



Preserve Harmony

NEWSLETTER OF THE WORSHIPFUL COMPANY OF MUSICIANS

YOUR PRESERVE HARMONY

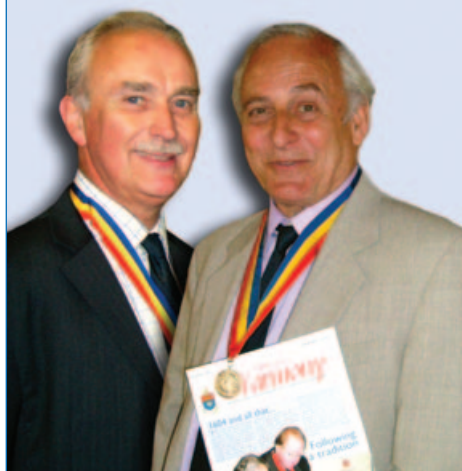
Your editors trust that *Preserve Harmony* is read from cover to cover by all our liverymen; as we publish the 29th edition, we do so in the hope that all who see the magazine continue to enjoy it. It is a good deal of fun to prepare, helps us to get to know members of our Company very much better, and so we are keen to share the pleasure!

We would warmly welcome the assistance of other liverymen, preferably (but not necessarily) those who have some experience in the field of publications; we look for helpers who might be prepared to proof-read our copy prior to publication, or who could assist in editing and in writing reports of Company events. Oh yes, and a sense of humour is obligatory.

Preserve Harmony is the Company's publication and we want all liverymen to feel involved in it. Please help us if you can; if you are connected to the internet and (preferably) live in the London area, so as to be able to attend the occasional editorial meetings, we would love to hear from you. As part of our team, we are sure that you too would enjoy helping to create each new edition and linking in a very direct way to the entire livery.

A phone call to the Company Office, or a word with either of the editors, would ensure an immediately favourable response! We look forward to hearing from you.

Paul Campion (left) and Adrian Davis (right)



Looking forward

John Rubinstein the third member of his family to become Master

The Musicians' Company's purpose is well established both in its Charter and in its mission statement – the advancement and promotion of the science and mystery of music.

To help the Livery realise the Company's purpose in the medium term, I will deliver the Company's plan in time to report to the livery two years after the Company's first open day, as promised.

Both the Company's increasing involvement with charity in the last twenty years and the diversity of musical fields in which the Company now involves itself, are remarkable. The Company, which is not itself a charity, is conscious of its responsibilities to ensure that both its charitable and non-charitable activities remain soundly based with prudent financial management. The Company manages some £4,000,000 of charitable funds which extend to almost all musical and music related undertakings. The advent of effective Gift Aid has partly alleviated the Stock Market downturn and reduced earnings, since the last years of the 20th Century, from our major charitable funds. These currently receive diminished income returns, coupled with the increased cost, for the last three years and at least the next two years, of an administration without the subsidy of a shared Clerk and premises, which used to cushion the Company against the full cost of its activities.

The Company still faces calls to help the voluntary sector. This year, the Development Committee will start active fund-raising to strengthen the Company's endowments. New



charitable endeavours will be appraised and costed before they are pledged, so that the Company's existing commitments can be sustained at a proper and effective level. The Company's unpledged giving and support will be directed where they will most effectively advance the Company's purpose.

The Company will also focus on affording talented young musicians of real excellence increased exposure to public audiences, giving its competitive prizewinners increased chances to perform on public platforms, and building on the prestigious Maisie Lewis Young Artists Awards concert series at Wigmore Hall. The Prince's Prize affords public auditions for candidates selected from amongst our prizewinners, and extra performance opportunities will be sought for the Prince's Prizewinner in the year following his or

her receipt of the prize.

An enormous amount of hard work has been done by our Committees and the Clerk's Office to make the Company more responsive to the demands made of a modern charity-driven business in the current economic climate. I am very grateful to them for their efforts. The Court also recognises just how much of a contribution, both in time and money, the active Livery has already made to help the Company fulfil its purpose. I thank all of you who have unselfishly and so generously helped the Company to date.

The Company is privileged to have a very

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Diary 2004/5

29 November	Maisie Lewis Concert at Wigmore Hall 7.30pm
15 December	Our Carol Service St Michael's Cornhill 6.00pm
2005	
8 February	Parish Clerks/ Musicians Joint event City of London School Evening
20 February	Jazz Evening Pizza on the Park 7.30pm
5 March	Livery Club Westminster Abbey Daytime
18 March	United Guilds Service at St Paul's 11.00am
4 April	Maisie Lewis Concert 7.30pm Wigmore Hall
May	Open Day Review 10am-2pm tbc

Livery Club activities

A visit to Waddesd

Liveryman Geoffrey Goodwin writes: I believe all of us arrived by private car. An early start driving up through north London and the Watford by-pass took me back forty years, as this always seemed to be our way out of London to motor racing venues, when glimpses of Stately Homes registered mental notes for later visits.

Our drive took us along the edge of the beautifully kept parkland of Waddesdon Manor and the neighbouring estate, through the village to enter the grounds into

magnificent woods, until we reached the car park and the drive to the house.

Here it was, before us sitting on a hilltop, a marvellous recreation of a French turreted château built by Ferdinand de Rothschild, a 35-year-old widower, in 1876, to house his growing collection of superlative English paintings and 18th century French decorative arts. The period also made him follow the fashion with continual improvements and decoration and 'gimcracks' in the garden.

We had a fine chance to examine the



The new President outlines his plans

I felt greatly honoured to succeed Anne Griffin as President of the Company's Livery Club in September (see page 16) at a brief ceremony following the Bach Cantata. Anne has charmed us all by her warmth of personality, her efficiency and the varied programme she offered us during her term of office.

I must declare straightaway that my plans for 2004-06 reflect my own personal life and interests. I hope that members of the Livery will forgive me for this and yet, if successive presidents organised such a programme, the Club would clearly ensure

diversity in its two year cycle of events.

The Club will understand that because of the many autumn events planned by the Company – the Company Evensong at St Paul's, the Installation Dinner and the November Maisie Lewis Concert – there was little room for a Club event until the Spring. However, the 2004-05 programme is now planned and will begin on 5th March, when members of the Livery who wish to come will be taken on a private tour of Westminster Abbey, the place where I spent my childhood as chorister. The tour (which I shall conduct) will follow Choral Evensong (by the Abbey Choir), when the Abbey is closed to visitors, after which we will then retire to part of the Deanery known as Cheyne-gates (the name of the medieval Abbot's Lodging) for a buffet supper. I am tremendously grateful to the Dean of Westminster, Dr Wesley Carr, not only for his permission but for his huge personal support of the project. While in the Abbey we hope to hear a short organ recital which will be arranged specially for us.

Our next outing will be to Cambridge on 21st May. One of the greatest treasures of the

on Manor

exhibits, focusing on those reflecting our own interests. After we met together for coffee, we made a tour of the house to study the fine rooms and furniture with things to interest us all. Lunch followed to the excellent consistent quality of the National Trust, before we braved the tour of the garden, where we were privileged to be given an excellent guided tour by Liveryman Alan Paul. He explained the construction of the landscape, planting and care of the garden on a bare and barren hillside. This included the beautiful and decorated aviaries of rare birds.

We sauntered across the lawns down to the little wooded gully to discover the 'power-house' which retained a vast distribution board on one side to remind us of its original purpose. It had been beautifully converted to a small studio where we were to have our recital, given by the young Welsh harpist Keziah Thomas, 2003 winner of the London Harp Competition. She played with such enthusiasm and provided an extensive and interesting explanation of the mechanics of the harp – a marvellous education for those who were less-well informed about the complex systems of this delicate instrument. The programme included Vivaldi, Fauré, Chavarri and Ortiz. The selected music demonstrated the talent and versatility of the soloist and the variety and colourful tone of



Liveryman Geoffrey Goodwin author (top left). The Powerhouse in which music was performed (above). Keziah Thomas 2003 London Harp Competition winner



the instrument. The audience was entranced by the music and the presence and warmth of Keziah Thomas. She certainly brought rays of sunshine to overcome the gloomy skies outside.

Finally the day was drawn to a close with a visit to the wine cellars under the house for a wine tasting. Unfortunately, the cellars were not stacked to the roof with bottles as they must have been in their heyday, but it was a fitting end to our visit to be reminded of the vineyards of France and to have an opportunity to learn something about the famous Rothschild wines.

We left with great memories of an inspiring and enjoyable day, organised with such care and efficiency for us all by the Livery Club, and specially its President Anne Griffin, to whom we extend our gratitude and thanks.

University is the Matthew Parker Library in Corpus Christi College: Dr Christopher de Hamel, the distinguished Librarian there, has kindly agreed to show us some of the exhibits including the St Augustine Bible which was last seen in public at the Enthronement of the present Archbishop of Canterbury. We then



Anne Griffin and Andrew Morris, retiring and future Presidents of the Livery Club

proceed to neighbouring Pembroke College (my own college) for tea and a short chamber music recital in the Chapel (Wren's first complete architectural work). Evensong at King's College will follow and I am immensely grateful to my great friend and fellow liveryman Dr Stephen Cleobury, the Director of Music at King's, for his enthusiastic assistance with this plan and for organising drinks in the College after the Service. The day will end with dinner in the beautiful Old Library in Pembroke College and I know that the Fellows there are looking forward to welcoming the Livery. It was in Pembroke that Liveryman Professor Robin Orr (Pembroke, 1929) received his Silver Medal in 2001.

The Bach Cantata will follow as usual in September

2005 followed by events which are still being finalised. A visit to Winchester is planned, with fine music in the Cathedral guaranteed and a generous invitation from the Bishop of Winchester and Mrs Scott-Joynt to visit Wolvesey, the palace of the bishops of Winchester, which contains fine portraits and other paintings. We hope to visit Eton, see something of the College and hear some of its music, and I plan a central London event, possibly at the Royal Academy of Music with which I have been associated for nearly 40 years, in line with the Company's interest in young talented musicians.

I hope that there is something for everyone here, although I realise that this can never be so. Please forgive the autobiographical nature of the plans. Those who feel left out must hope for a different emphasis next time, and in that connection I am delighted to announce that Eugenie Maxwell has graciously accepted my invitation to succeed me and she was elected President-Elect at the Annual General Meeting in September.

Liveryman Andrew Morris

WT Best Organ Scholarship

Born in 1978, Clive Driskill-Smith won a Music Scholarship to Eton College in 1990. Later, when at Christ Church College Oxford, he was awarded the ARCM diploma in Piano Performance and the FRCO diploma and graduated with a First Class Honours degree in Music in 1999 and with the MPhil in 2001. Winner of the Royal College of Organists' Performer of the Year Competition in 2000, Clive has performed in the UK, France, Belgium, Germany, Italy, Denmark, Finland, South Africa, Hong Kong, Korea, Japan, Canada, the USA, South America, Australia and New Zealand.

Clive is currently Sub-Organist at Christ Church Cathedral in Oxford, where he accompanies the choir under the direction of Stephen Darlington and has played for several recordings, broadcasts and tours.



Clive Driskill-Smith

In September 2002 the Worshipful Company of Musicians awarded me the WT Best Organ Scholarship for the year 2002-2003. Naturally, I am very grateful to the Company for giving me this opportunity to study abroad, play historic organs and further my understanding of the organ repertoire. My use of the scholarship divides in three: a week spent in Copenhagen and

Leipzig, a week spent in Treviso and Venice, and a week spent in Romainmotier, Switzerland.

In November 2002, I spent four days in Copenhagen where I had lessons with Hans Fagius on music by Bach, Franck, Mozart, Duruflé and Reger. The lessons were very enjoyable and useful, and I have returned several times since. After this, I spent three days in Leipzig where I was able to play a number of interesting organs including the two in Thomaskirche.

The new Bach organ at Thomaskirche in Leipzig, where Bach was active for 27 years, is a copy of the one that he knew as a boy in his hometown of Eisenach where his uncle was the City Organist. It was built by Gerald

Woehl, is tuned to the 'choir pitch' of Bach's time, A=465, and has a device which lowers the pitch of the entire organ by a tone to baroque chamber pitch, A=415, for performance with instruments. The current organist, Dr Ullrich Boehme, allowed me to practise for several hours on this and the romantic organ at the west end built by Wilhelm Sauer (1813-1916) of Frankfurt in 1889, as part of a general renovation of the church. This is an excellent instrument, ideal for the performance of Max Reger's music. Originally, it comprised 63 stops and had mechanical action; in 1902, Sauer added pneumatic action, 3 free combinations, 2 stops and an electric blower; in 1908, he added 23 stops and a new console. In the decades which followed, there were many more changes and additions, so in 1988 the organ was restored by Christian Scheffler to its 1908 disposition.

This is how it now stands. It was certainly

a wonderful and invaluable experience to play both these organs as well as several other historic instruments in and around Leipzig.

In June 2004, I spent a week in Treviso where Andrea Marcon gave me several lessons on the music of composers such as Pasquini, Rossi, Gabrieli and Frescobaldi. This was an area of the repertoire of which I had very little experience, so I was very grateful to have this opportunity to learn about early Italian music and play the many historic organs in Treviso. There are twelve organs in Treviso, the only town in Italy where an organist can play all the repertoire from 1500 until 1900 on appropriate instruments. I had the opportunity to practise on these, as well as on the beautiful organ in San Giorgio Maggiore, Venice, built by D. Pietro Nacchini in 1750. The organs in Treviso included another Nacchini organ in Tartini Valotti temperament with a very responsive action, and an organ built in 1998

by Francesco Zanin with suspended action and meantone temperament, in the style of Antegnati's organs of 1500.

It was interesting to learn about the evolution of music from composers of the Prima Prattica such as Andrea Gabrieli to composers of the Seconda Prattica such as Frescobaldi. In general, one should play the fantasias of Gabrieli in a strict tempo and the toccatas of Frescobaldi with great rhythmic flexibility. Indeed, one only has to read Frescobaldi's preface to the two books of toccatas to understand that he, like his contemporary painters, wanted to change the way people experienced art. For example, paintings were no longer plain, lifeless portraits but contained figures who expressed emotions and made gestures; in the same way, Frescobaldi wanted performers to interpret the musical notation in such a way as to engage the listener and cause an emotional response.

One of the most important things to understand about the toccatas of Rossi and Frescobaldi concerns the notation. First, they had no means of indicating a free trill, so one should interpret any notation which looks like two notes alternating in a strict rhythm as a free trill, starting slowly and speeding up until the last note which should be held slightly before the next main beat. Secondly, one often sees a string of quavers interrupted at one point by a dotted rhythm (dotted quaver followed by a semi-quaver); one should not interpret this literally, instead treating the dotted quaver as a slight pause and then the semi-quaver as the first quaver in the ensuing line of quavers. Finally, early Italian composers sometimes beamed quavers together and sometimes didn't; unfortunately many modern editions don't make this distinction, but there are some editions available, such as the Kenneth Gilbert edition published by Zanibon, which do. It is important to make the distinction because there must have been a reason for beaming some quavers and not others; it is generally accepted now that one should move through the beamed quavers more quickly and interpret the un-beamed quavers as individual notes, played more slowly and expressively.

Each year the Jehan Alain Association organises a course in Romainmotier, home of the Alain family organ. In July 2004 the tutors included Marie-Claire Alain, Luigi Ferdinando Tagliavini and Guy Bovet.

The Alain family organ is installed in one of the former convent buildings and was the source of inspiration for all of Jehan Alain's music. The 45 stops are divided among 4 manuals and divided pedalboard. It is a colourful organ with many mutation stops and a variety of beautiful and unusual sounds. Above all it is a delicate instrument which was built and voiced for the Alain family home. So it is not surprising that Jehan Alain explored all these sounds and often

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'Seated one day at the organ, I was weary and ill at ease...'

The Lost Chord – Sullivan/Procter

Recent visitors to the Royal Albert Hall – perhaps attending one of the Proms during their 110th season – will undoubtedly have been impressed by the newly restored organ. A special opening concert was given on 26 June to celebrate the instrument's return to full playing order after a major refurbishment, the most comprehensive in its 130-year history; and it also featured at the opening Prom (among many others) on 16 July. Liveryman Michael Broadway has had a close association with the restoration and continues to pay regular visits to this King of Instruments.

Michael has been in the organ trade since 1971, when he worked first for Bishop & Son (currently the oldest established firm in the country) and then for JW Walker & Sons. In 1990 he established his own business with up to fifty tuning contracts around London, and two years ago was invited by Mander Organs (Liveryman Noel Mander is well-known to many of our members) to undertake the tuning of the organ at St Paul's Cathedral. This responsibility entails a fortnightly visit to the City to ensure that the tuning is properly maintained and, in January every year, a week of days and nights to check out every aspect of the instrument.

Earlier this year Michael assisted in the tonal finishing of the Royal Albert Hall organ

and, in the weeks before the special celebration concert, spent six consecutive nights checking the tuning. Ideally, 'service visits' should be paid every fortnight – as at St Paul's – but while the Prom season is under way Michael has to grab odd available hours there as he can. His most challenging visit, at the end of July, had to be paid at 3.00am, as the only 'convenient' time!

Readers may recall the dramatic moment at the Prom on 24 July this year, when the conductor was welcomed to the podium by a large audience, only to announce that the organ had broken down and could not be used. Those who heard the news, either in the hall itself or on the radio, will be reassured to learn that this was not the case – and Michael's technical skills were not compromised. The problem was, in fact, a power failure in the hall's basement, resulting in the total failure of the organ's seven blowers; as Michael succinctly put it: '...no wind, no organ!' Happily the problem was soon resolved and the instrument continued to impress thousands more concertgoers during the remainder of the Proms season. Michael looks forward to continuing his regular visits to check out the 9999 pipes of this, the largest organ in the country, and one of the most important of its type in the world.



Michael Broadway at work on the Royal Albert Hall organ

First person singular: Lord Mayor's pledge is music to my ears

Lord Mayor Finch's passion for music and the arts bodes well for future generations, says Julian Lloyd Webber

I spent the other night in deep conversation about the future of classical music with the Mayor of London. No, not the one who tampers with traffic lights, but the Lord Mayor of London, Robert Finch.

Alderman Finch was guest of honour in his own home of Mansion House on the occasion of the Worshipful Company of Musicians' Midsummer Banquet.

Now I realise that all this might sound a bit snobby – even, God forbid, elitist – in these post-Cool Britannia days, but the Company's aim of "encouraging, supporting and promoting musical education to the highest professional standards" is certainly music to my ears. After all, with music so conspicuously absent from our national curriculum, somebody has to care about these things.

What the Musicians Company lacks – like the two other main recipients of my attention this month – is the oxygen of publicity. But any institution that sets out to help promising young musicians at the start of their careers –

and promotes twice-yearly concerts at the Wigmore Hall to do just that – deserves attention.

Lord Mayor Finch proved to be a passionate supporter of the arts. Indeed, he has bravely selected the London Symphony Orchestra's "Music and the Arts for Everyone" as his chosen charity during his time in office. Through its LSO Discovery Education Programme, this excellent organisation brings music to more than 400 schools in the south-east. I wonder if the other Mayor of London will be making a donation?

The LSO Discovery Programme is



The author greeting Peter Fowler – Senior Warden elect

administered from the orchestra's plush, purpose-built quarters at St Luke's – the converted Hawksmoor church near the Barbican where the orchestra rehearses and has made recordings. The LSO, which receives a substantial Arts Council grant that is matched pound for pound by the City of London, is Britain's wealthiest orchestra by some distance. How the Royal Philharmonic must long for funding such as theirs!

In its heyday, the RPO was renowned for having the best string sound in London, but recent years have seen it shabbily treated by the Arts Council, which has savagely slashed its grant. Now, in an act that must seem like manna from heaven, the RPO has been presented with its own version of St Luke's by the Earl of Cadogan.

Cadogan Hall – just down the road from Harrods – opened its doors last month and revealed the former Christian Science Church to have been transformed into exactly the sort of gracious 900-seater London needs. Its acoustics are warm yet crystal clear, and the subtle rake of the auditorium and gentle sweep of the gallery make a conducive setting for an evening of music-making.

Moreover, with the Wigmore Hall shut until recently and the Festival Hall closing next year for 18 months, Cadogan Hall would seem to have arrived with perfect timing. What a pity, then, that a regular performance programme is not yet up and running.

The sooner one is, the better it will be for

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calls for unusual combinations of stops in his music. It is almost impossible to re-create these sounds on other organs without having experienced this unique instrument firsthand.

It was fascinating to hear Marie-Claire Alain discuss and perform some of Jehan's music. She showed us many of his original manuscripts and explained why there have been so many alterations to various details in successive editions. This allowed me to correct the mistakes in my own scores.

Luigi Tagliavini's course was based on the works of Frescobaldi and Padre Davide da Bergamo. The opportunity to play movements from Frescobaldi's *Messa delli Apostoli* on an historic early Italian organ was very interesting. The Italians often played with an enormous amount of freedom, moving forward through the consonant harmonies and spending more time on the suspensions and dissonances. Of course, with non-equal temperament, the expressive intervals and harmonies are more obvious.

There are many possibilities for registration on early Italian organs. The *ripieno* was often supported by the use of the 16' pedal which was permanently coupled to the manual. The Voce Umana is an out-of-tune principal which was often combined with the Principal for the elevation toccatas. The flutes were used for

the canzonas, but it was rare to use more than one flute at a time, so the following registrations are typical: 4' flute alone, 8' principal with 4' ottava and flauto XII, 8' principal with 4' flute and 2' principal, 8' principal and flauto XII, 8' principal and 4' flute. Often there was no 8' flute because the long compass allowed the player to use the 4' flute and play down one octave. Each pitch in the ripieno has an individual stop, so there are many possibilities for different combinations of pitches in building up the ripieno. There was usually a foot lever for bringing on and off the full organ.

The Fiori Musicali comprises three masses, each of which contains several movements based on the Kyrie (as an example for those organists who were required to improvise in *alternatim* with the choir) and several movements for performance at specific moments during the catholic mass. Although he composed these masses after the toccatas, Frescobaldi used the old notation for the *Fiori Musicali* because much of it is written in the stile antico.

Padre Davide da Bergamo (1791-1863) is

little-known and composed much light-hearted organ music in the style of Rossini. We studied two pieces – an elevation and a sinfonia – and it was particularly interesting to hear Luigi Tagliavini discuss the registration and interpretation of this music. Often the left hand plays at 4' pitch and the solo reed is at 16' pitch, and it is important to perform with a certain amount of rhythmic flexibility, taking into account the notational limitations of the time.

It was interesting to learn about the evolution of music from composers of the Prima Prattica

Guy Bovet discussed the early Spanish composers from Cabezon through Correa to Cabanilles. Most early Spanish instruments have one manual divided at C/C#, although there were some organs with two (occasionally three) manuals, particularly during Cabanilles' life. The Spanish inegale rhythm is

complex: in Cabezon's time, there were four different ways of playing a run of quavers, and in Correa's time, there was a specific way of interpreting triplet quavers (the first note was lengthened slightly and the other two shortened). It is important to remember, however, that Correa lived 60 years later and Cabanilles lived 130 years later than Cabezon; the inegale rhythms of one period

London's concert scene.

Last month I highlighted the lack of respect accorded to our great composers (Holst's Birthplace Museum has to go cap in hand to Cheltenham Borough Council every year to discover whether it will be able to survive). So it is refreshing to find a major new violin competition named after Benjamin Britten.

But do we really need another violin competition? Actually, yes, because there has not been an international violin competition on these shores since the demise of the Carl Flesch Prize more than a decade ago.

In addition, all of the 25 entrants from 14 countries will have to prepare Britten's rarely performed Violin Concerto for their final round – which is a smart way of getting young players to take Britten to their repertoire.

The competition is the brainchild of the catchily named Goodenough College, London, and the final gala concert will be held at the Barbican in August. And, by a cruel quirk of fate, guess which rarely performed violin concerto will be played at the Proms by Maxim Vengerov on the same night? Yes, it's Britten.

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Editor's note: Former Maisie Lewis winners Freeman Jamie Walton and Daniel Grimwood will be giving a cello/piano recital at Cadogan Hall on Saturday 12 February 2005. Box office 0207 730 4500 (booking opens 10 January).

should not be applied to the performance of music from another period. Ornaments can be added freely, particularly on leading notes, on the first note of a piece, and during quaver runs, and should be played quickly since they are decorative and not expressive in the German sense. Again, registration is interesting: a typical registration for a tiento would be cornet in the right hand accompanied by 8' principal and 4' flute in the left hand, or 8' reed in the left hand accompanied by 8' principal in the right hand. Finally, one often sees hand signs in early Spanish music; these indicate something interesting, like an unusual chord, which is not a mistake and was the composer's intention.

Before these three trips, I had always been keen to explore these less familiar areas of the organ repertory, study with eminent teachers on the Continent and play the music on appropriate historic instruments. Of course, it is impossible to do this in England or, indeed, in any one country, so I am extremely grateful to the Worshipful Company of Musicians for giving me the opportunity to visit Denmark, Germany, Switzerland and Italy during the last two years. I have learnt an enormous amount and have had several experiences which I will never forget.

Clive Driskill-Smith

Lord Mayor at home

The Musicians' June Midsummer Banquet



(Top) left to right Sheriff and Mrs Anstee, Senior Warden and Mrs Rubinstein, The Lord Mayor Alderman Robert Finch, Master Jonathan Rennert, The Lady Mayoress, Junior Warden and Mrs Fowler, Mrs Bond and Sheriff Bond. (Above) left The Lord Mayor with the Senior Warden. Right The most recently elected of the Court Professor John Morehen with his wife Marie. (Below) Two Masters. Jonathan Rennert and Maestro Ruggiero Ricci and Mrs Ricci after presentation of the Company's Silver Medal (see page 14)



Brian Garfield

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rich range of musical and music related activities at our Livery's disposal. We are uniquely placed to offer performance opportunities to those who need them and audiences access to live music of high quality at reasonable and affordable prices at exciting venues. The Company needs to extend both gifts to a wider audience and our Livery is the Company's best ambassador. I hope the Livery will actively spread the good news, whether it is by inviting friends to, or sponsoring a school-child's ticket for, a Maisie Lewis Concert, or by bringing friends along to the Company's beautiful annual evensong service at St Paul's.

We shall also work to strengthen our links with the City, building on our involvement, for example, with the City of London Festival, and the Bach Cantata concerts. We should aim to be the City's musical port of first call. Last year the Company found musicians for another Livery Company's evening event; next February the Company will co-host, with the Parish Clerks, a musical soirée at the City of London School. Each such event gives young musicians a chance to perform in public. Please use your contacts with other City Livery Companies and institutions to encourage them to use our expertise at producing proven performers, to source the music for their functions, both within and outside the City.

Our tradition of offering a wide range of musical activities to the Livery will continue, and we will increase the participation of our freemen and yeomanry. The Installation Dinner is being held at Merchant Taylors' Hall, and the Midsummer Banquet at Fishmongers' Hall. My thanks go to the Master and Wardens of both those Companies for their hospitality and continued support of the Company during the forthcoming year.

Finally, our beloved late Junior Warden, Terry Pamplin, will be commemorated on the new Silver Lyre commissioned for the Junior Warden's badge of office. The affection and high esteem in which he is regarded was reflected by the very generous donations received for the fund which his widow, Liveryman Elizabeth Pamplin, established with the Company in his memory.

I wish you all a very enjoyable and happy period of fellowship for the ensuing year.

About Kneller

The Royal Military School of Music by David Marshal Director of Music



Above: Concert salute at Kneller Hall. Below: Kneller Hall as it is today

It wasn't always so, that is to say that Kneller Hall has not always been the home of military music. The imposing building as we know it today is the third house to have occupied this site. Situated some twelve miles from the centre of London, the first house was built between 1635 and 1646 for Edmund Cooke and was known as Whitton House, from the district in which it lies.

Godefridi Kneller, a famous German artist who was painter to the Court of Charles II, bought the building in 1709. Sir Godfrey Kneller, as he became known, promptly demolished the old house and in its place built a new one reputedly designed by Sir Christopher Wren, in the Queen Anne style. This was completed in 1711 and renamed Whitton Hall. Kneller, who played host to many distinguished guests including royalty, used it as a summer residence. After his death in 1723 the house passed to his widow. Whitton Hall now became Kneller Hall.

In 1729 Kneller's grandson, Godfrey Kneller Huckle, inherited the estate. He was never to live in Whitton and leased the property until 1757 when it was sold to Sir Samuel Prime. Prime, a prominent London lawyer, was to reside at Keller Hall until 1818. During that time he undertook many improvements by extending the formal gardens and adding a lake behind the house.

The next owner Charles Calvert was Member of

Parliament for Southwark. He made a further extensions by adding large drawing rooms at the east and west ends of the hall. In 1845, the hall was acquired by the Government for use as a training college for teachers of poor and wayward children.

The impressive building, as we know it today, is the result of the rebuilding that occurred between 1847 and 1850. The training college opened in 1850 was not a success and closed in 1856. The history of Kneller Hall as a military school of music began in 1857. However, to discover how this came about there is a need to look beyond those days when Sir Godfrey Kneller was painter to the Court of Charles II.

The evolution of military music began far-away from Kneller Hall and stems from the earliest of times, when its purpose was twofold, being used as a method of conveying orders and commands and for inspiring and exciting passion in times of battle. The earliest of the musical instruments used for this purpose were the fife and drum and later the oboe and trumpet. Bagpipes also came to play an increasingly important role.

As time progressed, more sophisticated instruments were introduced. Civilian musicians were employed in the 17th century with their wages paid by the officers of the regiment. A new era and change of direction from warfare to pagantry occurred



er Hall



following Charles II's restoration in 1660. The King's triumphal procession was led by kettle drummers and trumpeters with silver instruments and impressive uniforms and followed by the King's Troop of Life Guards.

Regimental officers continued to finance these early musicians, many of whom were civilians; indeed all the bandleaders were civilians who knew little of military life and discipline. It was considered that the finest musicians could be found in Europe and as a result, Commanding Officers often employed bandmasters of German extraction. It is from this German influence that the structure and early musical repertoire of our present

day's military bands have developed. Regiments soon came to realise the value of their bands in terms of raising the morale of their soldiers, recruitment and as a 'show-case' for the Regiment. Almost without exception, bands accompanied their respective regiments on posting at home and abroad. This independence meant that there was no real need for any form of standardisation. However, problems arose when bands came together as a massed ensemble. This was all too apparent at an event after which the direction of military bands changed forever.

The year was 1854 at the commencement of the Crimean War. The defining moment occurred in Scutari at a review of the allied troops when the British massed bands struck up *God Save The Queen* in a variety of keys and arrangements. To make matters worse, the French, whose bands had a high reputation of excellence, witnessed the musical disaster. Also present on that day was the Duke of Cambridge, then Colonel of the 17th Lancers and soon to become Commander-in-Chief of the Army. Shortly after that day, on 25th September 1856 just two months after his appointment, he set out his proposal in a letter to all commanding officers for the establishment of a military school of music. Despite reservations from some Commanding Officers who were concerned about losing

their autonomy over their bands, the Duke got his way and Kneller Hall began training the first military music class on 3rd March 1875.

The staff responsible for the 85 pupils and students consisted of a Commandant, Director of Music and four instrumental professors. All but the Commandant, were civilians. The Director of Music, Henry Schallehn was German and had served as Bandmaster of the 17th Lancers at the same time that the Duke of Cambridge had commanded the Regiment. It is interesting to note that Schallehn was not on parade at the time of the musical catastrophe at Scutari as he had decided to give active service a miss, instead taking up an appointment as Conductor of the Crystal Palace Band.

Those initial days appear idyllic as, apart from the early call to rise at six o'clock, the day began with a bracing country walk followed by breakfast at eight o'clock. Thereafter, the main emphasis was on instrumental practice with the day finishing at seven o'clock. As time went on more attention was paid to physical fitness and cross-country runs replaced the early morning walks. The Chapel became an important part of the school life where the students sang and conducted the choir services. Twice weekly public concerts were introduced with the band performing on the island in the middle of the lake. These activities continue to this day although sadly the lake no longer exists. In August 1887, Queen Victoria decreed that the School of Music, Kneller Hall, would in future be known as the Royal Military School of Music. Her Majesty Queen Elizabeth II visited Kneller Hall in 1957 for the commemoration and centenary of the School and the 150th anniversary, hopefully, will be celebrated in 2007. Since that day in March 1875 when Kneller Hall welcomed the first



Inspecting musicians at Kneller Hall

military music class, many musicians have passed through its gates. Many distinguished musicians have also either worked there or have become associated with the 'school'. Finally, I have had the privilege of attending Kneller Hall as a pupil, student bandmaster and as School Bandmaster.

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British Composers Awards

The Musicians' Company has long supported young classical composers. The Collard Fellowship has helped many important composing careers since 1931 (including those of Herbert Howells, Constant Lambert, Edmund Rubbra, Gordon Jacob, Lennox Berkeley, Alan Rawsthorne, Priaulx Rainier, Peter Racine Fricker, John Gardner, Alan Ridout, Christopher Brown, Edwin Roxburgh, Justin Connolly and Alec Roth). Recognition of already-established composers (Elgar, Frank Bridge, Vaughan Williams, Ireland, Walton, Tippett, Bliss, Leighton, Maconchy and Maxwell Davies) has been possible through the Cobbett Medal.

Four years ago the Company jointly sponsored the composition competition *MasterPrize*, and was able to commission a colourful orchestral work from the young composer Andrew March.

This year we have entered a further exciting phase in our work with composers. We have provided funding to assist the British Composers Awards, which are organised by the British Academy of Composers and Songwriters in association with BBC Radio 3 and the Performing Rights Society.

Nominations for awards have been invited for works that received their UK premiere between 1 April 2003 and 31 March 2004, in a wide range of categories which includes vocal, orchestral, choral, chamber, stage, liturgical, multi-media, community and solo music. There is no minimum or maximum age for the composers. The awards ceremony will take place on 17 December in Ironmongers' Hall, and winning works will be the focus of a BBC Radio 3 broadcast on 20 December.

This will be the second year of the award, which last year attracted a plethora of entries from well-known composers, as well as from musicians not generally recognised as such: some published, some in manuscript.

The Musicians' Company will be providing funding of £1,000 to the winner of the 'Wind and/or Brass' category towards a new commission. This reflects the new Master's particular interest in the brass band movement. At the time of going to press, a shortlist has been agreed by a distinguished adjudication panel, but no names have yet been made public.

Photographs courtesy of Kneller Hall

No longer a secret?

Music and Dance Scheme. Liveryman John Baxter, member of the Df ES Advisory Group, writes:

This must be the best kept secret in English education.' These were the words of a potential parent when she brought her young sons to visit Wells Cathedral School in 1987. A single mother, she had brought up her musically talented boys virtually alone for 10 years and she was seeking appropriate education and training for them. Musically and academically brilliant as they were, both boys had medical and social challenges and it was clear that a conventional school would not be the best for them. The combination of boarding, tuition and music fees at Wells were well beyond the means of the parent, but the Music and Ballet Scheme was able to help.

In 1978 the Calouste Gulbenkian Foundation published a report entitled 'Training Musicians'. This report set out several broad arguments for the specialist training of musically gifted children at (one of) the five existing specialist music schools and concluded that no child of exceptional ability should be prevented from receiving such training through an inability to meet the fees. The same thinking applied to gifted young ballet dancers and consequently in 1981 the Music and Ballet Scheme was set up. Gifted instrumentalists and ballet dancers would be able to audition for a place at the Yehudi Menuhin School, Chetham's School in Manchester, the Purcell School, Wells Cathedral School, St Mary's, Edinburgh and the Royal Ballet School and the government would assist those parents who were unable to meet the fees. Initially about 500 pupils benefited from the Scheme, many commencing their training at the age of eight. The Scheme, set up under a Conservative government, has received all-party support and has increased in scope significantly, particularly in recent years. Elmhurst School of Dance and Performing Arts, the Arts Educational School at Tring and the Hammond School in Chester have all joined the Scheme. Furthermore, the Choir Schools Association Bursary Trust receives an annual grant from the Scheme to be distributed by the Trust to assist low-income parents of choristers at Choir Schools. During 2003/4 the Department for Education and Skills provided government grant aid with the fees at eight independent specialist schools in England for over 800 talented young people aged 8-19 with exceptional potential in music and dance, at a total cost of £14.3 million. Some 80 choristers were also aided through a block grant allocation of £136,000 to the Choir Schools Association Bursary Trust.

How successful has the Scheme been? There is no doubt that many alumni of the

specialist schools play an important role in the musical life in both the United Kingdom and overseas. A few go on to become distinguished international performers, among them Tasmin Little, Philip Dukes, Nicholas Daniel and Paul Lewis.

In 1994 I was awarded a Fellowship to study the provision of training for gifted young instrumentalists in six countries in the 'Pacific Rim'. Specialist music schools do exist in the region, especially in Seoul and Tokyo, but there is nothing to compare with the generosity of the British government in helping talented, but disadvantaged young people receive the education and training their potential deserves. Every country I visited expressed envy of, and admiration for, the Scheme of which we should all be very proud.

In the autumn of 1998 the Department for Education commissioned consultants from Price Waterhouse Coopers, together with colleagues from the DfES Business Consultancy Team, to undertake a wide-ranging review of the Music and Ballet Scheme. The review team were asked to examine ways of improving the value for money of the Scheme and of maximising the numbers of exceptionally talented young people supported by it – while ensuring the continued focus on excellence but without increasing the Scheme's overall cost.

The final report acknowledged the undoubted success of the Scheme but made a number of significant recommendations. Among them was to set up an Advisory Group 'to make recommendations and advise the Secretary of State on the operation, monitoring and future development of the Music and Ballet Scheme' The Group first met in September 2000 and has published four reports, all of which can be accessed on the Group's website at www.dfes.gov.uk/mds

In four years, the Group, under the Chairmanship of Roger Lewis, Managing Director and programme Controller at Classic FM, has addressed a great many issues relating to the training of talented young musicians and dancers, and significant changes have been implemented by the DfES as a result of the Group's recommendations. An early change was to replace the term Ballet by Dance in the formal title of the Scheme. A Mapping audit conducted on behalf of the Group clearly demonstrated a change of name would more accurately reflect contemporary needs and

perspectives, although it is emphasised that focus on ballet training should be maintained as a key discipline.

Another area addressed by the Advisory Group has been the geographical spread of provision for talented young people. The Review recommended that efforts should be made to increase the volume of MDS provision available outside the south of England. It also noted the changing pattern of parental preference in education with many more parents now expecting more frequent access to their children. The inclusion of the Hammond School in Chester and the assistance given to Elmhurst School in its relocation to Birmingham has provided some geographical balance for talented dancers, while the pilot support given to the Weekend School for potentially gifted musicians at The Sage Gateshead has helped provide alternative opportunities in the north east of England. Much more remains to be done and the Group has drafted a programme for further support over the next few years in regions where opportunities are currently thin.

These opportunities will be provided in a network of Junior Centres of advanced training. The aim is to establish a recognised regional infrastructure of specialist centres to support the most talented youngsters in music and dance, while complementing the existing boarding places in Specialist Schools supported by the MDS. The Junior Departments of the major music conservatoires already provide opportunities but the intention is to extend access through an exciting new junior awards scheme.

The advanced training centres will provide teaching after school, at weekends, and in other intensive periods especially school holidays. Individual tuition, musicianship training and ensemble coaching will be

offered and links will be built wherever possible with professional activity. None of this can be achieved, however, without funding, both for the new centres and for individual students. In March 2004 the School Standards Minister, David Miliband, announced that the DfES welcomed the recommendations and will

commit financial support. Set-up grants for new regional centres will be awarded in response to worked-up business plans covering curriculum, financial and administrative proposals. And a new national grants scheme has been set up to support young musicians aged 8-16, and young dancers aged 11-16 with exceptional potential and dedication, and who do not have the financial means to



**Liveryman
John Baxter**

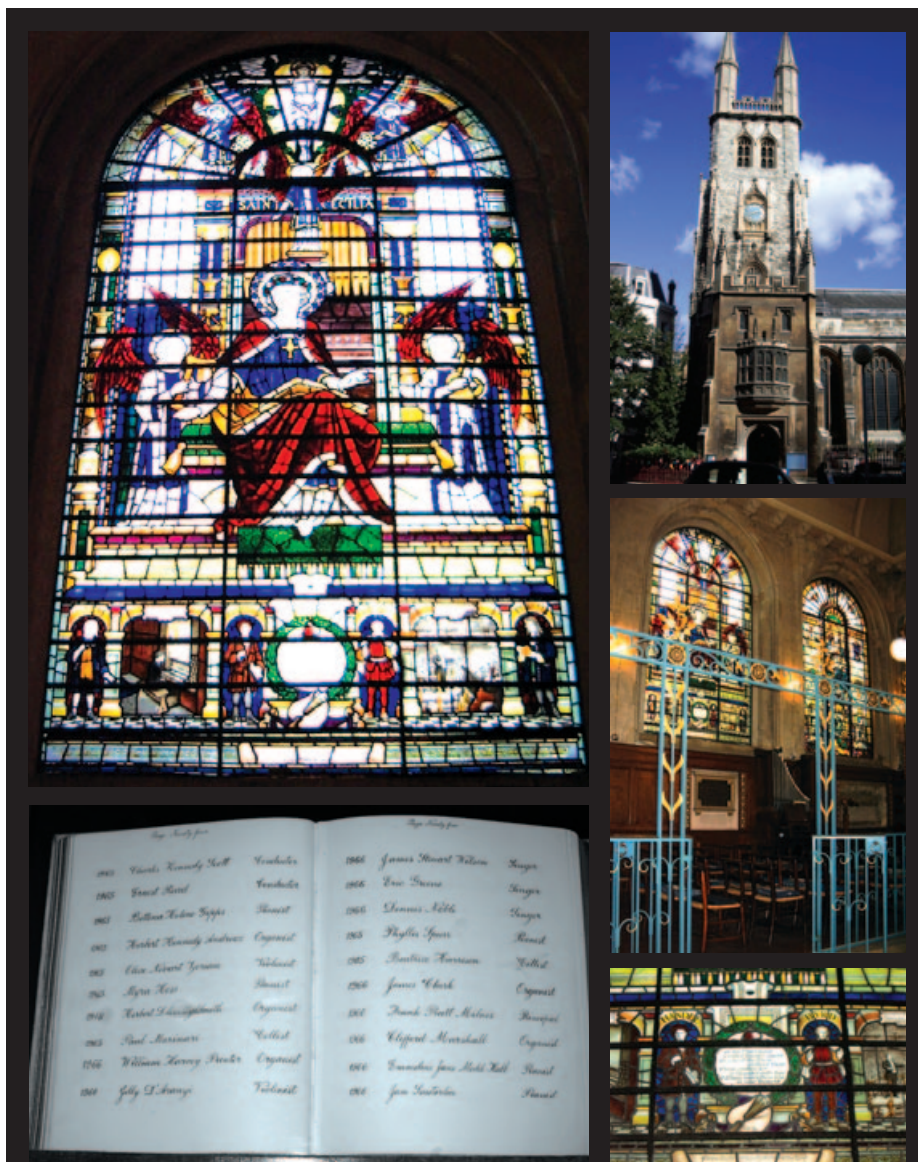
**The aim is to
create a regional
infrastructure of
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the most talented
youngsters in
music and dance**

access the best available training. These new grants are means-tested and it is estimated that some 200 ranging from £600-£3,000 p.a. will be available from September 2004. In making these grants the needs of the individual young person will be put first and individual training plans will be drawn up in consultation with all who are involved with the young person.

In making these recommendations to the Minister, the Group continued to support the work of *Youth Music*, a National Foundation set up to further the development of national youth music organisations and a new body, *Youth Dance England*. The latter was set up in February 2004 as a result of a unique partnership between Arts Council England and the DfES (Music and Dance Scheme).

While all this has been going on, the Group has continued to support and encourage, as well as monitor, the work of the eight English member schools in the MDS Scheme. For many years most of the schools have undertaken 'outreach projects'. The Group has welcomed this activity but has encouraged the schools to become more fully engaged in outreach work. The work of the eight schools, as well as St Mary's, Edinburgh, is now hugely impressive, with a wide variety of exciting and innovative activities throughout the country. Moreover the Choir Schools Association has launched some imaginative partnership initiatives including, in particular, a successful project involving the choristers of Truro, primary school children in Camborne, Redruth and St Austell and professional vocal animators.

Questions, of course, continue to be asked of the MDS Scheme. Why should the tax-payer contribute towards the fees of pupils at independent schools? Do these schools provide world-class training for the gifted instrumentalists and dancers? Is the rather narrow environment of three of the four specialist music schools appropriate for all musically gifted youngsters? Should young people from the European Community qualify for the Scheme? Do all recipients of assistance under the Scheme go on to pursue successful careers? Is the Scheme still 'the best kept secret'? The answer to the final question is 'no', thanks to the work of the Advisory Group whose web-site records an increasingly high number of 'hits' and to the government whose increased support for the training of talented musicians and dancers has brought the MDS to the attention of a much wider audience. In the case of the two boys who came to Wells in 1988 the answer is undoubtedly 'yes' although neither boy will perform internationally.



Photographs by Paul Compion

The Musicians' Chapel

Pastmaster Malcolm Hubble writes: St Sepulchre-without-Newgate is the largest church in the City of London. The Great Fire of London in 1666 destroyed the building leaving only its porch, tower and outer walls intact. By 1671 the Church had been rebuilt incorporating what was left of the old building and for most of the last 331 years has been used for regular worship.

St. Sepulchre's has an impressive musical tradition. In the latter half of the nineteenth century, the church was famous for its choir and organ and in 1955, following the dedication of the Musicians' Chapel, it became known as the 'National Musicians' Church'. The Chapel, a monument to some of the greatest British musicians, is situated in the North part of the Church and has developed since the ashes of Sir Henry Wood were laid to rest here. It contains stained glass windows in memory of Walter Carroll, John Ireland, Dame Nellie Melba and Sir Henry Wood, together with many other memorials in the form of chairs, furnishings, embroidered kneelers and cushions.

The Friends of the Musicians' Chapel take an active part in maintaining and promoting interest in the building. They look after the Musicians' Book of Remembrance and inscribe the names of professional musicians in it. Each year, usually in May, a service is held in St. Sepulchre's Church for the lives and work of the musicians whose names are in the book of Remembrance. The London Colleges of Music take turns to provide the music for this service.

The present Patron of the Friends is Sir Colin Davis who succeeds Lady Groves and the Chairman of the committee is liveryman Dr Simon Lindley. The Company has been represented on the committee by Pastmaster Sir Vivian Dunn, Pastmaster Malcolm Hubble (now ex-officio) and currently by our Master, Jonathan Rennert. Since 1984 Christopher Reagan, formerly of the Royal Academy of Music, has been secretary.

Musical instrument polymath

Terence Michael Pamplin, musician and musical-instrument maker: born Worcester Park, Surrey 30 May 1941; Lecturer, Musical Instrument Technology, London College of Furniture (later London Metropolitan University) 1972-73, Senior Lecturer 1977-84, Head of Department 1984-93, Marketing Manager, Sir John Cass Faculty of Art and Design 1993-94, Senior Academic Tutor 1995, Reader in Musical Instrument Technology 1996-2004; marketing/production director, Arnold Dolmetsch 1973-77; married 1969 Elizabeth Webb (two daughters); died Newark, Nottinghamshire 24 April 2004.

In the world of music and musical instruments, it would be difficult to find someone who was as versatile and so accomplished as Terence Pamplin. He played both modern and baroque violin, and all the viols, and was a qualified teacher for many others, including the guitar, flute and saxophone. He was also an outstanding craftsman who contributed greatly to the development of musical instrument making in Britain.



Pamplin was born in Worcester Park in Surrey in 1941 and left school at 15 without any qualifications. But his main interest at school had been woodwork; at 14 he built

a garden shed whilst the other boys were making key-holders.

When still a teenager he developed an interest in music, taught himself to play the guitar and took lessons with the violin. He played in an orchestra with the guitarist John Mills, his friend and co-founder of the Nonsuch Guitar Society. When he was 14 he set up his own Maryland Skiffle Group in which he played the Tea Chest Bass. (The group was named recently in a book on the early history of skiffle and as a result Pamplin arranged for them to play on the television programme *The Big Breakfast*.) He also made several appearances on television as a judge in *The Great Egg Race*. As part of the programme he made musical instruments and a gramophone out of household rubbish which were set as tests for the competing teams.

On leaving school he started work at Baldrey's, who sold sheet music and records and carried out piano repairs in a room behind the shop. He spent over 10 years there, during which time he learned how to

Book Review

The Master, Jonathan Rennert, reviews a set of books recently published by Associated Board of the Royal Schools of Music (Publishing) Ltd.

A Performer's Guide to Music of the Baroque Period:
ISBN: 1 86096 192 4

A Performer's Guide to Music of the Classical Period:
ISBN: 1 86096 193 2

A Performer's Guide to Music of the Romantic Period:
ISBN: 1 86096 194 0

Our Court contains several eminent individuals: not least, Leslie East, who, when he is not chairing our Professional Musicians Committee or running the City Music Society, presides over one of Europe's most successful and progressive music publishing houses, that of the Associated Board of the Royal Schools of

Music. Based in his office just behind the BBC in Portland Place, he has spearheaded the commissioning of ground-breaking collections of newly-composed music, of scholarly practical editions of the classics, and of children's introductions to the great composers (in book and CD form), quite apart from the regular work of producing the Board's extensive examination music material, including its newly-developed jazz syllabus.

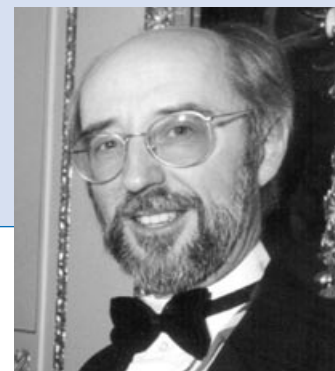
Of particular interest are three smart volumes on performance practice, covering not just the baroque period, but also classical and romantic music. In each volume a series of chapters by experts, under the overall editorship of Anthony Burton, covers the historical background and the practicalities of performance.

They could, I think, be useful to various constituents: to A-level and

university music students, to high-grade and diploma candidates for practical examinations, to both amateur and professional performing musicians, and to listeners.

It is always easy to waffle about music, but liveryman Christopher Hogwood kicks off the baroque volume knowledgeably and pragmatically, insisting that a performance, if it is to reflect its composer's intentions, must project the personality of the performer, and never become a sterile antiquarian exploration. George Pratt challenges the widely-held assumption that music constantly improves as each composer builds on the work of his predecessors. We come to the detail with Peter Holman's coverage of the questions surrounding instrumentation, temperament, pitch, bar-lines, ornaments and tempo. The harpsichordist Davitt Moroney is excellent on hand positions, touch, fingerings and articulation, whilst violinist Andrew Manze (who is heard on the accompanying CD in a most evocative rendering of a

violin sonata by Giovanni Cima) summarises the differences between baroque and modern stringed instruments. He also advises players on dealing with changes in humidity and temperature (a constant problem when using old instruments in centrally-heated buildings), and on using various temperaments; and he writes amusingly about the ways in which violins would have been used – and misused – up to 1600. The vexed questions of vibrato, bow-holds and bowing-patterns receive down-to-earth treatment; for example, Manze suggests that a lack of bowing-markings in surviving parts was caused by the fact that musicians were too poor to afford pencils to mark them in! Flautist Stephen Preston writes of



Leslie East

repair pianos and became a qualified piano tuner - a skill he retained and practised until his death.

In his spare time he set up a dance band, the Dave Stuart Five, with Dave Taylor and Stuart Megarry who soon were much in demand for local social events. When Pamplin married Elizabeth Webb in 1969, Megarry was his best man. The group also played for a combined celebration of the Pampkins' twin daughters' 30th birthday and Terry's 60th.

Perhaps the most remarkable aspect of Terry Pamplin's education is that the opportunity to develop his many talents came relatively late. Nevertheless, all through the years of studying and acquiring his various degrees, he held full-time employment in branches of musical-instrument making.

He studied at the London College of Furniture and in 1967 graduated in the Institute of Musical Instrument Technology. In 1971, at Strathclyde University, he was made Industrial Training Officer. The following year he took a Diploma in Management Studies at Hatfield Polytechnic Business School, and in 1976 graduated in Business Studies and Marketing at Middlesex Polytechnic. In the 1980s he turned from making and management to studying music by way of the violin and all the viols. He took

an LTCL degree at Trinity College of Music in 1983 and an LRAM at the Royal Academy of Music in 1985. He then went on to take a Research Supervisor's Course at the London Guildhall University and ended up with a PhD at Kingston University in 2000.

It would be impossible to list every enterprise in which Pamplin was involved. From 1965 until his death, he was successively Factory Manager at Monington & Weston, musical-instrument makers, Training and Management Adviser to the Furniture and Instrument Industry Training Board, Lecturer in Musical Instrument Technology at the London College of Furniture, marketing/production director of Arnold Dolmetsch, makers of early musical instruments, and Reader in Musical Instrument Technology at London Metropolitan University (as the London College of Furniture became).

Another of his interests was as chairman of the Tom Jenkins Trust, set up by Jenkins's widow, Michelle, when she auctioned his Stradivarius violin to provide an annual award for a student maker.

Pamplin was President of the National Early Music Association and Junior Warden of the Worshipful Company of Musicians. Their work in assisting young musicians was very

close to his heart. He had great plans for his year as Master 2005-6.

His interest in performing music - ranging from early medieval to jazz - never waned and he specialised in the playing of early stringed instruments. He researched the history and performance of the baryton, an early bowed-stringed instrument with sympathetic strings and similar in size to the cello. His knowledge of his subject was encyclopaedic.

For indoor recreation he would play trio sonatas with friends and outdoors he was an inveterate hill-walker who loved the countryside. (He and his wife first met on a marathon walk.)

Only three weeks before his death Terry Pamplin had delivered a paper in Japan. On 24 April he had given a lecture in Newark in Nottinghamshire and was waiting on the platform for his train back to London when

he collapsed and died. A friend remarked that Terry always said that the stress of waiting for a late train would be the death of him. Ironically, this one was on time, but he died before he was able to get on to it.

Author Margaret Campbell



the smaller scale of baroque music, its light, easy movement and lively articulation, its unmechanical expressiveness and its interpretative unpredictability.

The classical volume breaks new ground, since it was comparatively recently that the 'authentic' movement became interested in music by composers as recent as Beethoven and Schubert. Maybe this is why the academic background here is less focussed than in the first volume: there are some unsupported generalisations, aimless analytical details, and a wallowing amongst the red herrings (do we really need to know where, in the progression of Beethoven's symphonies, the first 'ppp' occurs?). However, there are wise nuggets from conductor Jane Glover; and David Wyn Jones challenges our preconceptions by pointing out that certain of Mozart's piano concertos were originally performed with one player per part, effectively becoming piano quintets. Pianist David Ward, in describing the piano's

development in detail, relates each stage of the process to the resulting music written for it: the clear, dry sound of the early instrument leading to precisely-articulated and mostly-unpedalled music by Mozart; whereas the later, richer, bigger tone, enhanced by the pedal, gave rise to the long lines and wash of harmony found in Schubert. Ward gives useful hints on adapting fortepiano and early-piano music to a modern instrument; and he finds several pertinent quotations from historic sources. Clarinettist Colin Lawson cross-refers to other disciplines when he describes wind tone in terms of singing, and articulation in terms of bow-strokes; and Richard Wigmore gives some fascinating, gossipy details of (what he calls) Charlotte Churches of around 1800: girls who, as teenagers, sang demanding operatic roles - but he points out that pitch was often a semitone lower, concert halls and theatres were smaller, and orchestras were quieter than their modern equivalents; appreciably

less strain was therefore exerted on the voice. For the performer or scholar, there is a valuable chapter by Barry Cooper describing the manuscript and printed sources of any piece of music, and advising on choosing an edition.

Hugh Macdonald's introduction to the romantic volume surveys the historical changes: the rapid development of instruments and of tonality, the increasing participation and appreciation of the general public in secular music making, and the phenomenon of the modern conductor. It also considers the elusive question of expression, with the composer's (rather than performer's) personal message becoming a significant issue for the first time. I wish there had been space to develop further the comment that nineteenth-century philosophers saw music as a uniquely powerful aesthetic experience (but maybe that has been better covered elsewhere, by Peter le Huray and others). This volume includes insights into the meanings of notational devices,

including metronome markings (Clive Brown), and a continuation of the previous volumes' look at particular instruments. Perhaps the most fascinating aspect is the early recordings, with much violin portamento, but sparing use of vibrato, backing Robin Stowell's written text; some extraordinary piano playing (in which the hands are never actually played together) demonstrating the expressive devices mentioned by Roy Howat; and singing, as described by Trevor Herbert, with overall legato, a faster and narrower vibrato than might be expected in today's opera house, and plenty of portamento. It is good to read a contribution on the organ and its music from our liveryman David Goode. A pity that he was not given an opportunity to develop his few words on stylistic perception.

Editors' note: The General Editor of this set is Anthony Burton; each book is priced separately at £14.95 and includes a CD with examples of authentic performances

COMPANY APPOINTMENTS

Court

Peter Fowler as Junior Warden. Professor Peter Morehen as Court Assistant.

New Stewards

The following have been appointed for the year ensuing: Teresa Cahill, Malcolm Farrer-Brown, Russell Jones and Stephen Plumb.



New Liverymen

The following Freemen have been admitted to the Livery since our last edition: Sir Anthony Cleaver, Mavis June Hughesdon. (July) Danielle Perrett (October)



COMPANY FELLOWSHIPS

The Court has been keen to involve more top-class professional musicians in the Company's work, and particularly in its assistance to young performers and composers. It has now approved a scheme of sponsored Company Fellowships, and has appointed the first batch of four distinguished Fellows: Diana Burrell, Paul McCreesh, David Owen Norris and Yvonne Kenny.

They will be working on various projects, will dine with us, and will be joining the Company, initially as Freemen. Generous sponsorship has been provided by Liveryman Eugenie Maxwell and Liveryman Stephen Barter, to both of whom we are indebted.

Diana Burrell is a distinguished composer who hopes to develop the Company's relationship with composition students at the Guildhall School of Music, where she is a professor; she is also an adjudicator for our new 'award of awards', the Prince's Prize, and a speaker at the PMAP seminar on the commissioning of new music.

Paul McCreesh represents early music: he has directed the Gabrieli Consort, since its foundation in 1982, in numerous acclaimed recordings and tours.

He was our guest at the Midsummer Banquet, and we are working with him on the introduction of an apprenticeship scheme for a young postgraduate musician working with the Gabrieli Consort.

David Owen Norris's voice is familiar to Radio 3 listeners who look forward to his lively and stimulating talks. He is a professor at the Royal Academy of Music and a widely-travelled piano soloist, though it was as a piano accompanist that members of the Company recently heard him in a recital with soprano Catherine Bott. He spoke at our Master & Clerk's Dinner, and is working on a Schubert masterclass involving some of our prizewinners. Soprano **Yvonne Kenny** received high acclaim for her appearance in this year's Prom celebrating the bicentenary of the birth of Johann Strauss the elder.

Born in Sydney, she is known for her recordings of Handel, Purcell, Mozart, Britten, Bach, Vaughan Williams, Elgar and

THE COMPANY AND THE CITY FESTIVAL

The City of London Festival events with which the Company was associated this year were all a great success and they reflected the Lord Mayor's theme for his year 'The City in Tune'. The first of these performances was entitled *City Cries and Passionate Pavans*; it was held on 29 June in Middle Temple Hall, partly to celebrate the 400th anniversary of the granting of a Charter to the Company by King James I, and was extremely well attended, despite the difficulties resulting from a transport strike. The viol consort *Fretwork* and Paul Hillier's ensemble *The Theatre of Voices* performed works including Dowland's *Lacrimae, or Seaven Teares* and Michael East's *First Set of Madrigals*, both of which were first published in our own Charter year of 1604.

Jazz in Finsbury Circus occupied every weekday lunchtime during the last fortnight

of June. Several company members and award winners took part including Tina May, Andy Panayi, Don Lusher and Mark Nightingale and the enthusiastic crowds, many of whom arrived with their sandwiches, clearly appreciated the opportunity to enjoy a variety of great jazz in one of the City's greenest settings.

Jazz at the Guildhall was presented on 7 July with a starry group of performers including Dame Cleo Laine, John Dankworth and the National Youth Jazz Orchestra. Past Master Nigel Tully was Master of Ceremonies for the evening – as well as having taken a major part in its organisation. Many Company members were present to enjoy this exceptional evening, which surely consolidated the Company's role in promoting big band jazz in the City and beyond, a celebration drawing on the talents of British jazz musicians young and old.

A large audience enjoyed a concert in

St Lawrence Jewry on 12 July, dedicated to Kenneth Leighton, the Company's Walter Willson Cobbett Medal winner in 1967. A *Tribute to Kenneth Leighton* was performed by *Floreat Sonus*; his music was unfamiliar to many there and the discovery of his very exciting and individual 'voice' was greatly rewarding. Other composers whose music was featured included Paul Crabtree, Alasdair Nicholson and James MacMillan, all of whom were Leighton's pupils at Edinburgh University. The conductor was James Gorick and the organist was John Kitchen.

MASTER CLASS

At this year's Midsummer Banquet, the presentation of the Company's Silver Medal to Maestro Ruggiero Ricci, for services to music, was of itself an exceptional event his being an American citizen.

As a young 86 year old, he still undertakes master classes for emerging violinists.

Stravinsky. She sang to an audience of hundreds of millions at the Sydney Olympics. She is keen to assist the Company's work with young singers.

It is hoped that these will prove to be the first of many Company Fellows.

Liverymen who might be interested in sponsoring future Fellows are asked to contact Leslie East (Chairman of the Professional Musicians' Advisory Panel) or the Deputy Clerk, to discuss the scheme in confidence.

SUMMER BIRTHDAY HONOURS

We offer our sincere congratulations to two more liverymen in recognition of their services to Music and the Arts.



Dr Peter Andry OBE



Gavin Henderson CBE

EXTERNAL APPOINTMENTS

Congratulations to Phillip Chancellor (our previous Beadle) elected as President of the Ward Beadles Association and David Barnes (current Beadle) on becoming President of the Society of London Toastmasters.

Another Liveryman of the Company has been installed as Master of the Worshipful Company of Parish Clerks, Robin Sherlock. Besides his love of music, Robin is also a senior member

of the Court of Common Council and is Deputy for the Ward of Dowgate and Chairman of Governors of the City of London School.

CHARITABLE DONATIONS

Grants have been made to the following:

St Michael's Cornhill, Tate St Ives Society for the Promotion of New Music, British Youth Orchestra, Foundation for Young Musicians, Manchester Mid-day Concerts, Gabrieli Consort, Lord Mayor's Appeal for the Olympic bid.

COMPANY PRIZES & AWARDS

Allcard Awards

Thomas Walker
Anna Wolstenholme
Marta Lelek and
Angela Brezezinka

Christie Award

Kate Royal

Jazz Bronze medallist

John Escreet

St Paul's Chorister

Cem Hurrell



Brass Band medals and diplomas

Iles medal

Dr Philip Wilby

Mortimer medal

Paul Fensom



Diplomas of Honour

David Stanley, Former
chair of the BFBB.

David Johnson,
Sellars Band –
Yorkshire.

Bryn Davies-Blenavon
Band – South Wales

Thus, during his June visit, the Maestro additionally agreed to coach national prize – winners from the leading London music conservatoires nominated by the Musicians Company. Another first!

The selected musicians were Michiko Kobayashi, a Maisie Lewis performer last March; Elizabeth Cooney who will perform at the Maisie Lewis concert this month; Katie Stillman, an Allcard winner and Boris Brovtsyn holder of the Company Carnegie/Palmer award for 2003/4.

For audience and artists alike, it was a memorable evening.

HELP REQUIRED

I address to you on behalf of teacher's council of our musical college. More than 25 years we attended training to music of children from 5 till 14 years.

Unfortunately, because of the heavy economic situation which have been usual

now in Russia, we on an extent several years on receive any financial support from the federal budget. The support rendered to us from the budget of the Moscow government – is minimum. I want to explain, that we do not collect a tuition fee in our college as, otherwise, the majority of parents can not pay training of children. In view of the set forth above reasons for us all is more difficult to acquaint children with music. We had simply catastrophic situation with a teaching material, in particular with sound materials.

We shall be very grateful, if you can send us any records of music on CD or compact-cassettes, even if with damaged packaging.

Yours faithfully and hope to the aid of,
Nickolay Carmanow, The Director.
Moscow Musical College 39-5-25 3
Bokovaya Street Moscow 105037

NEW PRIZES AND AWARDS LEAFLET

Copies have recently been distributed to all liverymen and arrangements have been made for this revised edition to be sent to the United Kingdom conservatoires. The publication of this document completes the current cycle of new promotional material which we hope will be helpful to current and new readers alike.



THE PRINCE'S PRIZE 2004 CONCERT

The audience at Bishopsgate Hall on 19 October 2004 was amply rewarded for its interest in and support for this event. There was so much to enjoy in each of the programmes offered, from the four exceptionally talented young people who were taking part; Mei Yi Foo, piano, Carl Herring, guitar, Thomas Walker, tenor, and Anna Wolstenholme, flute. Each had a free choice of programme, and twenty minutes in which to play. They were judged by the composer, Diana Burrell, Neil Jenkins, a well-known singer and Santley Award winner and the Master, Jonathan Rennert. We in the audience felt that they had a difficult choice to make.

Mei Yi Foo was first to play, and she gave us some beautiful Bach, interestingly juxtaposed with York Bowen *Preludes*, followed by the Rachmaninov-Kreisler *Liebeslied*, and a Chopin *Prelude*. She said afterwards, "I came across the York Bowen *Preludes* last year, and thought that they would be good to pair with Bach." As a composer herself she obviously feels the music personally, the simplicity of Bach contrasted well with the jazziness of York Bowen.

Carl Herring played a piece by Francisco Tarréga, and then Sir Lennox Berkeley's *Sonatina*, in which, as the Master said in his adjudication, he allowed silences to speak too, and then finished with a foot-tapping *Choros no.1* by Villa-Lobos, in which we could easily imagine the swirling dresses of flamenco. In the audience were two of his professors at the Royal Academy, Liveryman Michael Lewin, and Timothy Walker. Carl said afterwards that he had enjoyed the



Thomas Walker



Anna Wolstenholme

acoustic of the hall; it was challenging but not too dry.

After the interval, a difficult break, perhaps, for the second two contestants, came the tenor Thomas Walker, accompanied by Mark Nixon. He sang Mozart, *Il mio tesoro* from *Don Giovanni*, two songs by Fauré, an air from Mendelssohn's *Elijah* and two songs by Richard Strauss. His performance, and that of the accompanist, of Strauss's *Morgen*, produced an utter stillness and absorption in the audience. It is, of course, a favourite song for so many people, and Thomas and Mark gave a very fine interpretation for us to enjoy.

Last, but by no means least, came Anna Wolstenholme, on the flute, with Michael McHale accompanying her. (They first met whilst both studying Music at Cambridge.) Anna began with a movement from a

Telemann Sonata, and then she played an unaccompanied piece, *Syrinx* by Debussy. She used the acoustic of the hall to very good effect in these pieces, then ended her programme with the wonderful Poulenc *Sonata for Flute*, technically demanding and beautifully played. Her comment about the competition was that it is unusual to find an interdisciplinary competition, and that she knows of only three major international competitions for flautists.

The winner of the £2,000 prize, the money to be put towards a project approved by the Court, was Thomas Walker, with his very varied programme of songs and arias, in four

different languages. The audience prize of £200 went to Anna Wolstenholme, whose stage presence was so appealing to many of us.

Finally, as a comment for those Liverymen who missed this inaugural concert;

“Mei Yi Foo played with intellect and sympathy.

There should have been more people here to enjoy it.

They don't know what they missed, it was wonderful.

This is what the Company is all about, to encourage young musicians!”

Liveryman Patricia Norland

THE BACH CANTATA

This Year's Bach Cantata and Luncheon on September 14th was a special occasion in that we were joined by the Master, Renter Warden and Liverymen of the Turners' Company to celebrate the 400th Anniversaries of the granting of Charters to both our Companies.

Two cantatas were performed at St Mary-at Hill. The first *Jauchzet Gott in allen Landen* with soloists, soprano Elizabeth Watts, the Company's first Myra Verney Award winner, and trumpeter Adam Dukes.

Although not liturgically the correct time of year for its performance this Cantata is celebratory and was appropriate to the occasion, and a request from me!

In the second Cantata *Schmücke* 'Pianissimo yourself!'



dich, o liebe Seele, Elizabeth Watts was joined by three other excellent soloists. Nicola Beckley, contralto, Adrian Ward, tenor and David Stout, bass.

In these uplifting performances, our Master, Jonathan Rennert, Director of Music at St Mary-at-Hill, directed the period instrument orchestra, led by Stephen Rouse, from the Chamber organ.

It was a joy to hear Bach's music played on instruments as near as possible to those of Bach's time.

The luncheon that followed was at Tallow Chandlers' Hall, and it was here that my two years as President of the Livery Club came to an end. It

has been an honour that I have greatly appreciated, as I have the help and support given to me by the Clerk, Deputy Clerk and fellow Liverymen.

At the end of the luncheon I handed over the beautiful St Cecilia badge of office to the new President, Andrew Morris, Director of Music at Bedford School.

I know we can look forward to some splendid occasions during the next two years.

Liveryman Anne Griffin

OBITUARIES

We extend our sympathy to the families of liverymen Geoffrey Ashwell, Michael Canaan, Jonathan Davis, Maura Lyons Terence Pamplin, Denis Stevens and Ronald Woodruff whose passing has occurred since our last edition.