



# Preserve Harmony

NEWSLETTER OF THE WORSHIPFUL COMPANY OF MUSICIANS



## HRH The Prince of Wales

St James's Palace has recently confirmed that the following statement may be released by The Worshipful Company of Musicians.

"It is with great pleasure that The Worshipful Company of Musicians can announce that it has been honoured by the agreement of His Royal Highness The Prince of Wales to become an Honorary Freeman of the Company. This follows in a long line of Royal Patronage,

which currently includes His Royal Highness the Prince Philip, Duke of Edinburgh, and Her Royal Highness The Duchess of Kent.

His Royal Highness would welcome a reception to meet the Court, members of the Livery and young musicians being supported by the Company".

It is hoped that a suitable date can be arranged for a special Court Ceremony and reception during the late autumn.

## The 2002 Company survey

A total of 166 readable responses were returned to the Company Office by Trax UK Ltd, the company carrying out the gratis numerical analysis of the survey. Some 35 had no form of identification other than a telephone number, which made for some interesting research by the Clerk when trying to link forms either offering assistance or requesting information on how to offer charitable support to the Company with individual Liverymen! A further 30 were completely anonymous with no reference name, address, telephone number or email address. The Master and members of the Membership Working Party responded personally to covering letters which were received with 25 of the forms.

Trax UK carried out a numerical, percentile and mean score analysis of the returns. Whilst there was an inevitable spread in responses to the questions included in the survey, the overall indications were:

### Perception of the Company

The majority of Liverymen enjoyed membership and understood the aims of the Company. They indicated that they regarded its activities as important and considered that they met expectations. Whilst most found that Livery events were attractive, a sadly high number indicated that they would be unlikely to be attending them either in the next 12 months or in future years. In the majority of cases this was due to age or their distance from London. Most Liverymen wished to continue to be consulted by the Company regarding initiatives and activities and a comfortingly high number indicated that the Company did this well. *Preserve Harmony* was particularly highly rated with 88% supporting the higher scores in this regard.

### Developing The Livery Events Programme

Livery Dinners received the strongest support, closely followed by the Company Evensong at St Paul's Cathedral.

### The write note

Our Clerk's report about the 2002 Company Survey refers to the gratifyingly high ranking of "Preserve Harmony. This complimentary statistic posed a dilemma for your editors. Do we bow our heads modestly and quietly? Should we and, if so, how do we acknowledge this generous accolade?

Since the first issue in 1990, one of our key objectives has been to reflect and focus on the interests and involvement of our individual Liverymen relative to our art. This journal is therefore yours. Whilst we are not all mighty with the pen (or now the computer!) you have chosen to support it continuously, and consequently it has been developed and expanded by the generous efforts of many.

From the current Livery List alone, we can count over 60 contributors – some more regular than others! We feel, therefore, that this is an appropriate moment to thank you for your various contributions which we naturally hope – and even expect – will continue *in perpetuum mobile*.





## THE COMPANY OFFICE

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## Essential dates

<b>2-May</b>	All day Open Day Savoy Hotel
<b>10-May</b>	Livery Club. All day St George's Chapel, Windsor
<b>24-Jun</b>	1100 Election of Sheriffs
<b>24-Jun</b>	1900 Midsummer Banquet Drapers' Hall
<b>20-July</b>	Master's birthday party <i>details to follow</i>
<b>4-Sep</b>	1230 Phyllis Barrett Informal Lunch
<b>16-Sep</b>	Livery Club. 1230 Bach Cantata
<b>29-Sep</b>	1100 Election of Lord Mayor
<b>Oct</b>	Maisie Lewis concert <i>date to be advised</i>
<b>1-Oct</b>	1700 Evensong – St Paul's
<b>22-Oct</b>	1230 PMAP Plenary Session
<b>6-Nov</b>	1830 Installation Dinner Drapers' Hall
<b>10-Dec</b>	Livery Club. 1800 Carol Service

Liverymen showed strong interest in Livery Lunches with music, informal Livery Club events in London and Award Winning Young Artist recitals. There was good support for Maisie Lewis Recitals, the Bach Cantata and Carol Service. Liverymen gave a range of prices they were prepared to pay to support events, ranging from £35 to £75 for Livery Dinners, £10-£50 for lunch, £15-£50 for Livery Club events, £9-£40 for concerts, £10-£30 for jazz events and Maisie Lewis Concerts, £10-£25 for Bach Cantatas, and £10-£20 for the Carol Service. Where people were asked if they were prepared to pay a supplement for attending an associated lunch or supper, indications were that those who replied were not really certain about current restaurant prices, with offers of £5 upwards in this regard. Overall, it is clear that

the Company needs to be more explicit in explaining how charges are compiled.

### Assistance with the Company

There was an excellent response regarding offers of help with 75 Liverymen being prepared to sit on committees, 42 assisting with adjudication and 25 helping with administration and organising events. Eight Liverymen offered help with the Livery Website.

### Finance and Quarterage

This proved to be a somewhat daunting element of the survey. It was clear that there were many varying views on whether or not the Livery should be introducing a form of subscription (referred to in the survey as Quarterage) and how it should be applied to both existing and new Liverymen. These

# Reading between the lines

**Gavin Barrett, Immediate Pastmaster.**

**The IPM looks back to his Mastership 2001-2**

It is an old piece of advice that Senior Wardens do well to heed – plan well ahead for your Mastership, for it is soon over and anything worthwhile takes time!

I approached my year as your Master conscious that Pastmaster David Hill had set in train a number of actions which should be developed or concluded well – the move of The Company's offices to London Wall, a review of our financial basis, strengthening the committee system and reaching out to other institutions in Music as just some examples.

In addition, as is the way with those of us privileged to have a brief hand on the tiller, I wanted to start one or two things – notably looking at the impact of technology on the music profession and, in close association, help The Company make more use of technology itself.

Well, as will come as no surprise to my forebears, things do not necessarily happen as we intend.

It has taken until our new Master's year to bring the two events addressing the role of technology on the profession to fruition – the first at The RSA in February was a notable success (see elsewhere in PH) and, as I write, the second at BT plc Headquarters in March promises well.

The Company's web-site ([www.wcom.org](http://www.wcom.org)), building on the foundations laid by Pastmaster Sir Alan Traill, is now one of the best amongst Livery Companies and will go forward to bring further benefits to Liverymen.

The prevailing economic pessimism and consequent pressure on our financial means provided much food for thought. Supported by The Court we started to review steps to

ensure that each of our major awards was adequately funded. This meant also that significant work was undertaken to prepare the business case for a 'subscription' to ensure that our capital receipts were more evidently available for our external roles. I am delighted that, after much debate and rigorous examination of the issues, The Court unanimously resolved to proceed with the institution of an annual subscription – voluntary for existing members of the Livery, mandatory for new.

Indeed, I look back with real pleasure on the spirit of renewal that informed so many of our projects. One of the seemingly small decisions made, but which will have a profound effect on The Company over time, was the working party, subsequently established as a full committee, dedicated to actively developing membership of the Livery, its recruitment processes and, as a not insignificant step, formalising Court succession. This new Membership Committee has a large responsibility and I have every confidence that it will deliver enormous value.

Meanwhile, I was graciously entertained by sister Companies and, as is the way of these things, allowed to say a few words about our Company which seemed to have been well received. One such event struck me as noteworthy – an agreeable lunch with the Music Committee of The City Livery Club which has led to a large number of members attending Company events – especially





considerations have been closely examined by both the Membership Committee and the Court during their deliberations on this issue.

#### Summary

By any standards the response to the survey was extremely good, indicating that there was active interest in the workings of the Company by the majority of Liverymen. Regarding offers of help, the Clerk's Office has produced a spread sheet summarising those offering specialist skills and assistance to the Company, together with contact details. This should be particularly useful for the Finance Committee when addressing fund raising and contacting those expressing an interest in support for 'Funding a Future', legacies, share donations and Gift Aid.

*Col TPB Hoggarth Clerk*

Maisie Lewis concerts.

I also derived much food for thought in visiting many of the institutions we support – the sheer range of activity and the utter dedication to quality was humbling. I was also mildly amused to find a large portrait of my ancestor, Field Marshal Sir Evelyn Wood VC, staring down at me in The Commandant's Office at Kneller Hall – not long ago the home of our Learned Clerk! Little did he know that The Master had his (proxy) eye on him even then!

Finally, I have been enormously rewarded by meeting so many members of the Livery sharing their ideas and concerns and underscoring the need for every Master to tap this wonderful resource in taking our work forward. The support of The Court, its committees, The Stewards, The Learned Clerk, The Deputy Clerk and many others made the year as fulfilling as I had dared to hope as the journey began on November 14th 2001 – I am very grateful to you all.



# The Musicians' Company's finances



The greater part of the Musicians Company's work is the administration and organization of the activities of the charitable funds under its charge (primarily musical prizes, scholarships and other awards but also grants and sponsorships for the encouragement of young musicians). The value of the Company's funds has inevitably in the last couple of years or so been affected by the fall in the stock market but investment policy has been primarily geared to achieving a reasonable income for the support of the Company's activities, and the fall in value has been less than the fall in the FT All Share index.

The value of the Company's Charitable Funds is around £3 million, many originally resulting from generous donations and legacies from liverymen and is projected for the year 2003 to generate an annual income of around £165,000 (prior to administration charges). Other Charitable income (interest, donations, legacies, royalties, etc) is projected to amount to a further £40,000. Under schemes approved by the Charity Commission in recent years the funds have been consolidated into two registered Charities: The Worshipful Company of Musicians Allcard Fund (which has very wide powers) and The Worshipful Company of Musicians Charitable Fund (which includes all the funds with restricted purposes, largely for specific scholarships, prizes or medals). Expenditure on scholarships, prizes and medals and other charitable commitments will total over £120,000. In the case of certain prizes to which the Company attaches particular importance or which carry particular prestige, where the income from the endowment has grown insufficiently to reflect what to-day is felt to be an adequate level to reflect the status of the award (eg the Collard Fellowship, the John Christie Award at Glyndebourne or the WT Best Scholarship for the organ) the

amount given has been subsidized from the Allcard Fund or private donation.

The Company also has a fund of its own which is a taxed fund, the income from which can be used for defraying the general costs of the Company including administration, public relations and to help to a limited extent with Company entertaining. The value of the Company Fund is around £1 million and produces income of around £45,000. The principal additional element of income for the Company is Court and Membership 'Fines' (effectively initial membership subscriptions). In recent years these have amounted to around £10,000 per annum.

The overall cost of running the Company and the Charities, despite the inevitable increase in rent resulting from the decision of the Court that the growth in the activities of the Company justified renting its own offices, is projected for 2003 to amount to £140,000 (in line with levels ruling in 2001. This is before special one-off costs in 2002 associated with the move of some £40,000). 75% of the Company's administrative costs (apart from the net cost of company functions) are attributable to the administration of the charitable activities eg administration of prizes, auditions, events etc.

The growth in the Company's own activities and the calls to increase the financial support that the Company gives to other musical causes makes it incumbent on the Company to find new sources of funding and it is against that background that the Court is making proposals to follow the lead of other City Companies in introducing Quarterage. It is also the hope of the Court that for the long term more members of the Livery will follow the lead of the Company's past benefactors in remembering the Company's charitable activities in their wills.

A copy of the Company accounts can be inspected by any Liveryman subject to prior arrangement with the Deputy Clerk.

*Pastmaster Francis Carnwath, Chairman of Finance Committee, January 2003*



# The Loan Fund for Musical Instruments

**P**astmaster Richard Crewdson writes: If you take the case of a young instrumentalist who during her years as a student has done all that can be expected of her and has started to make the great leap into a professional career, the greatest handicap that she (or he) may have to face is the lack of a good instrument, without which she cannot achieve her full potential. This was the issue which a number of influential institutions in the musical world resolved to tackle during the 1970's, under the auspices of the Arts Council of Great Britain (as it then was). A series of meetings took place, attended among others by representatives of the major musical trusts and of the Conservatoires, and Andrew Hill and Charles Beare on behalf of the principal instrument dealers, and in a comparatively short time the framework for a new charitable trust had been constructed and its objectives and method of operation decided upon.

From the earliest moment it was agreed that the new fund would not lend instruments; it would make cash loans to young musicians to enable them to buy their own instruments, and this would be the distinguishing mark of the fund. It was felt that the practice of the Conservatoires and others of lending instruments in which the musicians themselves had no vested interest, was bad for the borrower and bad for the instrument. What was needed was an umbilical link between performer and instrument, and this could only be achieved through ownership. A money loan at a nominal rate of interest, repayable over a period of years, was therefore the solution, provided the Charity Commission could be persuaded to approve this method of operation.

No one at this early stage was sanguine enough to expect the Charity Commission to give the new project an easy ride. In the event obtaining the Commission's approval became quite a problem and at one point the intervention of the great Lord Goodman was required. It was perhaps the combination of the rock-solid status of the proposed Trustees (The Arts Council, the Royal Society of Arts,

the Worshipful Company of Musicians and the Musicians Union), the intrinsic value of the instruments to be purchased, especially 'pedigree' stringed instruments which it was anticipated would be where the greatest support would be needed, and the impecunious state of the borrowers, which eventually persuaded the Charity Commission to confer charitable status on the Loan Fund for Musical Instruments, as the fund was now entitled. In July 1979 Registered Charity status was finally obtained and the Loan Fund was ready to go into action.

The next problem was resources, and an Appeal Committee was set up under the Chairmanship of Lord Roll of Ipsden, then a senior Director of S.G. Warburg. Through the efforts of this energetic Committee the Fund remarkably quickly had at its disposal a sum of money approaching six figures which was enough to meet the initial demand. Many donors, individuals, trusts and corporations continued thereafter to make generous gifts to the Fund, and there were also some substantial interest-free loans. The finest feather in the new Fund's cap was the agreement of His Royal Highness the Prince of Wales to become the Fund's Patron, and when Rostropovich decided to give a concert as his wedding present to the Prince and Princess of Wales, Prince Charles generously divided the proceeds between the English Concert Orchestra, who performed at the concert, and the Loan Fund. It was a glittering occasion, held on 26th October 1982 at the Barbican; the ECO was conducted by Sir Charles Mackerras and Rostropovich played Haydn and Shostakovich concertos. The benefit to the Loan Fund totalled nearly £17000.

About 10 years later the Loan Fund was again fortunate enough to have the benefit of an ECO concert at the Barbican. On this occasion it was a celebration of the centenary of J.&A. Beare Ltd, and in a spirit of great generosity the Company's chairman, Charles Beare, decided to give the proceeds from the concert, which they sponsored, to the Loan Fund. Included in the programme was the Concerto in B minor for four violins by

Vivaldi with soloists who had all been Loan Fund beneficiaries. The concert raised £14000 for the Fund.

Another special source of funding has been the valuable instruments which have been given or donated to the Fund at various times by their owners in the knowledge that the Fund would arrange for them to be sold and the proceeds used to further the Fund's work. This has added substantially to the capital of the Fund, and has enabled the Executive Committee to expand its assistance in ways which would have been unimaginable in the early years. These will be referred to briefly at the end of this article; of more immediate interest perhaps is how the Loan Fund operates. The answer is "very simply", and its

## Book Review

**"Life of a Low Lady". Memoirs of a Contralto. Published by Thames/Elkin at £16.95 ISBN 0 903413 66 3**

**A review by Teresa Cahill of fellow liveryman Pamela Bowden's recently published autobiography**

I knew immediately from page one that I would enjoy reading Pamela Bowden's memoirs. As the title suggests, the author has a great sense of humour and even the acknowledgements are warm, modest and full of vitality.

I first met Pamela in 1967 when I was a young chorister at Glyndebourne and she was singing Madame Larina in 'Eugene Onegin'. It is not a large part, but she made the most of it. Perhaps it was her obvious common sense and balanced serenity that led her away from the highly-strung world of opera towards recitals, concerts and oratorio. However, Pamela nods in the direction of the former by cleverly dividing her book into Acts and Scenes instead of Chapters; Act I describes her ancestry (half-Lancastrian, in common with Eva Turner, Kathleen Ferrier and Gracie

procedure has remained unchanged since the Fund's inception. Apart from numerous telephone calls tirelessly received by the Secretary, Marjorie Dickinson, the whole process is based on a 4-page questionnaire which every applicant has to complete. This includes penetrating questions about the applicant's musical education and career, his or her earnings, past, present and prospective, and about the instrument to be acquired, and what instrument(s) the applicant presently owns, and how he or she intends to find the balance of the purchase price after taking into account the loan offered. There is of course scope for the Committee to take up references and to obtain an independent valuation of the instrument where it feels this necessary.

It may at first seem harsh that, despite being at the commencement of her or his professional career, a struggling young musician has to prove to the Committee's satisfaction that enough income is being and will be earned to cover the repayments, but the system has worked; many young musicians have benefited enormously from the help given; and over the years the Loan Fund has not written off a single pound of the sums advanced since its inception, which now total almost four million pounds. This says much for the honesty and responsibility of young British musicians.

Where has most of the money gone? The Loan Fund's Annual Report contains a statistical breakdown of the types of instrument purchased and the size of loans

advanced over the previous 10 years. As originally intended, the majority of the loans have been for stringed instruments, most of some age if not antique, but some new-ish or indeed newly commissioned from a respected luthier. The Comparative Table for 1993-2002 shows 27 loans for cellos, 25 for stringed instrument bows, 33 for double basses, 32 for violas and no fewer than 89 for violins; there were also 9 loans for baroque stringed instruments. For all other instruments, common or uncommon, 68 loans were made. Most of the loans came within the range of £1000 – £15000, but there were some larger ones including one which exceeded £35000. Repayment periods varied between two and a maximum of five years.

Taking advantage of an adequate reserve of funds the Executive Committee have recently been able to include, within the range of instruments for which help is available, pianos (in 1998) and organs (in 2000). Rather special considerations apply in these cases, but if a promising young musician can make a compelling case for owning a rehearsal piano or organ for practice purposes, it will be seriously considered. Also in 2000 the Committee set up a part-ownership scheme to assist in the purchase of really valuable instruments by young artists whose prospects as soloists were already established.

Looking back over 23 years there is cause for pride, as well as some amazement, at what the Executive Committee of the Loan Fund

has achieved in that time. The clue to its success probably lies in its consistency, and the fact that there have been so few changes in personnel. Apart from the Secretary, who has been in post for almost 20 years, John Cruft has been the Committee's Chairman since the fund's inception and Albert Frost its Treasurer for almost as long. Gareth Morris succeeded Christopher Lucas as the RSA's representative at an early stage, and the Musicians' Union, whose Assistant Secretary represents them, has only had two changes. My retirement at the end of 2002 could have spoilt the continuity, but in recognition of its advancing years the Committee had already decided to add some younger talent, and Assistant Dr Terry Pamplin has smoothly taken my place, the other new members being Bob Montgomery (Liveryman) and Rodney Slatford of the RNCM.

There is no restriction on who can apply to the Loan Fund for assistance, so long as they are young musicians (defined as 35 or under) who can show that they have begun a serious professional career as an instrumentalist and performer, and are officially resident in the UK.

Members of the Company may therefore be able to help people they know, who fall within these categories and who are currently stranded with an inadequate instrument, to further their careers by applying to the Loan Fund for Musical Instruments.

The address of the Secretary is:  
16 Ogle Street, London W1W 6JA  
telephone 020 7436 4816.

Fields), her studies with Norman Allin at the then Manchester College of Music and her teenage memories of the war.

Act 2 finds Pamela moving to London to study with Roy Henderson and starting her career in the BBC Singers and later in the Glyndebourne chorus. There is a particularly touching account of Kathleen Ferrier and a mention, later, of Norma Procter. I wonder whether sopranos would be quite as generous to their rivals as the low ladies definitely are. From here on, we get a list of wonderful names leaping off the page, many of whom I knew – Carl Ebert, for example – and some that I wish I had known such as John Christie and Audrey Mildmay, who had both died before I started at Glyndebourne, and also Maestri Busch, Gui and Barbirolli. I was particularly thrilled that there are mentions of Anne Shelton, Cyril Gell and Oda Slobodskaya, who were all important in my own life and who have not always received the recognition that they deserve. Pamela's first prize at the Geneva International Singing Competition made a significant difference to her career. She obtained an agent and even more great names are mentioned – Paul Sacher,

Ansermet, Sargent, Krips, Boult and Britten.

Act 3 deals mainly with Pamela's post-retirement activities as teacher at the London College of Music, competition examiner and administrator of various societies that help young singers. I was particularly interested in her account of the S'Hertogenbosch International Concours as I was on the same jury exactly 10 years later.

The book itself is beautifully produced with a clear index. There is a generous amount of photography and some reprinted letters and I would like to add that the young Olga with Pamela in the 'Onegin' photograph on Page 120 is the mezzo, Rosanne Creffield, who was my bridesmaid in 1971.

There are many words

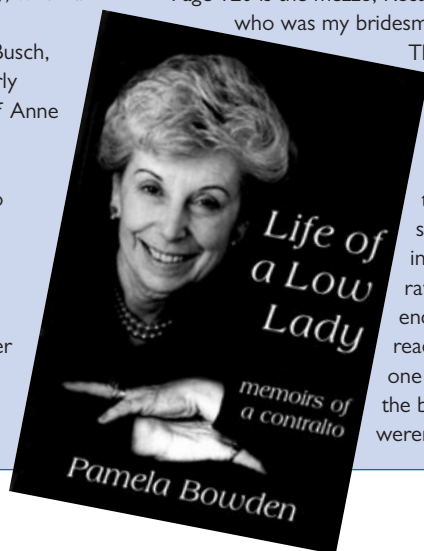
of wisdom in the two speeches printed in the appendices, though I was a little shocked at the inclusion of a list of rave reviews at the end. After all, if one reads the good ones, one should also read the bad. Perhaps there weren't any, or perhaps

Pamela took a leaf out of Max Reger's book when he wrote to a critic saying "I am sitting in the smallest room of the house with your review before me. Soon it will be behind me!"

The picture of Pamela Bowden drawn in these pages is of an immensely fulfilled wife, mother and professional singer who, after her retirement, continued to give so much back to the profession. If there were any shadows in her life, we certainly do not see them. She is warm, generous and honest. Fellow singers, students and all lovers of music will find this book fascinating. In these days, where knowledge of, and respect for, the past seem to matter less and less, it makes a significant contribution to our musical archive and I hope that more artists will document their careers for the future in this way. The highest praise that I can offer Pamela would be to say that I found the memoirs hard to put down and that, at the end, I wanted to rush off and write down some of my own. (Thames/Elkin- Beware!)

Last of all, we should thank "the grim reaper" for his motivation but instruct him to remain out of sight for a very long time to come.

**At the time of going to press, Sadly Pamela Bowden passed away**





# A career in military music

**By Liveryman Lieutenant Colonel Richard Waterer OBE, MVO, DMus Hon, MMus, Hon FLCM, LRAM, Royal Marines (Retd), former Principal Director of Music, Royal Marines**

When the editors kindly invited me to comment on my career as a musician in the Royal Marines Band Service, covering thirty-eight years, I was somewhat daunted at the prospect of what to put in and what to leave out. Nevertheless, I shall endeavour to try.

Having sat my audition on my fourteenth birthday, I enlisted at the Royal Marines School of Music in Deal the following year – 1964 – as a trombonist studying under Jack Dacombe, a former member of the Royal Yacht Band and BBC Variety Orchestra. This was a good year for the Royal Marines, as the Corps was celebrating its tercentenary. Lieutenant Colonel Sir Vivian Dunn (a former Past Master of the WCM) was the Principal Director of Music and life was exciting.

In 1966 I was selected to join the massed bands of the Royal Marines to play for an event at Wembley Stadium, which was something to do with the World Cup I was told. Anyway, history has proven that it was a very special occasion and to have played at

Wembley (albeit in a band) was a great privilege. The following year I was a finalist in the Cassel Prize soloist competition. This was my first encounter with the Worshipful Company of Musicians and since that time I have realised the importance of the encouragement that these prizes give to young students in many musical institutions. I know that, in particular, the students are especially grateful to be invited to dine with the Livery after receiving their medals.

After a brief spell in Portsmouth on completion of training, I was posted in 1968 to the Staff Band of the Royal Marines School of Music under the direction of Sir Vivian. As this was his final year in service, I greatly valued my apprenticeship under such a fine conductor, composer and all round musician. Performing regularly on BBC's 'Friday Night is Music Night' with Sydney Torch, learning the orchestral repertoire at Deal, performing in a wide variety of musical ensembles and making several military band LP recordings with Sir Vivian for EMI were certainly memorable occasions for me.

I was fortunate to be selected for the one year Bandmasters' Course at the Royal Marines School of Music early in my career and shortly afterwards joined the Royal Marines Band in HMS ARK ROYAL, the Navy's largest aircraft carrier. On completion, I returned to the Royal Marines School of

Music Staff Band and eventually became the Bandmaster of the Band. It was during this period that I became interested in composition and in 1978 my entry won a march competition for a composition to celebrate HRH The Prince Philip, Duke of Edinburgh, being Captain General of the Royal Marines for twenty-five years. Service bands all around the world have since performed the march 'Royal Salute', which prompted me to write a total of six military marches.

Since being commissioned in 1982, I have had the pleasure of directing bands at the Commando Training Centre Royal Marines, Britannia Royal Naval College Dartmouth, the Commander in Chief Fleet Band and, for the past eight years, as Principal Director of Music, Royal Marines. Prior to this appointment I was seconded for a period with the United States Marine Band in Washington 'The President's Own' which was a highly beneficial period for me. Highlights of my career in my last role have essentially been directing the music at major national ceremonial events, such as the Festival of Remembrance, the Royal Tournament, the Edinburgh Tattoo in Scotland and New Zealand, the Royal Military Tattoo, Her Majesty the Queen Mother's One Hundredth Birthday Parade and more recently Her Majesty the Queen's Golden Jubilee



celebrations in London and Portsmouth. The main highlight of each year, though, has been directing two hundred-strong massed bands at the annual Mountbatten Festival of Music. These concerts run for three consecutive evenings in the Royal Albert Hall and are always a sell out. As a result, tens of thousands of pounds are donated each year from the proceeds to Sargent Cancer Care for Children and Service Charities.

One of my major administrative duties was to relocate the Royal Marines School of Music from Deal to Portsmouth in 1996. Since that time, a flourishing relationship has developed between the University of Portsmouth and the Royal Marines School of Music now based in HMS NELSON. As a result, Royal Marines Music training is now aligned to civilian music degree qualifications, which enables students to gain degrees at various stages of their training.

I have had a marvellous career in military music, which has encompassed a wide diversity of musical genres. The Services being one of Britain's major employers of professional musicians, I would certainly recommend a career in Service music to any young aspiring professional instrumentalist who wishes to enjoy a first class musical education, world travel, sport, adventure and all the other benefits that life in the Services has to offer. Finally, I am most grateful for being invited to contribute an article to 'Preserve Harmony', as I consider it a great honour to have become a Liveryman of the Worshipful Company of Musicians.



(Clockwise left to right)  
Meeting the Queen  
at the Final Royal  
Tournament.  
Investiture OBE  
with family.  
St Petersburg 2001.  
(Below left)  
Mountbatten  
Festival of Music  
Royal Albert Hall

# Technology and the music profession

**P**astmaster Gavin Barrett writes: On February 5th, in The Great Room of The Royal Society of Arts, the Company delivered a composite lecture on the theme *"Will technology be the death of the professional musician?"* to a full-house of some 220 people.

The scene was set by Immediate Past-Master, Gavin Barrett, who acted as Chairman for the evening. "The Worshipful Company of Musicians, from its earliest times, was concerned with both the economic regulation of music in the City of London and the maintenance of high standards.

It provided, what passed in those times as a secure framework for musicians to go about their business. Our concern is that some aspects of the modern music world pose structural threats to the established economic models that have existed for many decades, and probably for centuries, in our musical life. High on the list of risks that we must factor in is that following the trend towards music piracy on the internet, composers, performers and publishers simply won't get paid. Another risk is that as digital technology enables more and more "virtual" music making, the vital force of live music making might be endangered.

We're going to examine some of the positive opportunities and the negative risks posed by current and emergent technologies to the basic economics that sustain our musical life. We have three distinguished protagonists to stimulate our debate – David Bedford (composer and Chair of The Performing Right Society), Neil Mellor (Strategic Business Manager, BT plc) and Clive Gillinson (Managing Director, The London Symphony Orchestra)."

David Bedford described how technology had made his task as composer more efficient and performer-friendly – whether a semi-tonal transposition of a work at 10 seconds' notice or a complete set of parts with practical page turns. Not that this undermines the purely creative aspects of composition, but technology had removed many limitations. He then went on: "new technology has also made it far easier to self-publish. I have a wire binder on my desk and a wonderful printer that allows me to print my scores out on both sides. I can print a 50-page score in about three

minutes and then I can bind it. So I can produce a score and send it out very quickly. You can, of course, use the internet to send scores to people. I do sell quite a lot of scores and CDs over the internet to people who either visit my website or someone else's website where I'm mentioned. So all that internet technology has proved to be wonderful.

However, there are some disadvantages in this new technology. For instance, it is very tempting to paste. In other words, if you don't know what to write next and you're not a very good composer, you can simply copy the first 20 bars and repeat them. Another problem with composers using computers is that it is easy to forget that wind players need places to breathe.

You can also be very lazy about the structure of your piece. Of course, the nightmare scenario is when you have been working for half an hour, you've forgotten to save your work, and the computer crashes. There is also the threat of illegal copying via the internet. Thanks to today's digital technology illegal copies retain the original quality, and do not deteriorate as they used

to. In other words, they are not copies, they are clones."

Moving to his role as Chair of the PRS: "We've got 34,000 writers and composers and about 3,000 publishers. The main threat is the growth of the internet, which has been seen as the last bastion of freethinking, liberalism and free speech. This seems to have come to mean free music as well, which is not true. I went to an exhibition in Bristol, where a man from the BBC demonstrated how to download music files. I told him that what he was doing was, in fact, illegal. He replied that he was just doing it to show people how to pick up pieces here and there, in order to find something that they'd like, before they decide to pay for it. According to this logic, I suggested, anyone could go into a supermarket, and take away four different makes of baked beans and explain to the store detective that they were just going to try them out at home deciding which one to buy. The idea that something intangible, like

## Attributed to Sir Thomas Beecham:

".... in no profession, no occupation on the world – except psychiatrists – are there so many prigs, humbugs and intellectual scallywags as there are in this unfortunate industry, craft and art of music. the whole arena is littered with these dreadful asses."

► intellectual property, is free for all is one notion that we have serious problems with – and are going to have to fight.

So we're going to have to think of some way of combating this piracy issue. However, you can't turn back the clock, it's here to stay. You can't "un-invent" the internet and it's become a matter of pride for young computer nerds to find ways to circumvent any new protection methods. But wearing both hats, as a composer and as a representative of thousands of composers and publishers, we just have to face it; whatever happens, we will still create!"

Neil Mellor, a senior manager with BTplc (and a musician) briefed the audience, with a practical demonstration, on the emergent technology of 'broad-band' and how faster connectivity will encourage and facilitate the movement of music as digital data around the globe; with unquantifiable consequences: "There are the digital utopians who see the business model adapting to music downloads. In this vision, people are prepared to pay for it, the digital rights and management infrastructure is established alongside the broadband communications capability and the content is monetised. As you download it you pay for it, whether you want to listen to it once or burn it on to a CD. The peer-to-peer networks, the Napster clones and the rest are able to do what they do best and share things around. If those elements are realised, the future does look very good. There would be a profitable outlook for the music industry.

The dystopians, on the other hand, visualise an inexorable decline in the music market. Personally, though, I don't believe that piracy is wholly responsible for a reduction in CD sales. I think if you look at the spending habits of the main target audience – 18- to 35-year-olds – you see that a large amount of money has been going to consumer products like mobile phones and games in the past few years.

That's probably as responsible as anything else for this particular downturn in CD sales. But if you do believe that piracy is out of control, then it does present a pretty rocky outlook for the industry."

Finally, Clive Gillinson, gave his perspective as Managing Director of The LSO. "Despite the developments in technology, I don't think musicians need fear its impact on the music business. Indeed, many such changes will be largely for the better.

Musical performances have been recorded and disseminated in various ways for a very long time. Musicians have increasingly had to develop other

skills, including pedagogical and presentational ones.

In the good old days, if a musician was recorded, he or she was largely able to control how their performance was exploited and distributed and there was a clear fee that went with this exploitation. In our new world there are increasing numbers of carriers and pipelines being developed for music and it is getting cheaper to capture it digitally. But no one is quite sure where their revenues are going to come from.

If people have access to the greatest performances without leaving their homes, will they still come to live concerts? This notion has been disproved many times over with regard to sports. In this case, live audiences have grown. Free and widespread access has been a central part of developing as well as educating audiences for live events. The added pressure is that live performances then have to be even more special. It is true that this puts greater pressure on all of us to ensure that live events are always extraordinary experiences, but this is already a demand we should be putting on ourselves.

One of the great positives about the proliferation of new media possibilities is the new opportunities that these will create for musicians themselves to develop. Until now, an orchestral musician's job has tended to be narrowly defined, and since players generally reach their peak early on in their careers this has not offered many significant opportunities for personal development. Now there will be an ever-increasing number of opportunities for players to develop much broader and complementary presentational and education skills.

I have no doubt that musicians will also end up being valued far more highly by society than they are at present. We have a responsibility to society, as well as to our art.

I think that this will ultimately be in the best interests of the musicians as well. You might have guessed it: I'm an optimist."

The audience were encouraged to join in the debate and many did with passion, insight and verve! A poll of sentiment at the end found around 80% of the audience feeling positive about the prospects for the professional musician in the new technology age.

*The Editors and Pastmaster Barrett wish to acknowledge that this is an abbreviated text originally prepared by Maurice Mendoza in association with the Royal Society of Arts.*

A fuller version of the lecture appears in the April issue of the RSA Journal.

# Life after Na

It may be a cliché to say that 'time flies' but it is also a truism! Can it really be 10 years since I was interviewed for the post of Director of Music of the NYO of GB and is it already 5 months (at the time of writing) since I left at the end of the orchestra's 2002 BBC Prom of Mahler 8 with Sir Simon Rattle? 'Yes' is the answer to both questions but it actually seems like a blink of an eyelid.

My du-umvirate colleague at the NYO, Michael de Grey and I were both 60 last year and our contracts were to that age, which is why we left. The new Director, Jonathan Vaughan, a double bass player, who was previously Chairman of the London Symphony Orchestra, took over last September.

Jonathan inherited an organisation in the very best of health and one that had grown musically, and administratively during the last decade. In 1993 there were 4 permanent employees and in 2002 there were 7 – in 1993 the orchestra raised £300,000 in sponsorship, in 2002 it raised approximately £700,000. I believe that the orchestra's improvement in playing and public profile as well as the skills of the Director of Development contributed to that increase in sponsorship: is there anything more worthwhile supporting than youth and excellence? Thank goodness the private sector recognised these factors. i.e. through grants, trusts and corporate sponsorship, as government funding remained dire – less than 2% annually throughout the period!

The number of concerts increased during these years as well as the profile of its conductors all of whom were of international status: Sir Colin Davis, Sir Roger Norrington, Mark Elder CBE, Yan Pascal Tortelier; Sir Andrew Davis, Tadaaki Otaka, Jiri Belohlavek to name but a few. Sir Simon Rattle chose to give his last concert in the UK with the NYO of GB before leaving for his new life in Berlin!

Idealism permeates the NYO in every sinew of the organisation from its Board of Governors, through its administrative staff and professorial tutors to the dedication of the young musicians themselves, their parents and their own teachers.

Excellence and discipline are key factors: an eagerness to learn and a respect for 'team spirit' are essential prerequisites for these young musicians who have no security of tenure! They have to re-audition each year to earn their place and no one is older than 19





# tional Youth Orchestra of GB

years and none are studying at music colleges, conservatoires or academies!

During 'my' time the NYO introduced Creative work into the courses, initiated a Composers' Class for composers only, and in the evenings, after an intensive 8 hour working day, experts in science and all the arts were invited to give presentations, or workshops, as we believed that music is an expression of life – not simply an example of technical expertise. Masterclasses given by

international musicians became a regular feature of the Easter Course as well as the Leader's Recital.

On my arrival the leader was selected without competition but I quickly changed that – I introduced an audition for this most important role and subsequently the recital.

## **NOW I AM AN EX NYOER!**

I am proud to have been given the chance to find, to work with and work for the

outstanding young musicians the NYO produced over the last decade. I overflow with wonderful memories and have enormous admiration for the dedication to hard work that many of the UK's youth demonstrate.

I always thought that I would enrol at an art college on reaching 60 – but now that I have passed that milestone (61 in January 2003) I am as busy as ever using my knowledge and passion for music in two new roles – both part-time but in reality both full-time: Director, National Schools Symphony Orchestra – a similar but much younger organisation to the NYO which meets just once a year in the summer, and Managing Director of Southern Sinfonia – a professional orchestra based in Newbury.

It was indeed flattering that these two organisations 'head hunted' me on hearing last May/June that I was leaving the NYO. However, it was not egocentricity that persuaded me to go forward with them but rather my lifelong belief that music is essential if we are to survive as a species and if it were thought that I could contribute to these two orchestras in a significant way, then that was the path I had to follow.

It is a path strewn with obstacles, particularly of the funding kind. The financial climate today with trust and grant giving bodies languishing under the black clouds of global instability, (as indeed is the case with corporate sponsorship) make my tasks awesome, but if we humans are to survive we have to learn that there is more to life than money! I have long been of the opinion that we in the West are pricing ourselves out of the market – time has become an impossibly expensive commodity and too many people want to 'take' rather than 'give'.

At the moment I am being stretched in every way – grand titles I may have but that is not the point – both posts have hardly any administrative support, but I consider myself lucky to be offered these challenges even though my financial remuneration is, I assure you, modest.

Why am I taking on these challenges? To me, having the chance to hand on the baton of one's experiences and passions in life is not only a privilege, it is also the purpose. Furthermore, as I see it, life without passions must be a bland experience so I like thinking of myself as being a Passion Manager rather than a Director and for that I must always remember that life is just beginning. In fact, I feel as though I have never taken my foot off the starting block – what joy, and certainly not boring!

*Liveryman Jill White Hon. D Mus (Bristol)  
FRAM FBSM HonRCM FRSA MRI*



Rachel Wallace

When first asked to write this piece my outlook was gloomy, to say the least. The whole organisation of brass bands in this country appeared to be in a state of disarray. Many areas that seemed important were fragmented and pulling against each other and the British Federation of Brass Bands, which at its launch promised to be the lynch pin of future development, seemed to be losing influence, almost by the day.

The attitude of many of those conducting and playing in bands was also becoming something of a worry. Two of our major competitions last year, The British Open and the All England Masters, used original music by two fine composers, John McCabe and Philip Wilby respectively, as their test pieces and the chorus of dissent from many of those involved was deafening. The pieces were either not good enough, or not a good enough test, or simply not enjoyable enough to prepare. I have to admit that neither piece was a 'barrel of laughs', but both had at their core the often destructive but mighty nature of the sea and both provided a difficult test for a serious-minded interpreter. My only worry was that adjudicators steeped in brass band tradition might find it difficult to take an objective view on such pieces, and I think much of what was written and said confirmed that view.

Then, at the National Finals, there was criticism of the choice of test piece, written again by Philip Wilby, because someone suggested that the music wasn't suitable for performance in the acoustic of the Royal Albert Hall. When I suggested that week in week out all kinds of music are performed at that venerable establishment, to the eminent satisfaction of large numbers of listeners, and that the series of BBC Promenade Concerts was a particular case in point, I was deemed not to be taking the subject seriously enough. As it happened, the competition passed without incident and was won by a particularly fine performance from one of the best bands in the country.

Then it was announced that, in future, test pieces for our National Championships and the qualifying rounds would be picked by a panel of brass band luminaries, given the guidelines to select pieces with 'tunes', whatever that means, and the firm intention that composers would be informed about what was expected of them. This is the same movement where, seventy-five years ago, John Henry Iles, a Master of our very own Worshipful Company, was commissioning the finest composers of the day to write for his National Championships. They produced works which must have been quite difficult for the bandsmen of the time to unravel, but which have become corner – stones of the serious-minded repertoire. Perhaps the bandsmen of seventy-five years ago complained too, but it didn't deflect John Henry from his policy – thank goodness.

Contests are said to be at the very centre of

# Do brass bands in the world at

Some thoughts from Liveryman Frank Renton



the band culture, but it is on the concert platform that bands earn the money to maintain their existence (either that or from their sponsor's pockets!), and many bands were reporting declining interest and smaller audiences. I attended a couple of concerts by well-known bands and began to understand the plight of the listener. Both programmes were made up of repertoire I'd heard umpteen times before, in one case the programme was almost identical to that played by the band the previous year. The soloists played the same tired solos, with the same tired expression on their faces, and the audience's main area of comment that I heard was wonderment at how loud and fast the bands could play without physically breaking anything! No wonder the audience numbers were falling.

Then I heard a couple of concerts organised by a promoter in Yorkshire, who insisted that the band played the repertoire that he wanted for his concerts, and that they should work with singers, sometimes from the West End stage and sometimes from the Opera House. The audiences loved it. At the 'Brass In Concert Competition' in Spennymoor, the organisers have established a prize for the

best piece of new music and every one of the eleven bands that played had made an effort to create something different. A couple of bands played whole programmes of new arrangements and compositions, and again the capacity audience loved it, especially when bands played pieces that were not typical of their normal repertoire. Every Friday night I present 'Listen To the Band' on BBC Radio 2. It is not a traditional band programme, but an entertainment in the Radio 2 style which just happens to feature brass or wind bands. The number of listeners increases year on year, so there is an audience out there for the band world, and those bands and conductors who trouble to work it out for themselves are finding new fans all the time.

Many bands have complained recently that there is a shortage of good quality players, and there have been one or two notable casualties; yet youth bands proliferate all over the Kingdom. The National Youth Brass Bands of Britain, Wales and Scotland are vibrant organisations where young people are introduced to music making of the highest quality by a variety of teachers and conductors. Equally, each country has its





own National Youth Wind Orchestra, and I know from my own work with these ensembles that young people enjoy the challenge of fine music and difficult repertoire. Several counties still have county bands which are outstanding; some which spring to mind are West Lothian in Scotland, and Hampshire and Cornwall in England, and the principal conductors of each have been awarded the Company's Mortimer Medal for work with young people. All over the country, schools and villages are fostering youth bands and, yes, I know that the provision of music teaching in schools has contracted in recent years, but the amount of musical activity is still significant. The provision of lottery money for adult bands to purchase whole sets of band instruments has meant that the instruments that were previously being played have been handed down to a local youth band. That happened in Kirkintilloch near Glasgow. The Kirkintilloch Band, currently the Scottish Champions, received a grant some four years ago now. All their old instruments were given to the youth band known as Kirkintilloch Kelvin Brass, who have themselves now improved so much that, if things continue,

they will soon be competing against their senior counterparts. How much of that can be attributed to having decent instruments to play I don't know, but they share the same management structure as the senior band, and enlightened leadership must play a significant part.

Perhaps the transition from enthusiastic young players into keen adult players is more complex than might be supposed. For sure, the brass band competes with many more leisure pursuits than it used to for the spare time of players, and time itself seems to have become a more precious commodity than in the past; but many Salvation Army bandsmen and women hold down high profile jobs, play golf and still turn up to band practices and services when needed. So maybe something else has reduced the attraction of playing in a band; perhaps the very corner stone of the band culture – competition – is what is turning many young people away. Playing for one of the best bands is a great achievement, but competition is fierce at the highest levels and, of course, everyone likes to win; so a great deal of work has to go into every competition performance. That's fine with good enlightened leadership that sees the

creation of a performance as a fusion of the best available talent. Should the conductor be 'a win at any cost' type, rehearsals can become somewhat tedious and in the end players will vote with their feet rather than play to the best of their ability.

One thing that isn't a problem is the music or make up of a brass band. I put together a professional band, British Concert Brass, in which all the players earn their living as musicians and all want to play in the band whenever possible. We come together to play original music or large-scale transcriptions at Festivals; every year they appear with me in the 'TV Times' sponsored 'Christmas Carols With The Stars' at the Royal Albert Hall, which generally raises about £80,000 every year for the Leukaemia Research Fund. The players put off other commitments to be involved in a fabulous evening and to prove to a capacity audience what a versatile ensemble the brass band can be. Last Christmas, in addition to playing music by Walton, Bach and John Williams, they accompanied the cast of 'The Bill', 'London's Burning' and 'The Bad Girls' in specially composed items that proved to be great fun, and very popular. For me, that proves that the brass band as an ensemble can have a real place in the artistic life of this – or any other – country. Whether the old traditions will survive for another century, as they have in the past, I don't know; but as long as there are adventurous ensembles like our various Youth Bands, visionary conductors to lead them and players prepared to take on any musical challenge, then the brass band will continue to thrive.

Earlier I wrote about the visionary work of John Henry Iles and the fine music by composers such as Holst, Elgar, Vaughan Williams, Ireland, Bantock and Bliss that was specially commissioned for bands. Now a sum of money has come to the Brass Band Committee to be used in memory of John Henry's son Eric. I suppose the easy thing would have been to create an award every year for some aspect of banding, but the Iles and Mortimer medals are already established as the 'Oscars' of the band world and it would be a shame to reduce their significance. The Committee has decided that this £20,000 should be the first part of a new fund that will be established to follow the great tradition of John Henry in commissioning new band music from composers in the mainstream of musical life. Of course, the income from this first sum is not enough in itself to realise that aim, but we hope that anyone reading this article, who has an interest in brass bands, might decide that they would like to add to our first bequest, so that in future years there will be sufficient income to commission composers to add to the repertoire of this fine institution – the Brass Band. Indeed, please tell your friends and anyone else you think might be interested in helping such a worthy cause.

# The Iles Legacy

Liveryman Paul Campion writes: At a recent Court meeting, Pastmaster John Iles, as executor to his mother's estate, made a generous donation of £20,000 to the Company; using this gift, it is the Iles family's wish that the Brass Band Committee propose an annual award in memory of John's father, Eric. John is the fourth member of his family to have been Master (1992-3), a record of service that is equalled in the Company's history only by the Collard family in the 19th century; and the award's purpose is very much in accord with the family's support for the brass band movement throughout the 20th century.

The Iles family's links with the Company began with John Henry Iles, born in 1870, whose wide-ranging enthusiasms were legendary in the world of music and entertainment. Already enjoying such diverse business interests as timber merchant, coal mines, amusement parks, greyhound racing, publishing and film studios, JHI chanced one day upon the Brass Band championships in Manchester and became hooked. He bought The British Bandsman weekly magazine largely to publicise all this new activity and he was able to persuade composers such as Elgar and Holst to write music for such events; indeed, Elgar's Severn Suite was commissioned specifically for the 1930 National Brass Band Contest.

Keen to see brass bands brought to the capital, JHI founded the National Championships at Crystal Palace (later moved

to Alexandra Palace and now held at the Royal Albert Hall). A CD compilation, 'Live at the Crystal Palace' on the Beulah label, features a performance of The Hallelujah Chorus recorded at the National Brass Band Festival in 1932 conducted by JHI himself, during his year as Master. He was also Chairman of Belle Vue, Manchester, the setting for many musical festivals, and became closely involved with the British Open Brass Band Championships, now held in Symphony Hall, Birmingham. It was JHI who established the Company's Iles Medal in 1947, awarded for outstanding services to the BB movement, whose recipient in 2003 is to be Bramwell Tovey. JHI also gave the Company a silver cup which, with the Court's agreement, is now presented annually to the most improved band at the Boosey & Hawkes Youth Championships, customarily held in Salford.

For his work in the world of music, and for his generous support of charities, including the RNLI, JHI was awarded the OBE; and in France he celebrated his award of the Légion d'Honneur by marching down the Champs-Élysées with a brass band!

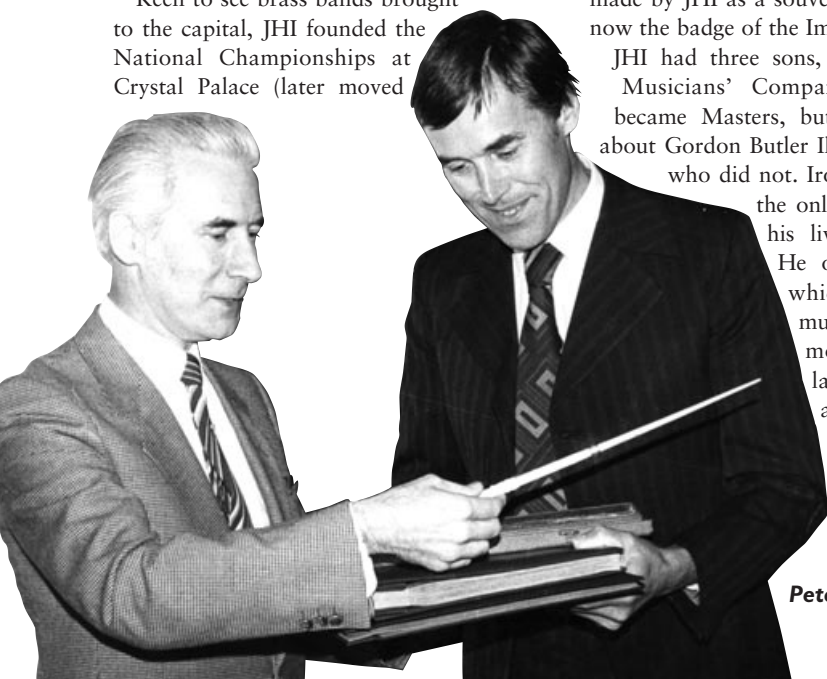
John Henry Iles is still well remembered, for not only does his splendid portrait hang in the Company's office, but nine years ago his daughter in law, Mrs Eric Iles, presented the Company with the small replica of the Master's badge of office which was specially made by JHI as a souvenir of 'his year'. It is now the badge of the Immediate Pastmaster.

JHI had three sons, all members of the Musicians' Company, two of whom became Masters, but first a few words about Gordon Butler Iles, the third brother, who did not. Ironically, Gordon was the only brother who made his living through music. He owned the company which made Artona music rolls, ran it in a most 'personal and laid-back' way and, as an inventor, was always more interested in the machinery of pianolas than in producing music



rolls. Usually, Harrods, one of his main customers, took delivery of their Christmas orders just before the following Easter!

Gordon adapted pianola pneumatic equipment so that it could be attached to aircraft instruments; the planes' windows would be painted over and a music roll inserted in the machinery could take the trainees through various functions, such as indicating an overheated engine. During the second world war Gordon travelled throughout the UK setting up such training aids and, in typically independent fashion, removing the gun turrets from Anson Coastal Command aircraft,



Peter Wilson and John Clive Iles





John Henry Iles

without permission, in order to make them fly faster! Their efficiency as fighters was improved by inserting a 20mm cannon in a slot cut in the belly of the plane, thus surprising the enemy who usually attacked from below!

Gordon was also a good pianist and would improvise for hours, even making a piano roll of some of the music he had himself composed. He is remembered with much affection for his relaxed charm and generous sense of humour.

Henry Frederick Bird 'Eric' Iles shared his father's musical interests and in due course

succeeded as Chairman of Belle Vue in Manchester. Eric was Master in 1954-5 and marked his year of office by presenting the Company with ten gowns and thirteen hoods; the gowns with furred hoods to be worn by Pastmasters, and the remainder to be available for clothing ceremonies for new liverymen

Eric's brother John Bird 'Jack' Iles, Master in 1968-9, was a significant innovator; it was he who, with a generous gift from Sir Edward Lewis, Chairman of Decca Records, founded the Maisie Lewis Young Artists Fund. The proceeds from the Fund continue to finance

concerts, generally held at the Wigmore Hall, which provide important platform experience for young musicians at the outset of their careers. It was during JBI's Mastership, too, that the Master and Wardens' Committee was established as the Company's Executive Committee, thus improving the efficiency with which the business of the Court could be carried out. JBI also began the custom of reporting officially to the livery on 'The Master's Year', a printed record of events, which up to that time had not been formally publicised, an initiative which subsequently led to the founding of *Preserve Harmony*.

It was on 13 May 1969 that Master Jack Iles welcomed HRH Princess Alice, Duchess of Gloucester and a host of distinguished guests to the quincentenary commemoration of the grant of the Charter to the King's Minstrels. This splendid evening (recalled so vividly by Pastmaster Richard Crewdson in the last edition of *Preserve Harmony*) was celebrated at Middle Temple Hall and included both music and culinary dishes based on typical 15th and 16th century offerings. A memorable occasion indeed!

And so, thirty-eight years after his father 'Eric' had passed the Chair, John Clive Iles was installed as Master, the fourth member of the family in sixty years. With many of the same interests as his grandfather, John continued the professional links with the leisure and entertainment industries – and has maintained his family's ongoing passion for brass bands. It was he who established the Company's Brass Band Committee, founded the Company's Diplomas of Honour and arranged appropriate support so that the work of those who have dedicated their lives to the BB movement, the unsung heroes, might be recognised.

Also an innovator, during 'his year' John was instrumental in planning the reorganisation of the Company's basic administration. He began the ongoing practice of inviting Masters' and Wardens' wives to the Installation Dinner every November, to meet and receive the livery and guests, thus encouraging partners to take a greater interest in the Company and its membership. As Master in 1993, it was John who installed HRH the Duchess of Kent as our most recent royal Honorary Freeman; HRH has for many years been an active member of the Bach Choir and is often seen singing in choral concerts at some of our major venues.

Several years ago John presented the Company with The Iles Cup, to be awarded annually to 'the best single school band', the current holder being Smithills School in Bolton. September 1990 saw the first edition of *Preserve Harmony*, founded by Court Assistants John Iles and Adrian Davis, and it has published biannually ever since.

This year John Iles retires from the Court, but his family's generous connection with the Company continues with typical commitment into its second century.

# Roots in the past. Eyes in the future...

Report on The Musicians' Company Conference on The Impact of Technology on Music by Roger Trapp.  
Held at the BT Centre, London 18 March 2003



Gavin Barrett

The internet may be widely seen as a serious threat to the recording industry, but performers, composers, educators and others in the field of music seem agreed that the technological revolution of which the worldwide web is just a part is creating a range of opportunities.

A clear message of the Conference on the Impact of Technology on Music, held at BT Centre, London on 18 March by the Worshipful Company of Musicians in association with the Federation of British Conservatoires and BT, was that developments in such areas as sound, telecommunications and computer software could have widespread benefits in the provision of live music, teaching, composition and elsewhere.

Concerns over the issue of internet piracy, which is so preoccupying recording companies, did manifest themselves in discussions of copyright and the payment of composers and performers, but there was an apparent willingness to embrace technology as what one of the syndicate groups created to discuss specific aspects of the debate called "an enabler for new models of creativity, collaboration and support of live music".

The scene was set at the beginning of the event when Dame Janet Ritterman, Director of the Royal College of Music and Chairman of the Federation of British Conservatoires, used her introductory speech to urge the more than 100 delegates to help shape the agenda by sharing their experience and ideas. In other words, to bring the benefits of what the conference organiser and chairman, Immediate Pastmaster Gavin Barrett, called the "multiple perspectives" of those in the worlds of technology and music.

Pointing out that concerns about the effects of technology were not new, Dame Janet said that this time it was "about more, and not just more of the same." This meant "more technologies, more rapid change, more opportunities, more choices, more interested parties, more potential partners."

She added: "In just a few decades music technology has moved from being a means to an end to something in its own right." Hence

the need to take a "hard look" at what was happening and how all those involved in music should respond.

Overviews of developments in technology and in the consumer world were provided by Ian Morfett, managing director of strategy and business development for BT Wholesale, and Nigel Sheldon, associate director at the Henley Centre, the forecasting business that is part of the WPP Group.

Echoing the theme that technology was bringing challenges to the music industry, but also "exciting opportunities", Mr Morfett said there was a positive effect for musicians in creativity, innovation and wider access. As evidence of the last point, he pointed to Dot Music, the internet download service launched by BT, that was enabling wider access to a variety of music through enabling material to be provided on demand.

In addition, broadband, which BT and other suppliers were rolling out rapidly, was bringing greater functionality at greater speeds and lower cost. Along with further developments in digitisation of music, this had the potential to enhance teaching and collaboration between composers as well as distribution of material. But it could also contribute to the pressure

that the established companies were feeling.

The proliferation of devices, such as MP3s and enhanced mobile phones, and their falling prices was creating competition for CDs. Whereas previously much of the spending power of young people, in particular, had gone on music, now it was likely to go on games, mobile phones and similar devices.

In addition, the plummeting cost of sophisticated software meant that the sort of recording facilities that were previously confined to studios could be set up in bedrooms. Though some of these productions had enjoyed success in the pop charts, the advent of self-publication created quality issues.

But all of these issues had to be confronted by the music industry. Rather than resist such developments, it "must embrace the web for commercial purposes," he said.

Similar messages came from Mr Sheldon. Like Mr Morfett,

he pointed to the reluctance since the dot.com boom for consumers to pay for material obtained via the internet as being a "critical" issue for the music industry. But, in keeping with the positive mood of the day, he suggested that there were things that could be done to encourage people to pay for content. For example, he said, there was the possibility of



Dame Janet Ritterman

Youthful participants





utilising mobile phones for content delivery on the basis that the public was used to paying for services in this area.



Ian Morfett

One thing that the music industry – in common with others – would have to bear in mind was that consumers were increasingly “in control”. The move away from mass communication towards individual sourcing was well under way, as could be seen in the file sharing and CD burning that were causing such problems for recording companies.

However, the real effect of technology on individuals in the music business was made clear in the presentations by Alan Parker, a former session musician who has built a reputation as a composer of scores for television films and drama, and Nigel Tully, the current Master of the Worshipful Company of Musicians who for the past 40 years has been guitarist and leader of the popular dance band the Dark Blues. Mr Parker was unequivocal in stating that technology had made his job “a lot easier”. It had, for instance, halved the time it took to write scores and made it much more straightforward to iron out problems and to make last-minute alterations and eliminated the copying mistakes that could be the bane of live recordings. Moreover, the effect of all this was to make the process cheaper than it had been before.

However, the changes had also put more pressure on the composer. Not least because “the industry expects things a lot quicker,” he said. It is also constantly trying to cut costs.

And linked to this is the rise of sampling, because it is obviously cheaper to use material pre-recorded or created on software than to record everything live. But Mr Parker

warned that, while “some of the sampling was stunning”, it had to be done well to be effective. In what might be seen as a taste of concerns that would be voiced later about technology threatening standards through making creative activities more accessible, he said this was important “because music is the emotional content for the film. It’s almost like a second director.” For the same reason, he suggested that samples and related technology should never replace live music.

But, while such developments were obviously a threat to musicians and the amount of work they would do, he said he had found technology invaluable. “I don’t know how I would survive without it now,” he said.



## Oriental delights – A classical performance?

“The recital last evening in the chamber music room of the Erewan Hotel by US pianist Myron Kropp can only be described by this reviewer as one of the most interesting experiences he has witnessed in a long time.

With sparse, sandy hair, a sallow complexion, and a deceptively frail looking frame, the man who has re-popularised Johann Sebastian Bach approached the Baldwin Concert Grand, bowed to the audience, and placed himself upon the stool.

As I have mentioned before, the Baldwin Concert Grand, while basically a fine instrument, needs constant attention, particularly in a climate such as Bangkok. In this humidity, the felts which separate the white keys from the black tend to swell, causing an occasional key to stick, which apparently was the case last night with the D in the second octave.

During the “Raging Storm” section of the D Minor Toccata and Fugue, Mr Kropp must be complimented for putting up with the awkward D. However, some who attended the performance later questioned whether the awkward key justified some of the language which was heard coming from the stage during the softer passages of the fugue. During one passage, Mr Kropp turned around completely so that, whereas before his remarks had been aimed largely at the piano and were therefore somewhat muted, to his surprise and that of those in the chamber music room, he found himself addressing himself directly to the audience. But such things do happen, and the person who began to laugh deserves to be severely reprimanded for this undignified behaviour.

Unfortunately, laughter is contagious, and by the time it had subsided and the audience had regained its composure Mr Kropp appeared to be somewhat shaken. Nevertheless he swivelled himself back into position facing the piano and, leaving the fugue unfinished, commenced on the Fantasia and Fugue in G Minor.

Why the concert grand piano’s G key in the third octave chose that particular time to begin sticking I hesitate to guess. However, it is certainly safe to say that Mr Kropp did nothing to help matters when he began using his feet to kick the lower portion of the piano instead of operating the pedals as is generally done. Possibly it was this jarring that caused the right front leg of the piano to buckle slightly inward, leaving the entire instrument listing at a 35-degree angle from that which is normal. A gasp went up from the audience, followed by a sigh of relief as Mr Kropp slowly rose from the stool and left the stage. A few men in the back of the room began clapping, and when Mr Kropp reappeared a few moments later it seemed he was responding to the ovation. Apparently, however, he had left to get the red-handled fire axe which was hung back stage, and began chopping at the legs of the piano. When the weakened legs finally collapsed altogether and Mr Kropp continued to chop, it became obvious to all that he had no intention of going on with the concert. The ushers came rushing in and, with the help of the hotel manager, two Indian watchmen, and a passing police corporal, finally succeeded in disarming Mr Kropp and dragging him off the stage.”

*The Bangkok Post*

A similarly positive view came from Mr Tully, who said simply: “Technology has kept my band alive.”

Expressing his belief that the desire to dance is a basic human need alongside warmth, food and sex, he added that he had survived through giving people what they wanted. But his main competition had come from disc jockeys and their pre-recorded music. He had responded “through technology”.

What this meant for him was the replacement of the out-of-tune pianos, poor microphones and bad sound balances of his early days by the arrival of “plug and play” equipment that did not require lengthy soundchecks and setting up. In addition, technology had enabled the band to incorporate pre-recorded elements in their live act and the ability to produce a range

of sounds from a comparatively small number of instruments. All of this was necessary because audiences had higher expectations than they used to have. In the past, it did not matter too much if the Dark Blues ‘version of a Beatles song was a little rough because the recording would not have been much better. That was not the case now. “People like live music – provided you use technology to make the sound better.”

This balanced approach is probably the key. Though the view was expressed in many different ways over the day, it comes down to a prevailing attitude that the industry should use technology to enhance the best of what it does with the aim of competing better for the money and time of its audience.

Nobody involved in music can expect to maintain the status quo. Technology – for good or ill – is here to stay.

# Competition News

## THE 2003 MAGGIE TEYTE COMPETITION:

**Some observations by Hilary Finch, music critic of *The Times***

In another year in which mass-media persuasion has fought ever tougher battles with the individual discriminating ear to seek out and celebrate new musical talent, it was good to welcome back the Maggie Teyte Competition. The cold January morning; the formidable pile of application forms; the 22 nervous candidates waiting in the wings. And this year, the special thrill of knowing that soprano Ailish Tynan, last year's winner, was rehearsing on the main stage of the Royal Opera House for her house debut as Papagena in *Die Zauberflöte*, even as mezzo-soprano Sarah Walker, David Syrus, head of music at the Royal Opera, and myself were sharpening our pencils upstairs.

Twenty-two 15-minute song recitals in one day! It is always a real treat, and a great privilege, to hear so many young singers: fresh, enthusiastic, all either in full-time education or within the first year of their professional careers and all with a meticulously prepared programme of an aria by Gluck, Handel or Mozart (to separate the legato sheep from the rocky goats) and then, to celebrate Maggie Teyte herself, three French songs. Many are called, and few are chosen. The competitive element which

sharpens the wits of these young singers is only a microcosm of that which they will encounter throughout their careers. The Maggie Teyte Competition, with its associate scholarships, can provide motivation, focus, and an open door to those ready and willing to pass through it.

By lunchtime this year, I had made only one pencil mark on my list. There were singers whose vocal technique was not yet assured enough to articulate their responses. And there were those with impressive enough technical prowess, but whose imaginative

response was either muted, or simply failed to communicate to me. Anna Dennis got the pencil moving: we had awarded her a Licette Scholarship last year; and a week later, I was to hear her working hard at the Wigmore Hall in a Christa Ludwig masterclass. She was, again, seriously considered for the main award: hers is a vibrant soprano, revealing a performer of real spirit and lively intellect. Interpretatively, she didn't quite convince us strongly enough, though, in this particular repertoire.

After lunch, the pencil began to make rather more marks. Two singers whom we'd discussed long and hard last year reappeared: young Elizabeth Donovan, to whom we'd awarded a Licette scholarship – a generous and robust singer, less than perfectly focused vocally, and still very much a case of "work-in-progress". And Delphine Gillot, highly commended last year, and delighting us again this year with her idiomatic and characterful performances of Poulenc and Faure.

But there were just two voices who really made the ear re-tune and the spine tingle. They belonged, first, to 23-year-old Simona Mihai from Romania, whose intense and beautifully structured Handel 'Lascia ch'io pianga' was followed by flavoursome Duparc, Chausson and Poulenc. Mihai's vivid and lively engagement both with the text and with her listeners convinced us she would make particularly good use of a Licette scholarship of £2000. And then the



Hilary Finch

Rachel Wallace

## IVOR MAIRANTS GUITAR AWARD

**Michael Lewin, liveryman and chairman of the jury of the Ivor Mairants Guitar Award, writes:**

Last November marked the fifth year of the Ivor Mairants Guitar Award, which is administered by the Worshipful Company of Musicians, and it gives me enormous pleasure, as the chairman of the jury since 2000, to report on the growing success of this competition in promoting highly-accomplished guitarists at the outset of their careers.

As on previous occasions, the IMGA attracted contestants not only from the UK but also from continental Europe and the Far East. After its first two years, when it was won by entrants from the British Isles, the IMGA's first prize has been awarded to guitarists from China, Montenegro and Norway, thus reflecting its genuinely international status. Indeed, in 2002 the

other most highly commended players came from France, Hungary and Portugal to participate. This is particularly significant since the IMGA is currently the only major British competition available to post-graduate guitarists and, as such, has a special role to play in maintaining the profile of this beautiful instrument in the City of London and beyond – a true case of 'preserving harmony'.

That the overall standard of the contestants has risen so remarkably in the last few years is in no small measure due to the tireless efforts of my fellow liveryman, Maurice Summerfield, in extensively publicising the event through 'Classical Guitar' magazine and other channels, bringing in additional sponsorship from an ever-widening range of corporate donors, and providing the necessary



The Mairants archive at the Royal Academy of music with left to right: Adrian Davis, Mrs Lily Mairants and Michael Lewin

Rita Castle



25-year-old Dutch soprano Cora Burggraaf. She, we instinctively and unanimously felt, was the singer whom we'd be most eager to hear again in a full-length recital. In the end, it can be as simple as that. In Cora's case, an already richly focused, well-integrated natural voice of distinctive character enticed us into the very heart of Susanna's twilight garden in her Mozart 'Deh vieni'. And her canny, verbally acute performances of Satie, Debussy and Hahn were stylish enough to make us long to hear more. So Burggraaf received the Maggie Teyte Prize of £2000 in cash, plus a public recital (at the Royal Opera in May) and a £3000 Miriam Licette Scholarship. John Reid, who accompanied Anna Dennis earlier in the day, was one of sadly few accompanists who showed both true understanding of the repertoire, real engagement with the colour and timbre of his singer's voice and was a fine pianist in his own right. He received the Megan Foster Accompanists' Prize a particularly important element in this competition, underlining as it does that the best recitals are very much a partnership of equals.

**Editors' note:** Cora Burggraaf's lunchtime recital will take place on Monday 19th May between 1.00 & 2.00 pm in the Linbury Theatre at the ROH.

Tickets are free and are available from the Covent Garden box office from 10.00am on that day. Friends of the ROH can book in advance by telephone.

## LONDON HARP COMPETITION 2002 - RESULTS

Five harpists took part in the Final of the 2002 London Harp Competition, (which is supported by the Musicians' Company), held at the Guildhall School of Music and Drama on Sunday 6th October. The judges were David Watkins (Professor of Music, Royal Northern College of Music) and Ann Griffiths.

"Enseño Español" by Keiron Galliard was the set piece and two or three other contrasting pieces of the competitors' own choice were required to be played during each twenty minute audition.

The joint first prize winners were



Ji Min Lee



Elen Hydref Thomas

Ji Min Lee (who also played Sergio Natra's 'Sonatina in 3 movements' and Pierne's 'Impromptu caprice') and Elen Hydref Thomas (whose choice was Tournier's 'Au Matin' and David Watkins' 'Petite Suite, Nocturne and Fire Dance').

The second prize was won by Mali Llywelyn.

## IBBS & TILLET

A new history is being written of the music agents IBBS & TILLET, commissioned by the Tillett Trust and to be published by Ashgate. If any musicians or arts administrators have memories of the agency and their staff, photographs or written material, they are invited to contact liveryman Paul Campion on telephone/fax: 020 7987 7259 or email: pwp.campion@aol.com. Any information will be most gratefully received.

organisational nous. Chaired with wisdom and bonhomie by Pastmaster Adrian Davis, the IMGA committee seeks to enhance the value and prestige of the competition; recent proposals have included the commissioning of new compositions to augment the repertoire, in accordance with Ivor Mairants' stylistic aims, a short concert tour and, possibly, a recording for the winner. Further interest and ideas from members of the WCM are always welcome and the annual Barrett Lunch at Guildhall in February provides a much-appreciated opportunity for all concerned to exchange views informally and enjoy listening to the recipient of the IMGA in a short recital. A word of thanks here is also due to Margaret Alford for the kindly way in which she looks after the young guitarists.

Many musicians the world over, myself among them, have had cause to be grateful to Ivor. With the wonderful support of his widow, Lily, now in her nineties, his love both of jazz and the classical guitar has found a fittingly generous memorial, which I hope will continue to celebrate his contribution to the world of music for years to come.



Jørgen Skogmo. Ivor Mairants Guitar Award winner 2002



**Paddy Dunn presenting a further donation from the sale of the Sullivan CD for the benefit of "Funding a Future" to the Master, Nigel Tully**

## THE COURT

With regret, the Court have accepted the resignation of Assistant Ian Horsburgh. New appointments can be expected in due course.

## COMPANY OPEN DAY FRIDAY 2ND MAY

There has been a most enthusiastic response to this event such that it has been significantly

oversubscribed. Within the limits of the facility, arrangements have however been made to accommodate as many Liverymen as possible.

## THE MASTER'S BIRTHDAY

The Master, Nigel Tully is planning a special celebration to mark his 60th birthday on Sunday, the 20th. July. The party will take place at his home in Hertfordshire. There will be a marquee and a buffet lunch. Music will be provided by the Tim Garland Underground Orchestra and the event will be open to the livery, friends and neighbours. It is hoped that the celebration will also raise funds for the livery.

## JAZZ NEWS

The Company will once again provide jazz musicians to play lunchtime gigs in Finsbury Circus during the two weeks 23rd June – 4th July. These performances are being given as part of the City of London Festival. There is no cost to the Company other than the fee for the winner of the recent Pizza on the Park event.

The winner, Ben Hazeleton, will be presented with his Company Bronze medal at the performance on the 26 June.

## CONCERT

Liverymen may wish to know that there will be a 'Tribute to Yfrah Neaman' held on Monday, 9th June at the Barbican. The programme will include works by Debussy, Mozart, Bloch and Elgar. The concert will be an open event and tickets – available from the Barbican Box office on 020 7628 2326 from the beginning of April – will be free.

## DEATHS

We extend our sympathy to the families of the following liverymen whose passing has occurred since our last issue.

Stanley Black  
Pamela Bowden  
Ron Goodwin  
David Mc Kenna  
Professor Yfrah Neaman

## 'SUSANNA' AT THE GSMD – 5 MARCH 2003

*Liveryman Lois Owen-Ward writes:* On March 5, ten members of the Worshipful Company of Musicians attended the Guildhall School of Music and Drama's production of "Susanna" by George Frideric Handel.

This work was composed immediately after then-monumental oratorio 'Solomon' in 1748. Only the great oratorios 'Theodora' and 'Jephtha', and the slighter 'The Choice of Hercules', were written later. It received its first performance at Covent Garden on 10 February 1749 and although initially successful it was not revived until 1759 when, in the last year of his life, Handel made significant cuts, particularly in Act 1, in order to speed up the exposition of the narrative.

The story of 'Susanna' is drawn from the book of Daniel in the Apocrypha. It is told in a brilliant libretto, rich in images of nature. Its author is unknown but is presumed to be the same as that of 'Solomon'. Although nominally a "dramatic oratorio" 'Susanna' is well suited to stage presentation. The themes of marital fidelity, lust and corruption are the stuff of many operatic libretti and Handel relishes the opportunities to characterise his protagonists, particularly the two Elders and Susanna herself. Whilst there are fewer

choruses than in any of the other oratorios, the chorus itself is strongly characterised and takes a vital role in the action, framing it in powerfully and intensely expressive music.

The production had a minimalist setting and superb lighting which adapted beautifully in all three acts. It allowed the audience to concentrate on the performance of the music, which was sublime. In striking black and white costumes the twelve men and twelve women in the chorus sang with excellent control and balance. The production was seamless as a result of having been well rehearsed. Even the curtain calls were slick, not always the case in many performances.

The star of the show was without doubt Kate Royal playing Susanna. She warmed to her part as the innocent wife raped by the two Church Elders. Her portrayal was elegant, moving and extremely well acted. Even her bare toes expressed fear. The voice was well balanced and powerful. Kate Royal is a name to look out for in the future.

The second Elder, Christian Sist, a statuesque six feet six bass also sang well with rich sonorous tone and was supported by Nicholas Smith, tenor, as the first Elder. All the other performers gave of their best and it was possible to hear all the words. What a lovely treat! Different singers appeared in some of the leading roles on alternate nights.

Despite the less than comfortable seats, the three hours flew by and gave us a night to remember. I recommend all members to attend these productions, for the students deserve your support and you will have a great night out.



**Handel "observing" the Livery Club at his museum in February**



## AWARDS

Sarah Tynan	Royal Academy of Music
Julienne De Villiers	Royal College of Music
Elizabeth Donovan	Royal Northern College of Music
Steven Grahl	Royal College of Organists
Michiko Kobayashi	Guildhall School of Music and Drama
John Kelly	London College of Music
Oliver Searle	Royal Scottish Academy of Music
Ibrahim Aziz	Trinity College of Music
Zoe Coombes	Royal Welsh College of Music
Sarah Busfield	Birmingham Conservatoire
Anano Gokieli	The Beethoven Medal
Julian Bream	Walter Wilson Cobbett Medal
Robin Ticciati	Arthur Frederick Bulgin Medal
Garry Cutt	The Iles Medal
Mrs Betty Anderson	The Mortimer Medal
Tony Coe	Jazz Medal 2002

### Royal Marines School of Music

Company Silver Medal Bandmaster Sgt Jon Ridley. Cassel Silver Medal Musn. Andre McKinnon. Cassel Bronze Medal Musn. Jason O'Brien.

### Royal Military School of Music 2001 Medals

Student Bandmaster D B Hammond. Best Musician E J Whiston.

Mary Naomi Wallace prize V L Evans.

Cassel Silver Medal V L Evans.

Cassel Bronze Medal Musn A P Mercer.

### Royal Air Force 2001

Student Bandmaster Corporal Edward Sellers.

Cassel Silver Medal Jnr. Tech. Sarah Hill.

Cassel Bronze Medal Jnr. Tech. Daniel Stannard

## PRIAULX RAINIER CENTENARY

The Musicians' Company Priaulx Rainier Fund supported a special Festal Evensong in Wakefield Cathedral on 10th January. It was organized by the Yorkshire Sculpture Park to celebrate the life and achievements of Barbara Hepworth. Priaulx Rainier was a close friend of Hepworth and worked closely with her on her garden at St. Ives which is now open to the public with her studio. The service attended by a huge congregation concluded with a performance of Priaulx Rainier's fifteen minute organ work *Organ Gloriana*, which was particularly concerned, in the words of the composer, with 'the instrument's power of



The "retiring" Pastmaster Henry Willis 4

sculpture in sound ...' It was performed by Christopher Bowers-Broadbent who had given the work's premiere in the Royal Festival Hall in the 1970's. The service also included the first performance of a new work by Nigel Morgan: 'The Present Moment is the Only Real Time' based on words by Barbara Hepworth.

## THE CLASSICAL GUITAR, ITS EVOLUTION, PLAYERS & PERSONALITIES SINCE 1800.

Last December saw the release of this title – the 5th edition of a standard reference work following the dedicated and indefatigable efforts of Liveryman Maurice Summerfield. While many books have been written about this instrument, this updated and expanded edition remains the only book to cover in a definitive way the classical guitar since 1800.

The collection of photographs therein is claimed to be the most complete ever assembled in a single volume. In addition, every important classical recording ever made is listed. Furthermore, the final section, ensures that every record, book, magazine and piece of music mentioned in the book can be obtained by the reader.

This essential reference work is available from Ashley Mark Publishing Co at the following U.K. prices:

Soft Cover £29.50 ISBN 1 872639 46.1.

Hard Cover £45. ISBN 1 872639 51.8

## QUARTERAGE

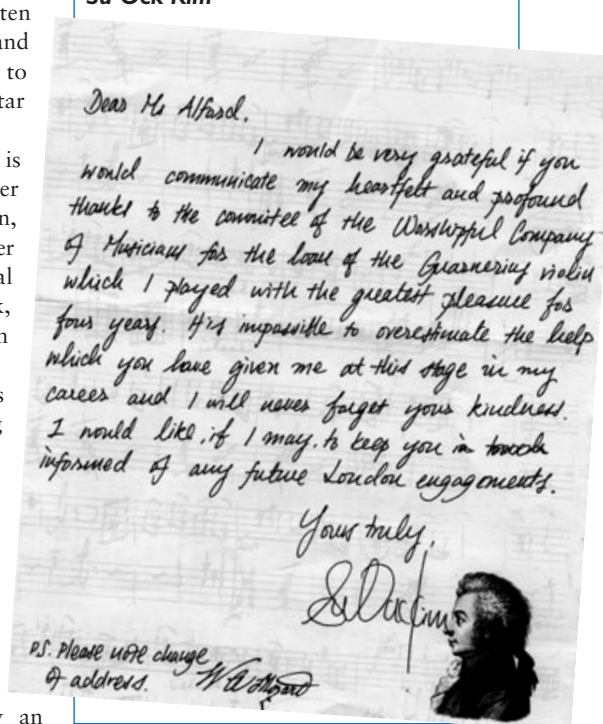
Liverymen will recall that this subject featured in the recent questionnaire. Subsequently, the Court has now decided that all new applicants for the Freedom will be required to pay an

annual subscription of £120. This amount is intended to help meet the administrative costs of the company.

All Court Members have already agreed to pay this fee on a voluntary basis. While there is naturally no obligation for any current members to do so, the Master and Wardens hope that there will be many who feel encouraged to do likewise.

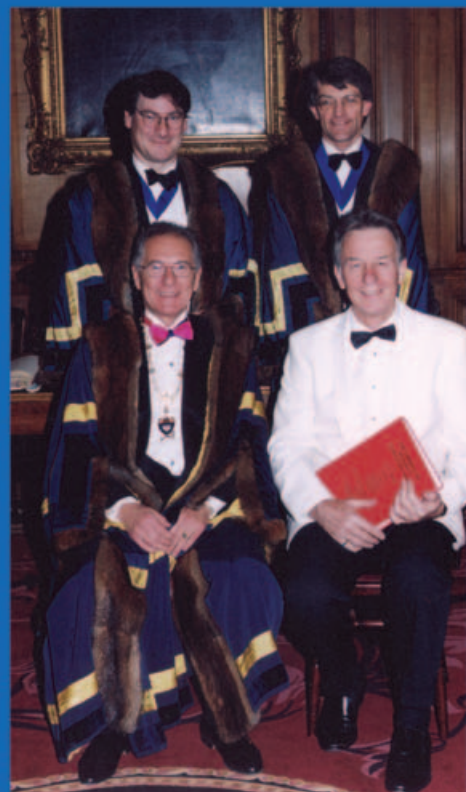
There will of course be a further opportunity to discuss this issue during the Open Day on the 2nd May and it is hoped that those of you who elect to make voluntary payments will do so under Gift Aid. Otherwise, please contact the Deputy Clerk for further information.

### An expression of appreciation from Su Ock Kim





# THE NOVEMBER INSTALLATION 2002



*Company prize winners (Top left). The Court with newly elected Freeman, Dame Cleo Laine (above left). The Master and Wardens and Santley award winner Ryland Davies (above right). The Master and his partner, Dr Deborah Cunningham with principal guests John Dankworth (following his presentation of the Company's Silver Medal for services to Music) and his wife Dame Clo Laine (below).*

