palace, members of the Company, and by other notable collectors.

The Musicians having no hall, the Worshipful Company of Fishmongers granted the use of its own, with adjoining rooms for display. (To this day that association is remembered by an annual invitation for the Master to dine in Fishmongers' Hall, reciprocated by the Musicians at their Court Dinner each October.)

The project received the patronage of His Majesty the King, Queen Alexandra and their Royal Highnesses the Prince and Princess of Wales, who opened the Loan Exhibition on 27 June 1904, and the support of several other City companies.

Thanks to the generosity of some of its members, especially of its honorary freemen Andrew Carnegie and S Ernest Palmer, the Company founded scholarships at the Guildhall School for Music and medals to deserving students at the three great schools

of music in London at the time. It also afforded support to musicians by engaging their services for various performances; and owing to the liberality of some of the members, valuable pecuniary prizes were offered for public competition, with the result that some important compositions were produced.

One of these, *The Coronation March* by Percy Godfrey, yielded a profit which enabled the Company to make a donation of £866 to King Edward's Hospital Fund.

The Company has a copy of it, and it will be shown at one of this year's exhibitions in the Barbican Music Library.

A special feature of the 1904 Loan Exhibition was a series of 17 lectures given each afternoon in the handsome Court Room of the Fishmongers' Company. The idea was to show the development of musical instruments and the advances that had taken place in the art during the previous 300 years, especially in England.

The Company was not satisfied merely with displaying instruments lent and the treasures collected, it was determined as far as



Water music: 18th-century drawing of the Lord Mayor's River Procession to Westminster

making begins even before this, in 1350, by which date several other trades had established guilds in the City (and thus gained the right to control their "misteries" or crafts) and a number of London musicians had also set up a "fraternity".

It is gratifying to learn how important music-making was, especially in the medieval life of the City.

Some of *Apollo's Swan and Lyre* will surprise. The author reveals that, in all probability, the Company possessed its own hall in the early years of the 17th century. Where was it? An Edwardian photograph shows the likely site – not so very far from the current Clerk's office.

The domination of the Company by fashionable Dancing Masters ("Devil's Grasshoppers", as the satirist Thomas Brown called them) for a period after 1690 is a topic that has been given

insufficient attention in previous histories, and the author covers it in well-argued detail.

The 12 appendices give details of early documents (for example, Edward IV's Charter to the King's Minstrels; the Charter of James I and associated Bye-Laws; the names of liverymen of the Company 1696-1700), and a fascinating diary extract concerning the great 1904 Loan Exhibition at Fishmongers' Hall. Lists the Company's officers, awards and award-winners and a comprehensive bibliography brings the book to a close.

Richard Crewdson's research has clearly taken many years; much of what he has uncovered has never previously appeared in any Company literature.

Primarily, the book will provide the Company with a history that is really worthy of our quinquennial celebration. But, more than that, it is a good read and an invaluable source of reference for everyone who has an interest in the long and colourful story of the music and musicians of London.

## ELEGANT, CHARMING AND KIND

*Fiddler on the March* is the catchy title of Derek Oakley's newly published biography of Pastmaster Lt-Colonel Sir Vivian Dunn KCVO OBE FRAM Royal Marine (below), who died in 1995.

Born within the sound of his famous father's military bandroom in India, Vivian Dunn had a classical music education that led to the 1st violin bench of the BBC Symphony Orchestra. From there, at only 22 years of age, he became a Royal Marines director of music.

Vivian Dunn revolutionised the Portsmouth music scene in the 1930s, and after World War 2, as Principal Director of Music of the Royal Marines, oversaw the restructuring of the Royal Marines Band Service against considerable opposition.



In retirement he made a remarkable return to classical music, making recordings with British, European and American symphony

orchestras, many of which remain popular to this day.

Derek Oakley provides a valuable memoir for all within the Company who remember Sir Vivian's elegance, charm and kindness.

**£19.95 plus £2.95 p&p; ISBN 0 9536163 0 4; 300-page hardback with 70 photographs; available by mail order from Eastney Collection, 60 Mayford Road, London SW12 8SN, tel 020 8673 6157, fax 020 8772 9545**



The Great Hall at Fishmongers', set up for the Musicians' extraordinary Loan Exhibition of June-July 1904, opened by the Prince and Princess of Wales

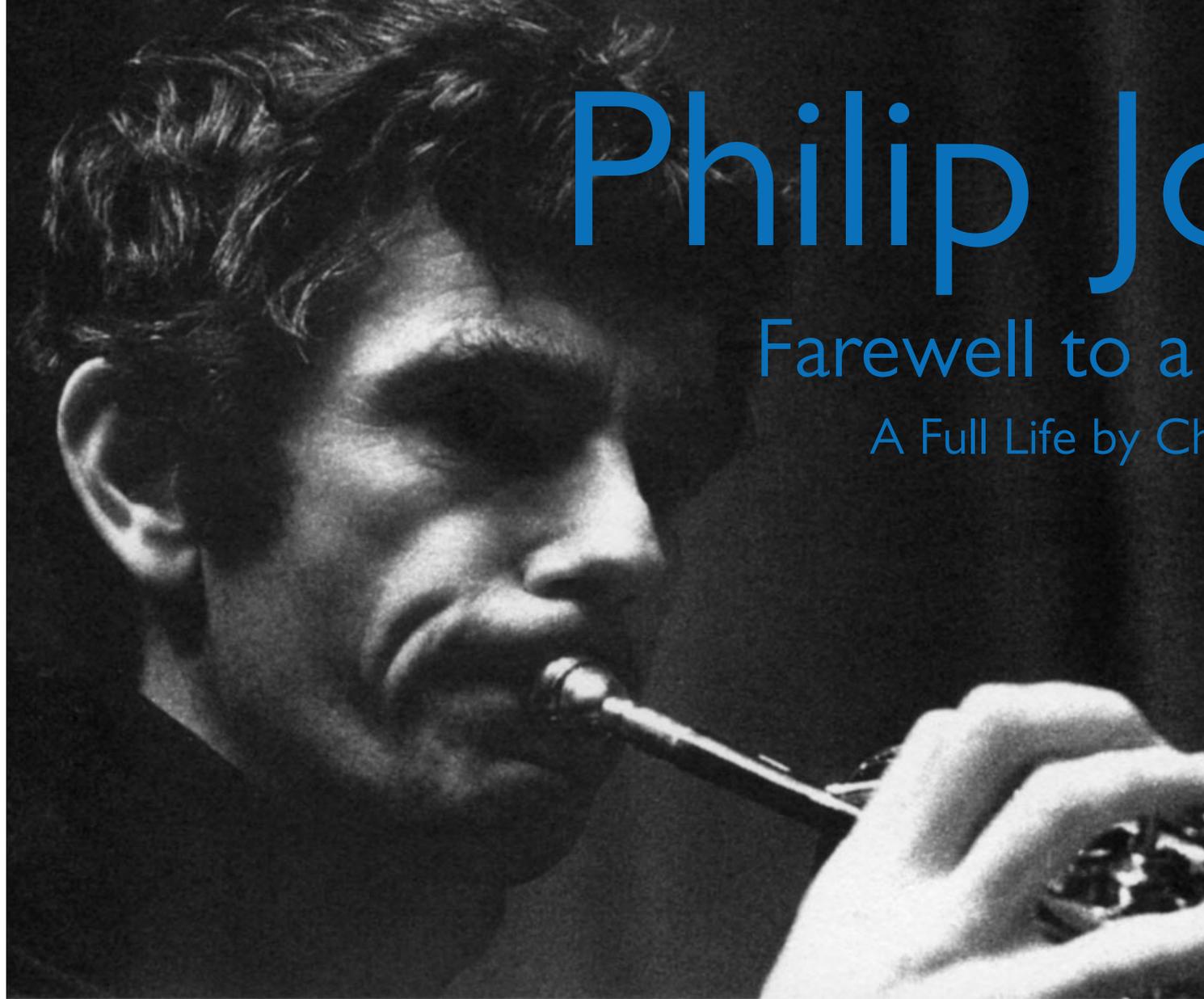
possible to afford to students and visitors something in the way of musical education. Hence a daily lecture, either in the progressive improvements in instruments or on some historical development or phase of the art.

No similar scheme on so complete a scale had ever been attempted at any former musical exhibition. Some of the best-known English musical experts and authorities undertook with considerable success the task assigned to them, and the lecture room was filled each afternoon.

The lectures were so highly appreciated that at the end of the Loan Exhibition requests were made for their re-delivery. This was not possible, but it was considered that the same object could be obtained by the publication of the lectures, with full particulars of the music given and a description of the instruments employed.

This was done, and included a large number of engravings and fragments of music incorporated with the text.

The list of lectures given is retained and the texts are available on request to the editors of *Preserve Harmony*.



# Philip Jones

Farewell to a

A Full Life by Ch

The stereotypical brass player – northern, overweight, blunt and beer-loving – is still the concertgoer’s most cherished misconception. Philip Jones lived elegantly in St John’s Wood, London, and in Switzerland; he was slim, carefully spoken and immaculately dressed; and he fought against this caricature until his Philip Jones Brass Ensemble was playing the same venues, and receiving the same critical attention, as the finest string quartets.

Occasionally appearing in front of the orchestra as soloists, brass instruments are generally assumed to be a backing act. Philip worked tirelessly to establish them as a medium that could hold centre stage, by themselves, for a whole evening.

Few brass players of recent generations can have escaped benefiting from his influence – whether by playing works that he commissioned, studying at one of the three music colleges where he held senior positions, or enjoying the new credibility afforded to brass chamber music that he wrested out of the “posh” musical establishment. With his ensemble, he made more than 50 recordings and gave 87 world premieres. He had 71 works written especially for him.

Born in Bath and brought up in a London

family of trumpeters, Philip won a scholarship to the Royal College of Music. During the next 25 years, he held the position of principal trumpet in six London orchestras – a unique achievement, but still not his real ambition.

In 1947 he heard a performance of brass chamber music, rare at that time, by four players from the Concertgebouw Orchestra, which started him on the path he followed until retirement in 1986.

In 1951 he formed a quartet, the first group to bear the name of the Philip Jones Brass Ensemble, already with its first piece of specially commissioned music.

At this time, a group of brass instruments, no matter how distinguished its members, was still seen as a “brass band”, only to be considered for open-air music, accompaniments to singers or ceremonial performances.

Philip’s reaction to this was typical of him: not to bemoan it or rail against it, but over the years to acquire new repertory, promote his own concerts, seek out engagements and refine the group’s performances into something that would persuade promoters and public to think again.

The group expanded in 1963 into a quintet of two trumpets, horn, trombone and tuba.



# ones

## dear friend

### Christopher Mowat\*

**Philip Mark Jones**, trumpeter born Bath 12 March 1928; ARCM 1947, FRCM 1983; Founder and Director, Philip Jones Brass Ensemble 1951-1986; Head of Department of Wind and Percussion, Royal Northern College of Music 1975-1977; OBE 1977, CBE 1986; Head of Wind and Percussion Department, Guildhall School of Music and Drama 1983-1988; Principal, Trinity College of Music, London 1988-1994; Chairman, Musicians Benevolent Fund 1995-2000; Junior Warden, Musicians' Company 1999; married 1956 Ursula Strebi; died London 17 January 2000

As its prestige grew, Philip was able to employ in it the cream of Britain's brass soloists; two considerable musicians to join were Elgar Howarth, whose enthusiasm for 20th-century music had a great influence, and John Fletcher, tuba icon and musical polymath, whose loyalty and quirky humour lightened Philip's load immensely.

As performance opportunities multiplied through the 1970s the ensemble grew in size until it settled on the combination of four trumpets, four trombones, horn and tuba.

This particular grouping, rich and varied in sound, had a unique sonority, born of fastidious attention to the details of balance, intonation and nuance, immediately recognisable by brassmen and laymen alike. It achieved unprecedented popularity, performing nearly 100 engagements a year in the 1980s across Europe, the US, Japan and Australia.

This acclaim was not derived wholly from polished performance standards. Philip was the master programme-planner, every minute being evaluated in terms of its demands on both players and audience (or "customers", as he preferred them to be called).

"Middle of the road", often used disparagingly, would be unlikely to cause any offence to Philip, a pragmatist who knew exactly where his act was positioned. He was not drawn by instinct to the avantgarde, unless the music was carefully and idiomatically written for the instruments.

Those of us who made his transcriptions of classical and romantic music sometimes had to rein back his enthusiasm – to convince him, for example, that a suite of Chopin piano pieces arranged for brass was not one of his better ideas.

He was adamant that instrumental pyrotechnics should not form a substantial part of his programme, content just to tease the audience with an encore that would highlight the brilliance of one of his team, but never himself.

His willingness to push others to the fore makes more remarkable his achievement of blending 10 top players into the "Philip Jones" sound. In fact, in the years before his retirement he became much less prominent as soloist or front man, while the ensemble became even more stamped with his personality.

The huge amount of administration for concert tours and recordings was shared by Philip's wife, Ursula Strebi, but he shouldered all the musical preparation himself, leaving his players free to concentrate on their performance. While we were enjoying a

## MUSIC OF REMEMBRANCE

The service of remembrance at St John's Wood Church on Wednesday 26 January included the following music – chosen by Philip Jones

<b>Brass ensemble</b>	<i>Canzona per Sonare a 4</i> "La Serafina" Pietro Lappi <i>Fanfare for St Edmundsbury</i> Benjamin Britten <i>Sonata from</i> "Baenkelsaengerlieder" Anon, arr Robert King <i>Philip's Repose</i> Stephen Dodgson <i>Battle Suite</i> Samuel Scheidt, arr Philip Jones
<b>Choir</b>	<i>Set me as a seal upon</i> <i>thine heart</i> – <i>Song of Solomon</i> William Walton <i>O be joyful in the Lord,</i> <i>all ye lands</i> – <i>Jubilate Deo, Psalm 200</i> Benjamin Britten <i>The souls of the righteous</i> <i>are in the hand of God</i> – <i>The Wisdom of Solomon</i> William Byrd
<b>Hymns</b>	<i>Amazing grace</i> <i>Lord of the dance</i>

pre-concert meal, Philip could always be found sitting alone on the stage, carefully positioning everyone's music, lining up the stands and checking sight lines.

After retirement from playing, he continued a full life as teacher, administrator and adjudicator, a role that took him round the world. He was principal of the Trinity College of Music from 1988 to 1994.

Among his many honours were fellowships from several music colleges and the Royal Society of Arts, the Composers Guild Award and the CBE. He was a member of the Arts Council and chairman of the Musicians Benevolent Fund.

Philip leaves behind no musical foundation or playing method; he wrote no treatise or textbook, being content to let his music speak for itself. His legacy is to be heard on recordings, and in the sonorous elegance of the best of British brass playing.

*Reproduced by courtesy of The Guardian*

*\*Christopher Mowat – Professor of trombone at the Royal College of Music – has held the position of principal trombone in British orchestras for more than 30 years, presently with the BBC Symphony Orchestra. He was a member of and arranger for the Philip Jones Brass Ensemble in the six years leading up to Philip's retirement in 1986; and was a member of the brass ensemble that played at Philip's memorial service.*

# £20 FOR THE FIRST MUSICIAN OF NOTE ...



Rachel Woodhouse\* writes: In the closing days of 1998 the Bank of England said that in the summer of 1999 it was going to issue a newly designed £20 note featuring Sir Edward Elgar on its reverse. The announcement did not excite too much attention at the time except among committed Elgarians, who were of course delighted.

The Elgar Society immediately asked if the Bank was doing this to commemorate one of the key Elgar anniversaries – the centenary of

the first performance of the *Enigma Variations*, perhaps?

The honest answer was no. Although we realised the juxtaposition of the two events was a happy coincidence, we had not planned it quite this way.

In the 1980s, as part of a programme to upgrade Bank of England banknotes, the Bank's artist, Roger Withington, researched a range of subjects to portray on the reverse of a proposed new series of banknotes.

Since the 1970s all our banknotes have included the portrait of an historical personality, and three of the people he researched were George Stephenson, Michael Faraday and Charles Dickens, all of whom have now appeared on banknotes.

Edward Elgar was also on Roger's list, and it was decided at the time that it should be

Elgar who should grace the £50 note due to be issued in 1994.

So, what happened? I suppose any institution is allowed to blow its own trumpet at the time of a significant anniversary. In this case, the anniversary was the tercentenary of the foundation of the Bank of England, in 1994. And the way the trumpet was blown was to replace Elgar on the planned £50 note with a portrait of the first Governor.

A fair exchange? Some would argue not. However, a good subject is hard to ignore, and Roger's designs for the Elgar note were not lost. When it was decided, in 1998, to redesign the £20 note, Elgar was the obvious choice, in particular because British music had not been celebrated on banknotes.

All banknotes, as well as looking attractive, are designed to contain visual references to the portrayed personality. Some are obvious, others less so. The Elgar note is no exception. Not only are there design motifs built up using musical notation, but Elgar is also identified with the area around Worcester.

Two places can claim particularly strong associations. One is Worcester itself – Elgar was born on the outskirts of the city, and spent a large part of his life there. The other is Malvern – Elgar taught there, and some of his greatest works, including

## ... AND HIS ENIGMA SOLVED!

Liveryman Professor Denis Stevens writes: If you have a friend who prides himself on his musical knowledge, try this one: "Tell me the solution of Elgar's *Enigma* – and no wild guesses, like God Save the Queen, or a Mozart symphony, a Brahms sextet or (heaven forfend) *Twinkle, Twinkle, Little Star*."

Although I was concerned with the Enigma code-activities during World War 2, the Elgar connection surfaced only a few years ago when I was consulting English periodicals in America. One of the more recondite, *The Music Review*, contained a long and thorough piece by Theodore van Houten – "You of all people": Elgar's *Enigma* (Vol 37/2, May 1972).

In the latest book on the *Enigma*, this article is tossed aside with a few dismissive words. Apparently nobody read it thoroughly, which is a pity because it contains the true and only solution, well documented and illustrated. Will you go to the British Library and look it up? Or shall I save you the trouble ... ?

Have you ever watched people in a train

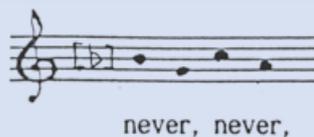
or a plane, "reading" a magazine? Flip, flip, flip go the pages, until it's clear that the reader isn't even looking at the ads.

What happened at the premiere of the *Enigma* in 1899? Did the audience look at the Pear's Soap ad instead of studying the programme notes? If they had read the notes, fed to the annotator by Elgar himself, they would have seen: "The principal theme never appears."

Of what use is that? If it never appears, how can anybody grasp it? But one or two people knew Elgar's punning way with words.

That first clue to the *Enigma* theme could be re-phrased as: "The principal theme, 'Never', appears."

If you know what it means, or if you sense words behind a musical motif, it's easy to hear "nev-er, nev-er" in the opening bars. You can hear it twittering away in *Dorabella*, and roaring like a lion in the finale, "NEVER, NEVER", played by trombones as if accompanying a two-syllable word.



But what is "never", and how can one guess it?

*Dorabella* didn't even try when she asked Uncle Edu for the answer to the riddle.

He merely said: "I thought that you of all people would guess it." Guess, because her name was Dora Penny, and the "tails" of a

new Victorian penny showed Britannia ruling the waves, with a departing ship and a lighthouse.

Britannia, the symbol by which Elgar stood and lived, explains the fervent patriotism that had already found an outlet in *Caractacus*, dedicated to Queen Victoria.

If people had considered Elgar's grateful acceptance of Pax Britannica and the security that Britannia had to offer, it would be simple to sing through Arne's song asking that Britannia be allowed to rule the waves, for then Britons never, never, never shall be slaves.

You object to the "principal theme" being found in the middle, not at the beginning? You think that I, a medievalist, renaissance and baroque man, should keep out of 19th-century music? Not so! A similar enigma occurred in 15th-century music.

It took 500 years to discover the secret of the Masses named *Caput*. The chant on which the works are based is evidently plain-song, but none of the experts could find the original chant. Although they hunted indexes for "caput" thinking that this would lead them to the solution, it didn't.

A musicological genius discovered it when looking at a medieval processional in the

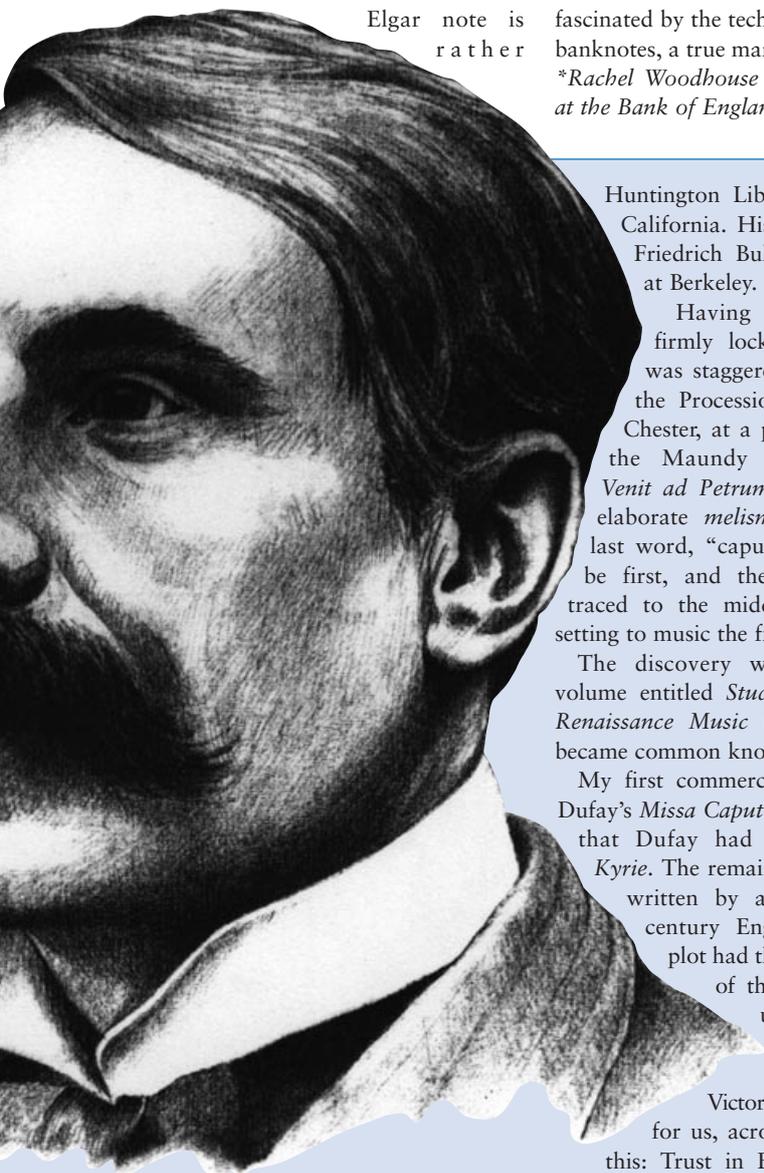
the *Enigma Variations*, were composed there.

In Roger Withington's sketches for the note, he experimented with images of both these places: he drew an image of Worcester Cathedral – the famous view of the West Face, with the River Severn far below – and the Malvern Hills, taken from an elevated viewpoint.

It was, in fact, difficult to know what to include in the design and what to leave out. But, ultimately, the view of the Malverns did not survive, and Worcester Cathedral did.

The centre of the design was used for the second feature common to all current bank-notes, a semi-circular medallion surrounded by radiating lines. The aim here has always been to use some decorative motif which would have had significance to the character portrayed – albeit often in a rather abstract form. For instance, on the Dickens £10 note, the medallion is based on a star-shaped decoration on a glass lampshade in the Dickens House Museum, with radiating lines made up of pen-nibs and open copies of *David Copperfield*.

The motif on the Elgar note is rather



more representational, and again taken from Roger Withington's original designwork.

Roger used as his inspiration a roof boss and surrounding decoration in the Choir at Worcester Cathedral: the angel sounding the trumpet is an interpretation of the artwork there, but the text (the opening of the *Sanctus* from the Requiem Mass) is largely as it appears at Worcester. The radiating lines are made up of an abstract pattern based on flat symbols and semibreves.

Roger Withington retired from the Bank in January 1994, well before the design for the Elgar note was finalised. It was left to his successor, Andrew Ward, to dust off the designs and bring the note through to the production stage, a process that involves melding design considerations with security features.

Elgar would no doubt be pleased to know that he shares "his" note with a raft of highly sophisticated security features – a hologram, fluorescent (ultra-violet) inks and microprinting, to name but three.

Towards the end of his life he became deeply interested in and involved with the infant sound-recording industry, and was fascinated by the technology – rather like our banknotes, a true marriage of science and art. \*Rachel Woodhouse is an assistant manager at the Bank of England

Huntington Library at San Marino, California. His name was Manfred Friedrich Bukofzer, then teaching at Berkeley.

Having the "caput" theme firmly locked in his brain, he was staggered to find it again in the Processional of the Nuns of Chester, at a point near the end of the Maundy Thursday antiphon *Venit ad Petrum*. This ends with an elaborate *melisma* (flourish) on the last word, "caput". For the last shall be first, and the elusive theme was traced to the middle of the antiphon, setting to music the final word.

The discovery was published, in a volume entitled *Studies in Medieval and Renaissance Music* (1950), but it never became common knowledge.

My first commercial recording was of Dufay's *Missa Caput*, but I later found out that Dufay had composed only the *Kyrie*. The remainder of the work was written by an anonymous 15th-century English composer. The plot had thickened, but the truth of the discovery remained unassailable. So, too,

I think, will be the Britannia of Elgar's Victorian penny. His message for us, across the millennium, is this: Trust in Britain, and you will never be slaves.

## Back Rick to run and run for the Musicians



Caroline Loeb writes: The Company's efficient, friendly and energetic Assistant Clerk, Margaret Alford, was expecting to run in aid of Funding A Future in the London Marathon on Sunday 16 April – she and her husband, Rick, belong to the East End Runners, and both have previously taken part in the Marathon.

Unfortunately, and very suddenly, Margaret was admitted to hospital in January, and will be unable to run in this year's event, which is disappointing for her. The good news for Funding A Future is that husband Rick (above) has volunteered to run for the Company in Margaret's place.

Rick needs your support. And Funding A Future needs the £10,000 that would help it towards its quinqucentenary-year target were every liverymen to back him at just £1 per mile round the 26.2-mile Marathon route.

The Company is, of course, most grateful to Rick – his running vest will be emblazoned Funding A Future, which will be good publicity. But the best way to show appreciation is to match money to his physical effort.

You have already been sent a sponsorship form. Please use it, and, to minimise administrative costs, please send your cheque (made payable to Funding A Future) to the Company office *before* the event.

Cheques will be cashed following the Marathon – and, of course, you can sponsor Rick at far more than £1-a-mile, if that's your wish, or the wish of friends and family!

# ‘When in our music, God is glorified’

Liveryman Andrew Morris writes: For a City livery company to have its annual service in St Paul’s Cathedral is a particular privilege. Yet where else would the Musicians feel that their act of worship could reflect in music what they have come to offer Almighty God?

That the Cathedral’s Director of Music, John Scott, is a liveryman of the Company is a bonus and an aid to the arrangements.

The service has always taken the form of evensong and this format remains popular, given the musical opportunities that it presents. The last Musicians service of the old millennium was no exception, and predictably gave the director of music the chance to be adventurous.

As luck would have it, 1999 was also the 90th birthday-year of one of our most celebrated liverymen: Professor Robin Orr, the former Professor of Music at Cambridge, a distinguished composer and a former organist of St John’s College, Cambridge (John Scott’s alma mater). Our service presented an opportunity to pay tribute to him, and to give thanks for his music and for other composers like him.

The canticles were sung to his Short Service, an exciting and beautifully constructed setting, full of innovation and melody. The concluding voluntary was

Tobin’s *Toccata alla Marcia* (a fine piece for the Company to process to).

The *pièce de résistance* was the presence of the 90-year-old composer, resplendent in his Cambridge MusD robes, accompanied by his wife and by a Fellow of Pembroke College (Robin Orr’s alma mater), Sidney Kenderdine.

Before the service, the Guildhall Brass played music from a golden age by Giovanni Gabrieli and Biagio Marini and then *Fanfare for the Lord Mayor of London* by Sir Arthur Bliss, a former honorary freeman of the Company. This final piece was most appropriate, since we were honoured with the presence of one of the Sheriffs, who was met with great pomp and splendour at the Great West Door by the Dean and Chapter.

There are four elements that never fail to produce excitement in anticipation of this event. The first is the choice of the anthem, usually with orchestra and often an extended choral piece. In 1999 we were treated to John Ireland’s *Greater Love*, with an orchestral accompaniment written by the composer at a later date (new to most of us) in which we heard some fine singing, particularly from the choirboys. Indeed, the beauty of the piece, together with the orchestral colours, more than made up for the relative brevity of this choice of anthem.

The second is the annual performance of

Elgar’s beautiful *Elegy* for strings, written for the Company in 1909 in memory of deceased liverymen. On this occasion we remembered five liverymen and one honorary freeman (Lord Menuhin) during a particularly well judged performance of the piece by the Guildhall School Chamber Orchestra.

The third is the choice of music, the hymn tunes and the brass additions so ably provided by the Guildhall School Brass Ensemble – this time, we went for “appropriate” hymns rather than “well known” hymns, with Pratt Green’s *When in our music, God is glorified* to Stanford’s tune *Engelberg* and Robert Bridges’s *All my hope on God is founded* to *Michael* by Herbert Howells (a former Master of the Company).

The fourth element is the reception after the service in the Crypt, when the Company entertains its guests. In recent years, we have invited masters and clerks of other livery companies to attend what is surely a unique event in the City calendar. This year, there were a record 173 guests – masters and clerks from other companies and their guests – together with 66 Musicians and guests. The result was a splendid party with excellent food and wine.

A final word of thanks needs to go to the Cathedral musicians, John Scott and the choir, the Sub-organist Huw Williams, who played so brilliantly, the young musicians from the Guildhall School of Music (by kind permission of the Principal, Liveryman Ian Horsbrugh) and to the Dean and the other cathedral clergy who took part.

## CD postscript

The Company’s Millennium CD, presenting 500 years of music associated with the City, is a joy to the ears, writes Liveryman Professor Denis Stevens. John Hosier’s choice is excellent on the whole, inexplicably slipping up only once, in the final piece – part 2 of *The Cries of London* by Orlando Gibbons. For some reason a corrupt edition is used, and the performance makes a bad impression since it closely follows Adrian Boult’s sensitive account of the *Serenade to Music* by Vaughan Williams.

In complete contrast to the clarity of that recording, the Gibbons excerpt jars on the nerves. The acoustic, far too boom-y, is dominated by a viol group called Fretwork. Poor diction and interpretation completely spoil the jovial street scene, and the recording appears to have been made in a bathroom.

Far and away superior are the interpretations by Alfred Deller’s Consort (DGG Archive), and by the Ambrosian Consort with Neville Marriner’s Ensemble (Oryx; Schwann). All now available on CD.



## Shipshape for Greenwich

Arrangements are well advanced for the Company’s quinquennial Service of Commemoration and Thanksgiving, at Greenwich on Sunday 4 June.

To be held in the Chapel of the Old Royal Naval College, the service will be conducted by the Honorary Chaplain to the Company, the Revd Neville Morton, assisted by the Chaplain to the College, the Revd Sally Davies. The preacher will be the Rt Revd Richard Chartres, Bishop of London.

Music will be provided by the choir of the Old Royal Naval College Chapel, together with an octet of singers from Trinity College of Music, conducted by Nicholas Johnson, Director of Music at the Chapel. The organ will be played by Tony Baldwin, and, for the voluntary at the close of the service, by Assistant Jonathan Rennert. Trumpeters from the Band of the Royal Marines will also take part.

The Master, Sir Alan Trail, will welcome liverymen and their guests; other members of the Company involved in the service will be Pastmasters Henry Willis, Richard Crewdson, Francis Carnwath and Anthony Burnett-Brown, Senior Warden David Hill, Junior Warden Gavin Barrett and Assistant Jan Lowy.

Lunch will follow the service.

Full details will be mailed to members of the Company in a few weeks’ time.

# Why some players prefer not to blow their own TRUMPET

A pair of artificial lips is helping to reveal why brass instruments sound the way they do, writes Paul Marks of *New Scientist*. The researchers who made the latex lips hope they will lead to trumpets, trombones and cornets that are easier to play.

The physics of brass instruments are not well understood, says Murray Campbell, trombonist and physicist in the musical acoustics lab at the University of Edinburgh. "You'd be surprised how little is known about the relationship between what a brass player does with his lips, what the instrument tries to do and the note that actually comes out," he says.

Unlike woodwind instruments, which have a vibrating reed in the mouthpiece, in brass instruments a player's lips are the oscillating device that creates the note. The lips force vibrating air through a funnel-shaped mouthpiece into a resonant tube whose length is chosen to create standing waves of the desired frequency range.

But the relationship between the frequencies of lip vibration, the standing wave and the note that is sounded by the instrument is complex, and changes in lip vibration do not produce proportional changes in the note.

"It's strongly nonlinear," says Campbell. The pressure exerted on the lips by the airflow in the resonant tube can exert note-bending forces back up through the instrument on to the player's lips. Conversely, he says, variations in how the lips are used can affect the sounding frequency of the tube.

But analysing how the lips and instrument interact requires lips to be held in a fixed position for up to 10 minutes. And as no player can maintain this, says Campbell, artificial lips are needed.

Previous attempts to make artificial lips out of materials such as leather have not been very successful. The playing shape of these lips – known to musicians as the embouchure – could not be adjusted, nor could they reproduce a brass player's characteristic "bussing lip".

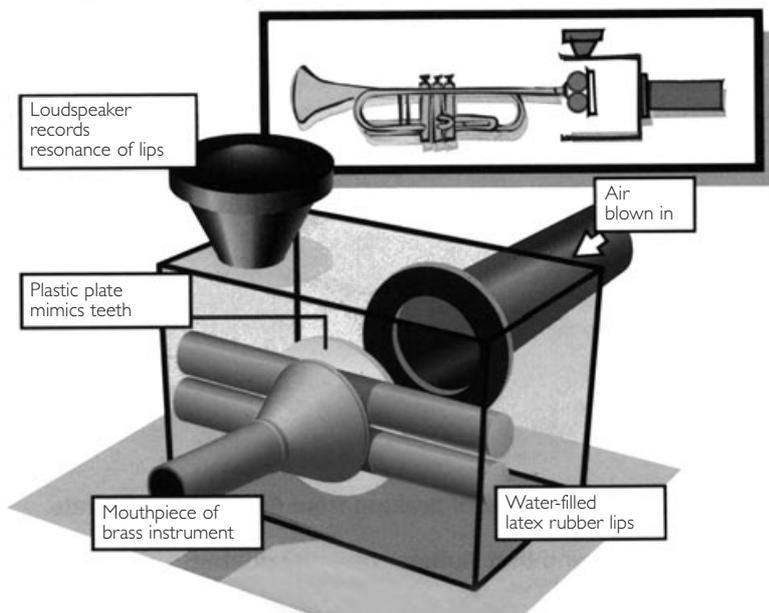
Now, however, physicists Joel Gilbert at the University of Le Mans and Jean Francois Petiot at the University of Nantes have created a pair of artificial lips made from two thin latex tubes (see diagram).

The tubes are filled with water, says Gilbert, so they mimic the density and flexibility of our own lips. And as air is blown through them, it flows through a perforated plastic plate that simulates the effect of teeth. The tension in the "lips" can also be adjusted to mimic different playing styles.

Gilbert and Campbell, and colleague John Cullen, have undertaken a series of tests on trombones and ancient horns with a new version of the French system constructed at Edinburgh.

"It seems to work very well," says Campbell, who has reported early findings to a meeting of the Acoustical Society of America in Columbus, Ohio.

*From New Scientist, 22 January 2000*



## Company support for young harpists

Last year's Early Music Exhibition, held at the Royal College of Music, included the finals of the second annual London Harp Competition – the inspiration of liveryman Clive Morley, who is managing director of Clive Morley Harps.

Held on the opposite side of Prince Consort Road, in the perfect acoustics of Holy Trinity Church, the day-long finals were contested by eight 17-21 year olds, and prizes to the value of £1000, sponsored by the Worshipful Company of Musicians, were presented by the then Master, Professor Malcolm Troup.

Finalists' programmes were required to include *Auvade* by Hasselmanns, and the competition was videotaped for use in music colleges – with the hope of widening the appeal of the instrument, seemingly now stereotyped as being "for girls". First-prizewinner was Sally Pryce.

The preliminary round of the 1999 competition attracted 20 entrants. This year's event is open to 14-17 year olds.



Winner: Sally Pryce

## Make a date with St Cecilia

Other livery companies will be invited to join the Musicians' quinquennial celebrations at this year's St Cecilia Festival, at St Paul's Cathedral on Wednesday 22 November.

The service will be conducted by the cathedral's Director of Music, liveryman John Scott, and will feature music written by past or present members of the Company. There will be a lunch at Guildhall after the service.

The following day's Royal Concert, in Barbican Hall, will be given by the London Symphony Orchestra conducted by Antonio Pappano, who is the guest conductor of the LSO and music director designate of the Royal Opera.

Please enter both dates in your diaries – in ink!

# NEWS

## NEW COURT APPOINTMENTS



Top: the Company's four new Stewards (from the left), Peter Fowler, Petronella Dittmer, Andrew Morris and Paul Campion. Above: Gavin Barrett (left) has been appointed Junior Warden, filling the vacancy created by the death of Philip Jones; and Leslie East has become a member of the Court

## HURRY WHILE STOCKS LAST!

If you liked the tie, you're sure to love the cufflinks. These fine new gilt-and-enamel cufflinks are now available from the Company office – an obvious bargain at just £25 a pair, of which £5 goes straight to Funding A Future. A ladies' matching pendant is available, too.

• Please note that from 1 April the office is able to accept payment by Visa, Mastercard and bank debit cards for all telephone or fax orders for tickets – and, of course, for the purchase of items such as the new cufflinks.



## LIVERYMEN HONOURED

Belated but nonetheless sincere congratulations to Lt-Colonel Richard Waterer, Commandant of the Royal Marines School of Music, Portsmouth, who received an OBE for services to military music in the July 1999 Birthday Honours.

Also to Colonel G E Cauchi CBE on his appointment as Secondary Under Sheriff of London and High Bailiff of Southwark, Corporation of London.

## ADMISSIONS TO THE LIVERY

At the November Court meeting, the following new members were clothed according to custom: Jeremy Buncombe, Colin Goulden, John Holloway, Maura Lyons, Keith Maries, Patricia Norland, Robin Rust and John Wittich.

## PRIZES AWARDED

*For post-graduate studies at the Guildhall School:*

Palmer Scholarship  
Alexander Somov, cellist  
Carnegie Scholarship  
Nikolay Trendafilov, cellist

*For retired and active vocalists:*

Santley Award  
Gwynne Howell, bass

*For services to chamber music:*

Cobbett Medal  
Christopher Rowland

*For advanced singing studies*

*ex-Glyndebourne Chorus:*

Christie Award  
D'Arcy Bleiker, bass

*Constant & Kit Lambert Awards*

*at the Royal College of Music:*

Junior Fellowship  
Kenneth Hesketh, composer

New Horizons

Belcea Quartet

Percival Hart Fund (grants for recitals and singing in Manchester and Sheffield)

Singers Academy 2000

Manchester Midday Concerts

National Opera Studio

Priault Rainier Award (for recitals of contemporary music by young artists)

Park Lane Group

• Julian Anderson, first Constant & Kit Lambert Fellow (1994-1996) was commissioned by the Musicians Benevolent Fund to write the anthem *O, sing unto the Lord a new song* for the 1999 St Cecilia Festival at Westminster Cathedral.

## APPEALS AND DONATIONS

Grants have been approved for Young Persons' Concert Foundation All Saints, Margaret Street, W1 Apogee Ensemble IMS Prussia Cove St Barts Heritage Trust Music in Hospitals Lord Mayor's Appeal Musicians Benevolent Fund Incorporated Society of Musicians Sons of the Clergy Royal Society of Musicians Organists Benevolent League Music Trades Benevolent Society Sheriffs Seven Recorders Fund St Paul's Choir School – a new award to fund a choirboy for three years.

## MAIRANTS GUITAR AWARD

The late Philip Jones was chairman of a judging panel that included Mark Eden, Christopher Stell, Maurice J Summerfield, Tim Panting and Fabio Zanon at the 1999 Ivor Mairants Guitar Award, held under the auspices of the Musicians' Company at Armourers' Hall and won by Hayley Savage. Victoria Green was a close-run second, and James Grace was third.

Attending as auditors were Lily Mairants and Pastmaster Adrian Davis.

The 2000 competition will take place in November.



Winner: Hayley Savage

## OBITUARIES

### DONALD BAKER

*Liveryman Jeffery Tillett writes:* The Revd Dr Walter Donald Baker, who died last October at the age of



93, was Almoner to the Worshipful Company of Musicians from 1989. A brother of the Charterhouse in the City of London, and its organist, he was an electrifying personality – but also a humble man who never sought the limelight. Deeply intuitive, he was a valuable friend to many and a source of the soundest wisdom.

Donald Baker was born in Birkenhead and began his working life as a ship's chandler, but his skill as an organist and conductor soon led him to a career in music. Though invited to apply for the post at St Magnus's Cathedral in Kirkwall, he went instead to Ulster as organist at Ballymena and Portrush.

Again, as conductor of the large Londonderry Special Choir and Orchestra, his distinction was recognised with the invitation to be cathedral organist there. But, at the height of the Blitz, knowing that he was called to the ministry, he went to St Aidan's College, Birkenhead, as an organ scholar.

He was ordained in 1944. After incumbencies in Preston, and later in East Anglia, in 1958 he felt it right to move to inner-city London, first as vicar of Old Ford – and again much involved in conducting and extra-mural lecturing. A short time followed in Hanwell, Middlesex, before his last post at St Stephen's, Upper Holloway.

It was at Old Ford that I met him, in 1959. I had taken over the running of the Victoria College of Music, and Donald Baker kindly put the facilities of his church at my disposal for examinations. Soon he joined the examining team, and worked with it for the next 30 years at centres in the UK and the Irish Republic.

Teachers and candidates were warmed by his presence; his examining was just and his report-form comments were always aimed at encouraging candidates, especially the younger ones.

Donald loathed retiring, and his wife's

death, 14 years ago, was a bitter blow. But he enjoyed his many interests – not least being a senior liveryman and Almoner of the Musicians' Company.

He was enormously proud to be appointed principal of the Victoria College of Music in 1989. It was a great achievement when, aided by his considerable political acumen, the college won government recognition in 1990, its centenary-year.

During Donald's time as principal, one of the three distinctions that he received touched him especially deeply – being made Honorary DLitt.

He will be remembered for many things: love of family, friends and life; skilful musicianship; the sparkle with which he would greet an attractive lass (always addressed as Phyllis!); and a puckish sense of humour.

### MARGARET MORTIMER

*Liveryman Bram Gay writes:* Though not a member of the Musicians' Company, nor indeed a bandsman, Margaret Mortimer, who died in London in December, exercised with and through her famous liveryman husband an extraordinary influence on band music around the world.

A Yorkshirewoman, her musical tastes were formed at Hallé concerts, where she sat behind the orchestra. When the BBC sent her, as a young staff secretary, to work at Brass and Military Band Music, her initial horror was reduced by the discovery that her new boss was that same Harry Mortimer behind whom she had listened as a schoolgirl in Bradford.

The two became an inimitable and inseparable team, Margaret being responsible for all HM's administration, including the reorganisation of the British Open Brass Band Championship when it was made homeless by Belle Vue, Manchester, and culminating in its establishment at Symphony Hall Birmingham.

On Harry's death in 1995 (when Margaret instigated the Company's Mortimer Medal), she took over the Open entirely; and it is owing to her imaginative and enterprising style that, over the past decade, the event's status has been raised to world pre-eminence.

The Company recognised Margaret Mortimer's achievements in 1996 with the award of the Iles Medal.

## A NIGHT TO REMEMBER AT GUILDHALL



Pictured at the Installation Dinner at Guildhall on 9 November ... Top: new Master Sir Alan Traill hits his stride in a splendid (and commendably brief!) speech; Cutlers' Master Colin Evans responds for the guests; Deborah Wai Kapohe, from New Zealand, delighted everyone with her singing and her skill as a guitarist. Centre: Funding A Future administrator Caroline Loeb, just back from honeymoon with husband Nicholas Watts; Guilá Muti was the evening's accomplished harpsichord soloist, as well as an accompanist to Deborah Wai Kapohe. Above, left to right: Carmen Troup, Immediate Pastmaster Professor Malcolm Troup, Junior Warden Philip Jones and Philip's wife Ursula Strebi



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