



# Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

## A word from the new Master

**Maurice J Summerfield**

It seems just like yesterday that the late Ivor Mairants, a liveryman of this Company, asked my wife Pat and me to join him, and his late wife Lily, at a Worshipful Company of Musicians' banquet. "The Worshipful what? I said".

I had at that time been involved in music for over 40 years as a professional musician, musical instrument distributor, music book publisher and distributor, record producer, concert promoter, music magazine publisher and author. I had also served for many years on the UK Music Industries Association General Committee – and yet I had no idea that there was a City of London livery company devoted to music and musicians, or of the valuable work it did in helping musicians and promoting music. The rest is history. I was soon swept away by what the Musicians' Livery Company did – by its liverymen, and with its wonderful concert and social

activities, including that first banquet – and subsequent similar memorable evenings. I found the Company was something that fitted in perfectly with my now 55 year unending love of all good music – with its camaraderie, concerts, conferences, charitable work and many awards to deserving young musicians.

I entered the Livery in 1998 and was elected to the Court in 2003. Due to unexpected events, including the sad early deaths of Philip Jones and Terry Pamplin, I have achieved the great honour of becoming Master of the Company four years earlier than had been anticipated. Even in my relatively short time with the Company I have seen many important changes. Ladies are much more in evidence than they were just a few years ago and now play a growing and important part in the administration of the Company. Immediate Pastmaster Petronella Burnett-



Brown was of course the first Lady Master of the Company – and what a marvellous and exemplary year she has just completed. We currently have one lady Honorary Court Assistant, three other lady court

## Development and Enhancement

At times of economic constraint it is singularly gratifying to record the setting up of a major new trust fund thanks to a most generous donation from the Concordia Foundation.

The Concordia Foundation Artists Fund, administered by the Worshipful Company of Musicians' is a new trust which will enable us to add a third Wigmore Hall concert to the Monday Platform series in the 2009/10 and subsequent seasons. It will also provide monetary awards for selected performers.

The concert to be given on Monday 11 January 2010 will be the second of the three Musicians' Company concerts, the other two, supported by the Maisie Lewis Fund,

take place on 12 October 2009 and 28 March 2010.

In expressing her thanks to the Concordia Foundation's Trustees and its Founder and Artistic Director, Liveryman Gillian Humphreys, the then Master, Petronella Burnett-Brown emphasized the additional significant opportunity that will arise for the support of talented artists in gaining performance on one of the world's great platforms.

In addition, it is foreseen that an excellent model has emerged whereby the experience and skills of the Musicians' Company can greatly enhance the value of such a monetary donation.





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## Diary 2009-10

16 December	Carol Service & Supper St Michael's Cornhill 6.00pm
11 January	WCOM Concordia Concert Wigmore Hall 7.30pm
27 January	PMAP Debate GSMD 6.30pm
16 February	Pancake Race! Guildhall Yard Midday
February	Livery Club Event at Trinity College All-day
19 March	United Guilds Service St Paul's Cathedral 11.30am
29 March	WCOM Maisie Lewis Concert Wigmore Hall 7.30pm
14 April	Livery Dinner Saddlers' Hall 6.30pm

# MUSIC OLYMPICS

**'Cellist Jamie Walton is a Company freeman, a former Maisie Lewis Young Artist and the Artistic Director of the first North Yorkshire Moors Chamber Music Festival, which was inaugurated in August 2009. Here Jamie expresses his personal thoughts on music competitions**

The thorny task of remaining impartial to a subject I've always felt uneasy about is possibly as challenging as music competitions themselves. Having shunned that world for many years, the curious task of contributing a perspective on this very topic presents me with as much an opportunity as a curious dilemma.

By nature I am extremely competitive; with 2012 approaching it puts me in mind of the noble Greeks who invented the Olympics but even then it was more about participating, the process of training, and the philosophy of achievement than winning.

So where does music fit in with all this? What place does *art* have in the world of sport that essentially pits one against another in a duel?

Or what place does *sport* have in the world of art that offers a philosophical perspective on the world as we view it?

Music represents consciousness but sport often represents ego and although musicians need to tap into that source whilst the industry requires a certain level of competition, the main focus should be about the art itself, not jostling for first place.

Art is how we interpret it – there's no winner, no best. So what's the priority here?

Presumably the 'winner' of a competition, not just in music, will be the most polished, prepared, impressive. Consider musicians like Alfred Cortot

or even Yehudi Menuhin: flawed at the expense of poetic genius, especially the former, but genius, undoubtedly. How would they fare now? The very idea of art emerging from competition when it's so personal is patently absurd. My favourite musicians, by virtue of the fact that they existed in the same era, were in effect 'in competition' with each other. But how can I compare Heifetz with Piatagorsky, or Menuhin with Milstein? What would happen if they entered a competition together?

'Play safe, rank high, win prizes in competitions, and launch a career.' That may seem the easiest, and sometimes only, route to take in a feverish world so focused on competition.

What a pity. Where is the courage to reward individuality over standardisation? We are in serious danger of losing voices that will stand out in history.

Perhaps the universe has a different pulse right now which affects the world at large but I do feel it's more than that and this obsession with turning music into a competitive sport has been, I feel, devastating for the industry.

Of course it has been advantageous, even crucial, to some wonderful artists in the past (Oistrakh, Kogan, Neveu et al.) who have benefitted from competitions. But wouldn't they have thrived anyway? Menuhin didn't (need to) touch them. You can hear it.

"Grow naturally and with life's experiences – absorbing all elements of

assistants who are future Masters in waiting, and our Clerk who continues to administer the Company office and many of the Company events in her ultra-efficient, reliable and energetic way.

Another big change in recent years is that the Company's activities are now much better known to the wider world of music. I would like to take this opportunity to pay tribute to the editors of *Preserve Harmony* and the Public Relations Committee for their excellent work in this area. A further important change in the Company, during the last few years, is the level of quality jazz music now featured in the Company's annual calendar. As a jazz musician myself the Jazz Committee's successful efforts are

particularly close to my heart – and would not have been thought possible 20 years ago. Finally – I must not forget the Outreach programme and the involvement of our yeomen – another relatively new Company activity, which has had great success.

What can you expect in my year as Master? I believe, due to the depressed state of the world economy – which I know you are all aware of – it will have to be mainly a year of consolidation. Interest returns on the Company's funds are at an all time low – even though some recovery does seem to be in sight. My main task in the next 12 months will be to ensure that all the Company's current commitments are met. I believe this will





PHOTO: A BONA

intellectual and artistic offerings on the way.” These are words I can still hear ring clear from my teachers Margaret Moncrieff-Kelly and William Pleeth. Neither encouraged competition, believing that my idiosyncratic tendencies would not be understood in an environment effectively, if not intentionally, championing uniformity over uniqueness. I can’t help but feel fortunate to have escaped the clutches of such an industry.

At the grassroots stage the competition business can be healthy. It may encourage

a child to practise, to understand and appreciate all aspects of taking part as an aspect of growing up – but the focus, if there is to be competition, must be on *musicality*. That may be stating the obvious, but you’d be amazed.

If you have conviction and focus, one can succeed without the need to sell yourself below value. As a youth I did of course take part in awards and competitions to pay for my education – I was grateful for the results but the process made me feel cheap and unprincipled. The

politics horrified me and I decided early on to turn my back on that world. My voice has been allowed to grow from personal experiences, not practice rooms. That was the way I found artistic freedom, and avoided being stuck with set musical ideas dictated by others.

Both *art* and *sport* are worthy, but it’s best not to compare or confuse them; long live the differences between the two. If music is personal, let’s keep it that way!

*Freeman Jamie Walton*

not be a problem thanks to the sound financial management we currently have with our Finance Committee. Whilst mentioning finance I must also pay tribute to the Development Committee. With much hard work over the past few years the ‘green shoots’ of some extra funding for the Company’s many awards and activities are beginning to show. I do plan, during my year as Master, to introduce to the Livery more of my musical instrument industry colleagues as I know they will be a great asset to the Company.

More than one liveryman has said to me – I suppose your year will be ‘The Year of the Guitar’ for the Company! Well the answer is yes and no! The

Company’s Ivor Mairants Guitar Award, now in its 12<sup>th</sup> year, is already one of the world’s most important competitions for young guitarists. I do plan to have some fine guitarists play for us at Company events but I am confident

overall the spectrum of music performed and supported by the Company during my year will be as wide as it has ever been. There are, as the old saying confirms, only two types of music – ‘Good & Bad’. The Musicians’ Company will continue, during my year as Master, to promote and support ‘Good’ music from every field of music including classical, opera, choral, brass band, jazz and more.

I end with a very big thank you to my wife Pat who, in our 46 plus years of marriage, has always given me 100% support for all my many musical activities - including of course in recent years my greatly increased involvement with the Worshipful Company of Musicians.



Photo: Peter Holland



# BULGIN MEDAL WINNERS

Liveryman Dr Jill White was Director of Music of the National Youth Orchestra (NYO) of Great Britain between 1993 and 2002. Here she tells the story behind one of the Musicians' Company's prestigious awards.



**Arthur Bulgin OBE**

I was sure that current liverymen would like to know how this award started, and what has happened to at least some of the medallists, so I set off on this journey of discovery.

As Music Director of the NYO I always wanted to know more about the benefactor, Liveryman Wing Commander Bulgin, but was restricted by time, so you may imagine my delight when I recently succeeded in tracking him down, after much surfing of the web and many phone calls – all necessary as there was no detailed information in either the Musicians' Company or the NYO's archives. We did know that Bulgin first offered this annual award in 1954, and stipulated that it was to be nominated by the Director of the NYO to the most outstanding member of the orchestra.

Obviously Bulgin was a passionate music-lover, but through my investigations I learned that he was an engineer who founded a pioneering enterprise, A F Bulgin and Company PLC in 1923: it is still in business as part of Elektron Components Ltd., though there are no Bulgin family members involved. With the help of Paul Bennett, the Publishing Manager of Elektron Components Ltd. who knew nothing about this award until I phoned him, but whose enthusiasm was

instant, delved into his company's archive, and within a few days sent photos and press cuttings, some of which are included here. Bulgin, it appears, was also a member of the RSA and of the Institute of Electrical and Electronic Engineers, and a founder of the Radio and Electronic Components Manufacturers' Federation. Clearly he was a man of strong principles, excellence, integrity, and, from the outset, provided the highest level of service to customers, as well as offering secure and rewarding employment. Those principles were, and still are, matched by those of the NYO, so it is not surprising that the recipients with whom I have spoken were both spurred on, and humbled by the recognition the medal gave them. They were also in awe of the magnificent award ceremonies, which, in the early years, often took place in the Mansion House or Guildhall.

The NYO was founded in 1947 by the late Dame Ruth Railton; the first course and concert took place in April 1948, as part of the first Bath Festival of Music! Ruth Railton was still only in her mid-twenties. Today's laws relating to children and young people would not have allowed the event to take place at all in the trusting manner in which it was set up – although then, even the restrictions of post-war rationing proved

no deterrent – but that is another story.

There have been 52 Bulgin winners in all with no awards made in 1966, 1969 and 1978. The first recipient in 1954 was the leader of the NYO, Miles Baster. He was a King's Scholar at Canterbury, then a student at the Royal Academy of Music, a finalist in the Carl Flesch International Competition and a Boise Travelling Scholar before forming The Edinburgh Quartet, which he led for 35 years. He also founded the St Cecilia Orchestra, and taught at the Royal Scottish Academy of Music and Drama. Miles retired to West Cornwall where he died in October 2004. His distinguished career certainly set the perfect marker for future Bulgin Medal winners.

In 1955 Colin Gough was chosen – another violinist and leader of the NYO – and, as it happened, a member of what was to become one of the NYO's most distinguished dynastic families – The Goughs! Colin, though clearly a most gifted musician, became an internationally renowned Professor of Physics at the University of Birmingham, in the rarefied field of 'superconductivity'. Now retired, he is an Emeritus Professor of Physics, and still lectures on such subjects as 'The Science and Application of High Temperature Superconductivity' and, furthermore, on such subjects as 'The



Photos: Courtesy of Elektron Components Ltd

Stradivarius Secret: Physics of the Violin'. Colin is also an expert in acoustics; his brother, Howard, was an NYO cellist who went on to become a Director of BOC and an NYO Governor and one of *his* daughters, another violinist, Ursula Gough, won the Bulgin Medal in 1990! After studying medicine at Cambridge she then chose music for her career.

In 1956, the award went to a percussionist, Alan Suttie. He was born in Fife, moved to Northampton aged two, studied the piano and percussion and won his place in the NYO aged 13 years. After studying privately with James Bradshaw, the then timpanist with the Philharmonia Orchestra, and the NYO 'Timp Prof', (in fact the NYO paid for Alan to travel to London to have private lessons with Bradshaw) - Alan entered the profession as a freelance percussionist. He soon became the timpanist with the BBC Symphony Orchestra, but then won a Gulbenkian Scholarship to study conducting, which, in turn, led to an Associate Conductorship with the Scottish National Orchestra. From there he progressed to freelance conducting, including the staff conductor of the Welsh National Opera, and simultaneously Head of Winds and Percussion at the Norwegian State Academy of Music in Oslo. Alan is now retired in Northamptonshire.

Were I to continue in this vein it is obvious that it would take a whole edition of *Preserve Harmony*, because everyone, whether they are no longer with us, or enjoying retirement, or at the height of their careers, or still 'rising stars', they all have amazing biographies, be they musicians or in other professions.

In any context, it is invidious to select just a few, but space permits only a short 'roll call' from 1954 to 'my' time. Not surprisingly, each one included will be known to our liverymen, as they have, so to speak 'made their mark' in the music profession. I regret that too many must be left out, but maybe I will be permitted another 'bite of the cherry'! So, with apologies for omissions, I include: the late Iona Brown, Christopher Seaman, John Braithewaite, Anthony Pay, Colin Lawson, Paul Barritt, Mark van der Weill, Richard Watkins, David Briggs, Anthony Marwood, Edward Dusinberre, Geoffrey Silver, Lucy Wakeford, David Pyatt, Catrin Finch, Clare Duckworth, Sarah Williamson, and Robin Ticciati.

Now that I have embarked on this journey my curiosity and pleasure motivate me to collate brief biographies of all the medallists! That should keep me out of mischief for a long time, and it may prove a useful archival document for both the Musicians' Company and the National Youth Orchestra of Great Britain! Here goes.

# Heard at the Old Bailey!

On a sunny Wednesday in May, 99 liverymen, their guests and members of the Judiciary enjoyed a unique event in the world's most famous court. The evening, which was hosted by Mr Alderman and Sheriff Roger Gifford and his wife Clare, comprised a fine concert of a *cappella* choral music, followed by a reception in the Judges' Dining Room. As the Master, Mrs Petronella Burnett-Brown, explained in her programme preface, the concert was not just about enjoying good music "although that is reason enough in itself" it was also to raise funds to endow the Prince's Prize, the most prestigious prize awarded by the Worshipful Company of Musicians.

Gathered beneath Mountford's great, Edwardian dome, the audience enjoyed a performance of music by John Taverner (1490-1545) and John Tavener (1944 - ), brilliantly sung by the Choir of the 21<sup>st</sup> Century (CC21), directed by their conductor, Howard Williams. Although the music of these two composers may be separated by 450 years, the programme presented a most cohesive musical experience in the highly atmospheric accoustic of the Old

Bailey's Grand Hall. A previously unannounced interlude delighted the audience when, half way through the concert, the choir made way for the Master (violin), who was joined by Roger Gifford (recorder) to perform three movements from Telemann's *Sonata Op. 2 Nos. 1 & 2*.

The idea of using the Grand Hall as a venue for a concert had been suggested by Roger some time ago, and it was particularly apposite that CC21 should take part as both Roger and Clare are members although, unlike Liveryman Virginia Harding, they were not singing in the choir on this particular occasion. Taverner's *Dum Transisset Sabbatum* and his setting of the Mass *Gloria Tibi Trinitas* were interspersed with Tavener's *Two Hymns to the Mother of God* and *The Lamb*. This powerful and spiritual music, combined with the joyous freshness of the Telemann and the sheer good fortune of being in such a remarkable setting meant that all those present will look back with great warmth upon this shared experience for many years to come.

Liveryman Jeff Kelly





# Beginnings of a tradition

**Liveryman Stephen Cleobury, who was recently appointed CBE, reflects on the beginning of a Christmas tradition that has grown to reach a world-wide audience**

In common with many, I have fond childhood memories of listening to the Christmas Eve broadcast from King's Chapel. For those of my parents' generation, now octogenarians, the broadcast was a new event in the calendar, for, while the first 'festival' took place in 1918, the first BBC relay came in 1928 (making it, although this could not have been realised at the time, one of the earliest BBC traditions).

Since 1928 the Festival has gained increasing fame. The BBC's own coverage has been extended from the 'Home Service' (now Radio 4) to include relays on Radio 3 and the World Service: LP and CD recordings of versions of it have broadened its reach, and it is also now broadcast on some 250 Public radio stations in the USA, and, through the EBU, to countries in Europe. It has been imitated the world over, and modern means of communication have rendered it better known than ever, especially now it is available on the Internet.

What are the qualities which sustained such a degree of interest over all these years? As I mentioned earlier, many listen to the service in childhood. Childhood memories stay longest with us, and although, as we grow older, we develop our own views about organised religion, many of us, perhaps, retain important and deeply rooted feelings and memories

about Christmas. But, as we become increasingly busy and preoccupied, I think that, for those who have the chance to listen to the King's service, it offers an opportunity to be quiet for a while and to allow the directness of the traditional lessons, which tell the Nativity story (not 'spun', on this occasion, by preaching), and the relative simplicity of the music of the carols old and new, to speak to our inner selves howsoever they may.

For the practising Christian, the service can be both a celebration and an affirmation of faith. But it is clear that it also speaks to people who approach it from a very wide range of religious and spiritual standpoints. It may be noted that, whether or not an individual is an adherent of Christianity and/or the Church, the history of the last 2000 years has been very strongly influenced by the life of Jesus Christ.

For over 25 years, I have had the responsibility, privilege and challenge of presenting the music for this great annual service. My New Year postbag (and now, e-mail box) tells me that many feel a sense of ownership of it, so they can feel justified in expressing strong opinions about it. It is always nice to receive supportive comments, but I always take seriously the critical ones, too, (some of these being vividly expressed!) since the College always reviews each year's

offering, and takes correspondents' views into account.

At first, I was upset by those who disliked the newly commissioned carol I introduce each year, but I have held to the belief that refreshing the tradition with new material is right, and more recently comment has been more on the lines of 'who is writing the new carol this year?'.

Everything, or a great deal, anyway, is in the planning. I start with an empty 'template', commission a composer, place the new carol after a lesson to which its subject relates (it is very important for all the carols 'match' a lesson), add in the 'must haves' assemble a list of other 'possibles', and agonise over which to include and which to omit.

Delay final decisions until the printers' deadlines (*Radio Times* for the BBC, Cambridge University Press for the Order of Service). Assemble copies of the music, mark them for performance (I dislike wasting time in rehearsal dealing with things that can be organised by careful annotation of the scores). Rehearsal schedule to be arranged so that everything is known confidently for the day, but not 'overcooked', so that there will be something extra and special for the actual service.

Keep outwardly calm, but inwardly braced, for the moment just after 3 pm when I beckon forward the treble chosen to start *Once in Royal David's City*.

Another Christmas has begun for those in the chapel and the listeners around the world. My Christmas begins at 4.30 pm!

*Stephen Cleobury is always pleased to receive enquiries from potential members of the Choir.*



Photo: Andrew Houston



The National Youth Brass Band

Photo: Studio Tristram

# Nurturing top brass at an early age

When the Company decided to initiate the Eric Iles Prize at the National Youth Brass Band of Great Britain a couple of years ago, it was nurturing a source that has inspired a constant stream of the nation's top brass musicians for more than half a century. At the NYBB's inaugural course at Bradford during Easter 1952, the first day auditions gave the principal cornet chair to Maurice Murphy, aged 16. In 2007 Maurice retired after 30 years as principal trumpeter of the London Symphony Orchestra, and a career during which he became one of the world's most admired orchestral trumpet players. Not least, Maurice is universally revered for his playing on the sound tracks of the *Star Wars* movies, and *Superman*, *Indiana Jones* and *Harry Potter*.

The flow of NYBB talent has been unabated over the ensuing decades. A list of past members reads like a *Who's Who* of the brass world. More than 2000 brass students have benefitted from attending NYBB courses. This year, for example, yet another fantastic talent emerged. The amazing 12-year-old Peter Moore won the BBC Young Musician of the Year title, the youngest ever winner in the 30 years of the prestigious competition. Peter was a member of the first National Children's Brass Band of Great Britain founded by NYBB in 2004. Like Maurice, Peter's initial development was nurtured in brass bands and he plays with the Leyland Band.

The Company initiated the NYBB prize in 2007 in memory of Eric Iles (1900-1972), following an award from the estate of his widow who died in 2002. Eric was the son of John Henry

Iles (Master 1932/33) and father of Pastmaster John Iles. John has fond memories of his introduction to brass band music. He recalls: "Following my grandfather, John Henry, a great entrepreneur of the brass band movement, Eric was also a great supporter of brass bands as Chairman of Belle Vue Gardens, Manchester. Until the 1980s, Belle Vue was the home of numerous brass band competitions (including the prestigious British Open Championship founded there in 1853) and it was where, as a young boy, I was first introduced to their wonderful music."

The Eric Iles Award consists of a cash prize awarded to the winner of the annual Harry Mortimer Memorial solo competition amongst NYBB members and is accompanied by an invitation to perform as guest soloist at the Great Northern Brass Festival at Bridgewater Hall, Manchester. The first winner was Paul Duffy, 18, a full-time music student at Salford University and now the soprano cornetist with the famous Black Dyke Band. The 2008 winner was Matthew White, principal euphonium player of the NYBB, also a member of Leyland Band, Lancashire.

The NYBB was founded by Dr Denis Wright and his wife Maud, who were inspired to gather together 92 teenage brass players at Bradford's Thornton Grammar School not knowing quite what to expect. The organisation, administered by a charitable trust, has not looked back. Following Dr Wright, there have been five distinguished music directors including Geoffrey Brand, Arthur Butterworth, Dr Roy Newsome and Elgar Howarth. Guest conductors have included Harry

Mortimer, Eric Ball, Michael Tilson Thomas (when the band appeared at The Barbican with London Symphony Orchestra Brass), Sir Charles Groves, Derek Bourgeois, Edward Gregson and James Watson. Recent concert venues include the Royal Albert Hall, Royal Academy of

Music, Queen Elizabeth Hall, Ripon Cathedral and the Bridgewater Hall, Manchester.

The band has been at the forefront of commissioning new major brass band works. Composers who have recently composed for the band include David Bedford, Richard Rodney Bennett, Martin Ellerby, Peter Graham, Elgar Howarth, Bramwell Tovey, Errollyn Wallen and Philip Wilby.

Currently the artistic director is Bramwell Tovey, the internationally acclaimed orchestral conductor, musical director of the Vancouver Symphony (which was awarded a Grammy in 2007) and principal guest conductor of the Los Angeles Philharmonic at the Hollywood Bowl.

Bramwell talks with infectious enthusiasm about the NYBB: "I was born in Ilford in Essex and brought up playing music in Salvation Army choirs and bands. Brass bands were my introduction to music. When the NYBB approached me I was anxious to get involved because I believe so sincerely in what they are doing. I see doing this as going straight back to my roots and giving something back. I have enormous respect for the people who have looked after the band over the years.

"Brass bands came from a really solid working-class tradition – from the



Bramwell Tovey

Photo: Tyler Boye



mines and the industrial north – and filtered down to the south. The vast majority of the volunteers and people on the board have been part of that and they have dedicated themselves to making it work. I am involved in two courses a year, one as a full conductor and the other as a tutor and adviser. The kids give the band tremendous loyalty and there is a real desire to play as well as possible.

“Some children come from really difficult backgrounds but they come in, do the work and become a member. By the end of a course you realise what incredible people they are. When we did our recording last year I found myself treating them as I would my professional musicians – that is, with great courtesy but also with great musical demands – and they responded so well. I always say to the staff that I get much more out of it than I put in. When you can throw your energy at kids in this way and hear them respond, I get enormous satisfaction and stimulation from that.

“Music is a language through which kids can express themselves. It gives them a sense of harmony and working within the framework of a community towards a common goal. When I see a kid develop from being really shy and withdrawn to being a confident member



**Up-and-coming brass star: Matthew White, euphonium student. 2008 winner of the Company's Eric Iles Award**

of the band, the transformation is wonderful.

“The professional orchestras I work with are real crackerjack outfits, but the end result with the NYBB has turned out to be just as satisfying. It can be hard work but it reaps its rewards nine-fold when you get to the end of the week and the kids are playing to such a high standard. It's a great experience.”

*Liveryman Robert Mulholland  
founder member NYBB of GB*

## MID SUMMER BANQUET 2009



**The Bishop of London Richard Chartres, The Master, Alderman and Sheriff Roger Gifford**



**Liverymen and guests**



**Barbara Willis with Isabel, Linda and Mrs Gina Ficker**



**The Reverend and guests**

## Westward Ho!

**Alan Pope's successes have been recognised in Cornwall through a number of awards from local radio, the Lord Lieutenant of Cornwall, the local council and the Cornish Gorseth. His most prestigious to date has been the 2008 Mortimer Medal presented to him by The Worshipful Company of Musicians**

In May 2009 Alan Pope stormed to victory as musical director of Camborne Youth Band. After ten years of absolute dedication Alan's band achieved the greatest national title available to a youth band – the National Premier Youth Champions of Great Britain.

With modest self-effacement, Alan, when interviewed, awarded the success to the hard work of the players. However, those that know him well will argue that this is only part of the story and that much of the success is down to the personality and drive of Alan himself.

His success with the Band is due to a combination of tradition, talent, drive and focus. He grew up in an area of West Cornwall rich in Brass Band tradition. From his home he could see the remains of the mining industry around which in the late eighteenth and early nineteenth centuries small tin mining communities established brass bands with players drawn from the tin mines.

Alan's father, a bass player, encouraged Alan to join a local band at the age of five. Alan showed early signs of brass talent when he was asked to play for a local championship band. He continued throughout his childhood to improve his playing and unlike other children of his age remained totally focused on his dream, travelling several miles to practise three days a week. Bands of that time consisted of older men and often when the band went to competitions Alan was so much younger than the other players that he was chaperoned by his parents. It came as no surprise that Alan at the age of eighteen joined the band of the Royal Dragoon Guards. As principal cornet he travelled the world playing at prestigious royal gatherings, for heads of state and as backing for famous singers from the music industry.

Alan set about building a group of young people in this tradition, teaching most of the players from scratch to play



## THE STEWARDS' FEAST 2009



Sts in the at Drapers' Hall



Mrs Clifton Smith, Graham Hawkes

Peter Holland

An invitation from the Millennium Stewards: The Master; Pastmaster Peter Fowler; Junior Warden Paul Campion and Court Assistant Andrew Morris (the self-dubbed 'Gang of Four') to celebrate the tenth anniversary of the reintroduction of Stewards to the Company, was clearly not to be missed. So, not surprisingly, three-quarters of all Stewards to have occupied the post since 2000 met together to enjoy an evening of good companionship, delicious food and wine, coupled with an elegant setting and delightful music.

In his book *Apollo's Swan and Lyre*, Pastmaster Richard Crewdson comments that in the early 1600s "The office of Steward makes its first appearance; two Stewards were to be appointed annually to take responsibility for arranging and underwriting the quarterly Court Dinners" and that "Every assistant attending a dinner was obliged to contribute twelve pence, but the Stewards would have to make up the deficit if there was one." Happily, although the cost now is rather more

than twelve pence, no one present was required to pick up any deficit when we gathered in the enchanting setting of the Princess Marie Louise Room at the Oxford and Cambridge Club in Pall Mall. Not only is the O&C the present Master's Club, it also benefits from Liveryman and past Steward Alistair Telfer being its Secretary.

Judging by the warm and animated greetings at the reception, the enthusiastic conversation throughout dinner and the rapt attention during Company prize-winner and Yeoman Eleanor Turner's splendid and well-chosen harp recital, all those present obviously agreed that this event embodied so much of what makes the Musicians' Company such a remarkable organisation. I am sure that all those Stewards, past and present, able to attend will join in thanking the 'Gang of Four', Alistair and his staff. Their hard work, organisation skills and attention to detail guaranteed that we shared a truly memorable evening together.

*Steward Jeff Kelly*

brass instruments. Once the playing was established Alan knew that this alone would not bring the Championship title. The young people needed the discipline and dedication that he himself possesses. This he fostered through frequent practice and competition. It is not acceptable to miss practice!

Alan also knew that success would be down to keeping the players together. In the early 1900s brass bands in Cornwall like the Methodist chapels were the centre of the community. Alternative entertainment did not exist. There are now numerous opportunities available to young people through youth organisations and schools. Alan had the challenge of somehow ensuring that going to Band remained more attractive than joining other activity groups. Asking the players how this has been achieved, they will tell you that it is because of the friendly, sociable and family-like atmosphere of the movement. Over ten years Alan has played an enormous part in the development of the young people, as they have moved the various stages of childhood through to young adults. Many of the original players are still associated with the youth band and although too old for competition, on their return from university or after work, they will sit in on practices and play at concerts.

Alan chooses music for the youth band with as much care as every other part of his job. He mixes the programme with both traditional pieces and those more recently composed for brass. Although a staunch believer in tradition, he recognises that a failure to move with the times will send the young players to other more modern music genres. The Band is particularly successful in entertainment competitions where there is a mixture of demanding contest pieces and music that entertains. The knack of choosing the right music for competitions has been critical to the success of this young band.

Since the demise of mining in the Camborne area, the surrounding communities have experienced considerable economic hardship. Alan's philosophy has always been that no young

person should be denied access to playing a brass instrument. The players are loaned both their instruments and uniform and only pay a small amount each week to cover the running costs of the organisation. The local community has rallied in support of Alan and frequently contributes to fundraising efforts of players and families. The vast sums of money needing to be raised each year to take the children to competitions around the country demands considerable hard work. This working together has also helped to foster a family atmosphere within the Band and its supporters and, at each competition Alan has been able to rely on a group of very enthusiastic Cornish supporters to share in his achievements.

*An anonymous admirer*



Photo: R & P Photographic Services

# A Weekend in Leipzig

And what a weekend it was! Leipzig is a city with music credentials *par excellence*.

Robert and Clara Schumann lived there, Mendelssohn lived there, Grieg stayed

there regularly and Bach was Cantor for 27 years. Oh, and it had been a home to music publishers too, with both Breitkopf & Härtel and C F Peters establishing themselves in



Alan Paul at the piano

Leipzig. The city's recent history made an interesting background, with the "behind the iron curtain" regime having left a legacy of mouldering properties, now next door to new construction and renovation.

Livery Club President Alan Paul had organised an almost non-stop feast of musical delights for the 34 Liverymen and their partners who braved the Friday flight from the now much-improved Terminal 5. After an introductory walk

into town, guided by Alan, we dined in the vaulted Thuringer Hof. Saturday morning dawned with a visit to the Schumann House for a talk, tour and concert of Schumann lieder by Katrin Starick and Stephanie Fahrendorf. This was followed by a short walk to the Mendelssohn House where we also rejoiced in a talk and tour, learning that Mendelssohn was the first conductor to use a stick, followed by a performance of his *Trio No.1 in D Minor* by Andrea Duca, violin, Constance Ricard, 'cello and Mi Na Park, piano.

Lunch, in our case, was a coffee and 'Bach' cake in the Café Kändler, named after the Meissen porcelain maker. Fortunately, it is right opposite the Thomaskirche where queues were already forming for the packed-out afternoon concert. The highlight of this was the performance by the in-house Thomaner choir and soloists, plus the Gewandhaus Orchestra, of Bach's *Cantata BWV 37: Wer da gläubet und getauft wird*. It was fascinating to hear this music in the acoustic of the very building for which it was written.

The evening saw us in the spacious

surroundings of the Leipzig Opera House, built in the Communist era in surprisingly opulent style. Our musical fare was Mozart's *Don Giovanni*, with excellent singers and orchestra (the Gewandhaus again!) marred only slightly by a strange set and bizarre costumes.

Sunday morning offered a varied programme. Some opted to view the monumental Leipzig Hauptbahnhof, reputed to be the largest railway terminus in the world. Built in 1909-15, its more than 20 platforms are spanned by impressive steel arches and even the spacious staircase halls have finely moulded ceilings. Others, however, returned to the Thomaskirche for the Lutheran service, with the Thomaner Choir again under the direction of Ullrich Böhme. The near-capacity congregation was expected to read music, the service sheet giving the soprano line. A hasty



At the Mendelssohn House

# Music in an English Setting

Three dozen members of the Livery Club spent an exquisite day in the North Downs on 18 July, focussing on the music of Ralph Vaughan Williams and his contemporaries. We met at Denbies, just north of Dorking, which is the largest private vineyard in England. Vaughan Williams had a very close connection with Dorking, and lived there with his first wife Adeline from 1928 to her death in 1953. He was the first conductor of the Leith Hill Musical Festival and held this position for 45 years, introducing to the Southeast a number of composers, such as Purcell, not well known at the time. A number of his works were composed in the town, especially his later symphonies, and some commentators sense the spirit of the Downs in them. We were given a lecture on his life and works in the impressive Surrey Performing Arts Library, which is part of the winery building – an example of benevolent capitalism. It holds Britain's largest collection of Vaughan

Williams published material and many artefacts from his career.

After lunch we were treated to a recital by Yeomen Jane Gordon and Jan Rautio, members of the Rautio Trio, who are Maisie Lewis winners. They played the original (1914) version of *The Lark Ascending*, just where Vaughan Williams would have heard larks, Frank Bridge's *Romanze*, and two selections from Britten's *Suite for Violin and Piano*. A



The Denbies Estate

beautiful concert, not hindered by Jane having a fishbone stuck in her throat at lunch (removed quickly with Jennifer Paul's help) nor by Jan playing a portable digital Yamaha piano, which sounded surprisingly good. An amusing tour – by little train – of the winery, with a tasting of the excellent Denbies wines, was followed by another ride through the vines themselves, with great vistas of Box Hill and as far as Sussex and Kent. We rode close to Leith Hill, where Vaughan Williams lived in the family home as a boy from 1874, and saw the same unspoiled views he would have loved more than a century ago. I found this one of the most imaginative, informative and enjoyable Livery Club visits ever and we all congratulate President Alan Paul for devising it. Among other pleasures was the participation of some new Freeman, and Liverymen we haven't seen enough of in recent years.

Pastmaster Andreas Prindl



retreat during The Peace left time to arrive at the impressive Gewandhaus concert hall for the morning concert, featuring Denis Matsuev as a storming soloist in the Rachmaninov *Piano Concerto No.3* followed by Brahms's *Symphony No 1*, all under the baton of Axel Kober.

We boarded our coach in the afternoon, initially for a conducted tour of the suburbs of Leipzig, including sight not only of Schiller's house but also of a restored 100-year-old tram on a Sunday afternoon outing. We pressed on to Halle, birthplace of Handel, where we toured first the Market Church where, placed above the altar, was a small organ which had been played by the master in his youth. The high point, however, was the visit to the excellent Handel House museum, with audio presentation in English in every room, plus the equally well displayed musical instrument museum, all followed by tea in the courtyard.

Sunday evening saw us in the Coffe Baum, an historic old restaurant once the haunt of Mendelssohn and Schumann and friends. Those lucky enough to draw a composer's name in Alan Paul's sweepstake were able to sit at the table, which the composers frequented. In lieu of the *Thunder and Lightning* polka, we were treated to real *Donner und Blitzen*



**The Leipzig Gewandhaus concert**

whilst we ate, fortunately reaching a final coda before going-home time.

All was not yet over and our final morning took us to the Blüthner piano factory, via the vast (and ugly) Battle of the Nations Monument in the Leipzig suburbs. At Blüthner's we were welcomed with old-world charm and courtesy by Ingbert Blüthner-Hässler who proceeded to give us a conducted tour of the

spacious and well-equipped factory, now concentrating on the production of grands. We concluded with an impromptu performance on the largest concert piano in the showroom by Alan Paul, to whom all our thanks must go for a most memorable weekend, most ably assisted by Maggie Alford, our ever charming and faithful Clerk.

*Liveryman John Norman*

## Lacock Abbey visit

On a lovely summer's day over fifty members of the Musicians' Company and guests enjoyed a visit to Lacock Abbey, the home of the Master, Petronella Burnett-Brown. On arrival we were ushered into the spectacular hall for refreshments and an introduction to the history of the house and family by Janet Burnett-Brown, sister of Anthony, the former Master.

During a tour of the house we learnt that the abbey was founded in 1232 and converted into a residence from 1540 by William Sharington after the dissolution of the monasteries. It has been occupied by his descendants to the present day, one of the most famous of these being William Henry Fox Talbot who was a pioneer of photography in the Victorian era. We saw the central bay window, which appears in one of the most famous early photographic images in 1835.

We were then treated to a recital by the renowned organist, Andrew Kirk, Director

of Music at St Mary Redcliffe Church, Bristol and the Master, who described herself as "a violinist who sings". We listened to a broad range of music from



**The Blue Parlour**

the tenth century to Benjamin Britten and from singing to violin to organ solo. A personal highlight was Petronella's exquisite rendition of an excerpt from Vaughan Williams' *The Lark Ascending*. During the course of the recital Petronella played three different violins, (not all at the same time!) including a nine string Norwegian instrument, all of which demonstrated the many facets of the fiddle. The family's dogs padding around the hall added to the warmth and informality of this special occasion.

After walking through the orchard and churchyard to the pretty village of Lacock we enjoyed a delicious home-made lunch at the "Sign of the Angel" Inn. There was time to explore the beautifully preserved village, which has been the film location for many historical dramas, before heading home.

We should like to thank Petronella for her warm and generous hospitality and for sharing with us her historic home and many thanks, too, to Maggie Alford for helping to make it such a memorable visit.

*Guest Carolyn Wagstaff*

# Dear Blue Peter

In 1943 my late husband, John Hosier, who was then fourteen, wrote to BBC Radio's *Children's Hour*. He had been thrilled by the dramatisation of John Masefield's *Box of Delights* and wanted to know who had composed the music played throughout the series. Here is the reply he received:

The British Broadcasting Corporation  
Broadcasting House, London W1  
31 December 1943

Dear Sir,

We are delighted to know that you enjoyed "The Box of Delights" so much. Here is a list of some of the music which was used in it:

'A Carol Symphony' (sometimes called "Noel Fantasy") by Victor Hely-Hutchinson. The "Boy" music was the introduction to 'Variations on a Nursery Theme' by Dohnanyi. 'L'Apprenti Sorcier' (Dukas) 'Pictures at an Exhibition' (Moussorgsky) Symphony No. 1 (Szostakowicz).

We are interested to hear your view that the *Children's Hour* is less popular than it was a few years ago. I think this is probably partly due to the war. In peacetime listeners could hear *Children's Hours* on six different wavelengths. Now there is only one, and we are reduced, as you know, from an hour to forty minutes. This inevitably results in less variety. Many good broadcasters are in the Forces and can only come rarely to the microphone. When peace returns we will certainly have more scope.

Yours faithfully,

May E. Jenkin, Assistant *Children's Hour* Director



No marks at all for calling a child "Sir", it's certainly not in the style we would use today. But full marks for the content and for taking my husband's comments about the music so seriously. He certainly treasured the reply enough to keep it amongst his papers for 66 years.

It was this correspondence that inspired me to compile *Dear Blue Peter*, a collection of 50 years of letters and latterly emails to what has been described as Britain's favourite children's programme.

By the late 1970s *Blue Peter* was receiving an average of 7,000 letters a week. Original, moving, often very funny and sometimes abusive, the correspondence provides a unique snapshot of life in the second half of the 20<sup>th</sup> century – of people from all over Britain



John Hosier

and beyond, and from every conceivable background.

A little boy called Anthony, who wrote in

1973 that he knew how to bring dead people or animals back to life, and enclosing detailed instructions, is now an international expert on stem cell research. We had a joyful reunion earlier this year when Professor Anthony Hollander said it was all because his letter was taken seriously, winning him a Blue Peter badge, that he hit the headlines last year when the team he led gave a Spanish woman a new windpipe – the first successful operation of its kind in the world.

All the royalties from *Dear Blue Peter* are being donated to the John Hosier Music Trust, which liverymen may remember supports impoverished young musicians in the UK and also Hong Kong. If *Dear Blue Peter* does well we will be able to increase our Scholarships, giving many more young students the opportunity to proceed to postgraduate studies, for which no government or local authority grants are available. John would have been delighted!

Short Books, 2008, ISBN 978-1-906021-49-8  
*Liveryman Biddy Baxter*

## Our Corporate Membership Programme

Liverymen may have heard of our new Corporate Membership programme and wondered what it entailed. This initiative, recently approved by the Court, is meant to bring us closer to leading companies in the music industry. The first three Corporate Members are Boosey & Hawkes, Summerfield Musical Instruments and Music Sales Group. We hope to have others soon. The Musicians' Company is only the second livery to have Corporate Members (the other is the Stationers, with a very successful similar programme). We feel it is a welcome addition to our structure and our activities.

The Worshipful Company of Musicians has always had good, if indirect, ties to the music industry, through its many Liverymen who are executives of companies in that field. These include music publishing and examinations, musical instrument making, recordings and instrument sales. There is a long connection with organ builders, for example (as there is with organists.) Now we are aiming to add companies themselves, which will not be members in the sense of Liverymen, Freemen or Yeomen, but, rather, active supporters of our endeavours. Their executives will be encouraged to participate in Company events, and to attend our formal dinners,

giving both sides a chance to get to know each other better. We trust that some will wish to apply for Freedom status. Younger members of their staff will be welcome at our many events which are either completely free or cost little: Jazz in Finsbury Circus, Maisie Lewis concerts, the Bach Cantata, or the beautiful Evensong in St Paul's. Corporate Members make an annual contribution to Company charitable funds; this can be used to help fund new Company Fellows, outreach or other activities. Publicity about their support will be given in *Preserve Harmony*, the Yearbook and concert programmes.  
*Pastmaster Andreas Prindl*



# A post card from Salzburg

Having fallen under the charismatic spell of Herbert Von Karajan in my youth I jumped, when the opportunity arose to join a small but enthusiastic group, organised by Opera In Style. This trip was arranged to visit the Salzburg Summer Festival – made especially exciting, due to the centenary of Von Karajan's birth.

The Summer Festival was founded in 1920 and Von Karajan was instrumental in founding the Easter Festival in 1967 with a performance of Wagner's *Die Walküre* with the Berlin Philharmonic.

Our first opera was Verdi's *Otello* on the vast stage of Grosse Festspielhaus. The Vienna Philharmonic, conducted by Riccardo Muti together with the Vienna State Opera Chorus, held the production together. The set was modern with vast glass walkways and the traditional costumes made the intimate scenes seem lost. Even poor Maria Poplavskaya as Desdemona had to be strangled as no bed was provided for her *Willow Song*. Alesksandrs Antonenko as Otello looked the part but his voice never really took command of the central role.

The next morning we were privileged to have a backstage tour and we walked the set of *Don Giovanni* which we were to hear that evening. This particular staging was set in a forest on a revolving set, which, with the help of excellent lighting, worked well for me. In this production the Don was sung by Christopher Maltman and his servant Leporello sung by Erwin Schrott, held the whole evening together brilliantly. Our third and most interesting opera was Gounod's *Roméo et Juliet*. With Ronaldo Villazon as Romeo and Anna Netrebko announced as Juliet, this was a hot ticket as they say. Unfortunately for us Anna withdrew when she became pregnant so Nino Machaidze took over her role. The two lovers looked great, and sang the parts beautifully. The vocal competition was upped by the Page Stephano sung by Cora Burggraaf who won the audience's approval. The Mozarteum Orchestra was thrillingly conducted by a young Canadian Yannick Nezet-Seguin who is certainly a name to watch in the future – perhaps one day to even take over Von Karajan's mantle.

*Liveryman John Sargent*



# The King James Bible

**Calling all Directors of Music, Choral Conductors, Teachers etc!**

Are you aware that 2011 will be the 400<sup>th</sup> anniversary of the King James Bible?

The 2011 Trust, chaired by the Rt Hon Frank Field MP, has been established to commemorate this great work that had such an impact on our history, music and culture. Its aim is to reach as many people as possible, both in this country and

around the world, whether in cathedrals, village churches, universities or schools. As a musician you know how often this translation has been set to music over the last 400 years. Why not plan a programme round the KJV in 2011? The Trust has a website: [www.2011trust.org](http://www.2011trust.org) which will carry all the events planned for the celebrations – you can put them on yourself! In addition to the Trust's website further details of liverymen's events will appear nearer the time in *Preserve Harmony*.

If you would like to contact me with any queries, please do so at, [caroline.watts@2011trust.org](mailto:caroline.watts@2011trust.org) (my married name!).

*Liveryman Caroline Loeb*



# OUTREACH UPDATE

Since reporting in the last issue of this magazine, yeomen have been further involved in Outreach in schools in Islington, and there have been two very successful visits to a school in Newham.

Neil Luck, a Lambert Scholar and composer, went to the Elizabeth Garrett Anderson School, to work with year 11 pupils, preparing for their GCSE. His session was so successful that he has been invited back for the coming year, at part cost to the school.

Amy Dickson, who is always so willing to help the Company, went with her saxophone to two Islington schools on consecutive days, one of which was a school for children with special needs.

We have already reported that Keziah Thomas, (a winner of the London Harp Competition), during the Spring Term fulfilled a wish of the music specialist at Rokeby School, Newham, taking her harp into the school to play to the GCSE students. To see the amazement on the faces of the boys, when they saw the golden harp being wheeled in by Keziah, was so uplifting, and then to see the joy with which, together, they explored the music which could be made upon this instrument, was one of the best experiences so far. Therefore when, some weeks later, Leslie Boulton Raulet, violinist, also went to Rokeby, she was most warmly received by Kevin Thomas and his GCSE pupils. She "wowed" the boys, who were completely absorbed by her performance, and lined up for photographs and autographs afterwards.

From their reports, we know that this first year of Outreach has been a thoroughly satisfying experience for all concerned, yeomen, schools, and accompanying liverymen.

*Liveryman Patricia Norland*



*Amy Dickson*

## The London International String Quartet Competition 2009

The London International String Quartet Competition started life in 1979, the brainchild of Yehudi Menuhin. Then there were few competitions for chamber ensembles. Today there are many. The London competition is now held on a triennial basis, a reflection of the proliferation of competitions and the difficulties of raising sufficient funding to make the prizes meaningful.

This is where our Company stepped in. With the organisers seeking a first prize fund of £12,000, the Musicians' Company, led by the Master, utilising the discretionary funds made available to each Master during his or her year, offered to cover the first prize. Petronella Burnett-Brown, being a string player herself, seized the opportunity to support a project close to her heart. And the Company gained the kudos of being associated with this prestigious competition.

At the final on 6 April in the Wigmore Hall, the Master was on hand to present the winners with the Company's cheque. After a performance of high quality by all three finalists, the Danish String Quartet was judged to be the winning ensemble. Competing against the Signum Quartet

from Germany and the French Quatuor Voce, the jury thought the Danes the outstanding group not just on the performance of Brahms' *C minor Quartet* in the final but also on the evidence of the earlier rounds (which included the compulsory set piece, Thomas Adès's *Arcadiana*).

That the Danes did not have it all their own way is attested to by the fact that the Audience Prize went to the Signum Quartet, the group placed third by the jury. For many it was the Signum rendering of Ravel's Quartet that really caught fire on the night. But the marks



The Master with the Danish String Quartet

carried forward by the jury from the previous rounds must have swung the vote to the Danes and their triumph clearly reflected their aptitude in the semi-final where a Beethoven work was required, and the preliminary round when Haydn and Mozart had to figure.

They walked off with significant spoils – including four of the other cash prizes, including one for their Beethoven – and their first prize gave them a recording with Landor Records, a month's residency at the wonderful Banff Centre in Canada, and recital tours in Germany and the UK. We must hope that our Company's name goes with them as they set off on their career.

Pastmaster Leslie East

## Events at St John's, Smith Square

The most prestigious of Company prizes give young musicians the opportunity of performing at the Wigmore Hall as they embark on professional careers. But what of their next steps? A particularly welcome development, for which considerable thanks have to go to General Manager Paul Davies, are concerts at St John's Smith Square, and it is good to report that this spring featured three recent major Company prize winners at the well-established Thursday Lunchtime

## Jazz at Ronnie Scott's

**For as long as there are music competitions there will also be questions about them. (see also page 2) Should there be competitions in the first place? What happens to the also-rans? Is the jury system now discredited? Might there be a better way to pick a winner?**

The Worshipful Company of Musicians has an answer to those questions. It has been running a successful competition for young jazz musicians since the early 1990's, with what must be a unique method of selecting the winner: a group of six performers gets nominated by a jury. The group meets for the first time onstage, on the night of the final. They all perform the gig together as a pick-up band. No arrangements, no dots, just standards. But also no tricks, no backstage deals between jurors. When they've finished, the audience casts its votes, and there is just one winner. It's all live, it's all played out and decided in the moment. For one night only each

year, the collaborative art of playing 0 is perfect, but it definitely works. And this year the competition, the first to be held at Ronnie Scott's, brought forward an indisputable winner in drummer Shane Forbes. Near the end of the first set Shane came across with real presence and produced a solo of life kicking energy. He has the advantage of being slightly older







Recital series.

It is clear that each of these performers richly merited their awards and we wish them well as they develop their professional careers. Furthermore, Paul Davies has organised a new lunchtime series for our award winners as follows:

- |              |                       |
|--------------|-----------------------|
| 12 November. | Brian O'Kane cello    |
| 11 February. | Leslie Raulet violin  |
| 25 February. | Amandine Savary piano |
| 25 March.    | Rautio Piano Trio     |
| 6 May        | John Myerscough cello |

Further details are available on the Company website. A more enjoyable way to support our Yeomen could hardly be envisaged.

*Liveryman Adrian Mumford*

## Also at St John's

Our thanks are also due to Freeman Professor Michael Thorne of Anglian Ruskin University, who organised a separate fund-raising concert which took place on 26 June. The Company received not only the proceeds of the retiring collection but several individual donations. **Ed**

and more gig-hardened than some of the other competitors, and that was the vital edge. And that edge was maintained through the next number, the first half closer. Someone – probably bassist **Percy Pursglove** – had called *All the Things You Are*. But with a mischievous time signature: 7/4. Appearances can be deceptive, but it was Pursglove and Forbes who looked most settled riding that groove.

The competition can only have one winner on the night. But the other competitors bear witness to the depth of talent, the vitality and bench-strength of the young UK jazz scene. **Henry Armbrugg Jennings** is a trumpeter and flugelhorn player capable of starting a solo on a slow blues in the jejune mode of Harry Sweets Edison, but of finishing it like a blistering Roy Eldridge. Tenor saxophone players **Alam Nathoo** from Trinity and **George Crowley** from the Royal Academy both have extraordinary technique, and are developing interesting and individual

## The Prince's Prize

This year's competition was held at the RAM. The Master, Petronella Burnett-Brown, Assistant Dr Andrew Parmley and Professor Sebastian Forbes, from Surrey University, adjudicated. The selected finalists were:

**Rebecca Afonwy-Jones, mezzo-soprano, 2009 Allcard Award winner;**  
**Ashok Klouda, cellist, 2009 WCM/Concordia Foundation Young Artist;**  
**Ksenija Sidorova, accordionist, 2009 Maisie Lewis Young Artist;**  
**Eleanor Turner, harpist, 2008 Maisie Lewis Young Artist.**  
 The audience was asked to vote for its favourite performer to be awarded the **Mrs Prudi Hoggarth Audience Prize of £200.**

Rebecca started with an aria from Mozart's *Clemenza di Tito*. This was followed by two songs from Berlioz's *Nuits D'Été* and it was evident how much she loved singing them. Two charming songs by Barber followed and to conclude she demonstrated her tremendous range with a dramatic aria from *Ariadne auf Naxos*.

Ashok played a variety of compositions. His rendition of the first movement of Beethoven's *Sonata in C* began pensively and became very powerful. Later, the contrast between the melodious yearning of the Andante from Rachmaninoff's

*Sonata op 19* with the Finale of the *Solo Sonata* by the Hungarian Sándor Veress could not have been greater.

Ksenija began with a Bach *Overture In The French Style* which showed off her tremendous dexterity. This was followed by *Flashing* by Arne Nordheim, a modern piece requiring not only her fast fingers but also the flat of her hand and her fist on the keyboard! She finished with Londonow's fast, furious and tuneful *Scherzo toccata*.

Eleanor brought the competition to a close with music by Fauré, expressive musical evocations of Buenos Aires by Piazzolla, and de Falla's melodious and hot-blooded *Spanish Dance*.

The judges unanimously awarded the Prince's Prize to Ksenija Sidorova and she also proved to be winner of the Audience Prize! Ksenija will use part of her award money to have her accordion privately tuned, which is an expensive process costing £1000! As there are no tuners in England, she will have to travel to either Germany or Bulgaria. Congratulations to all performers!

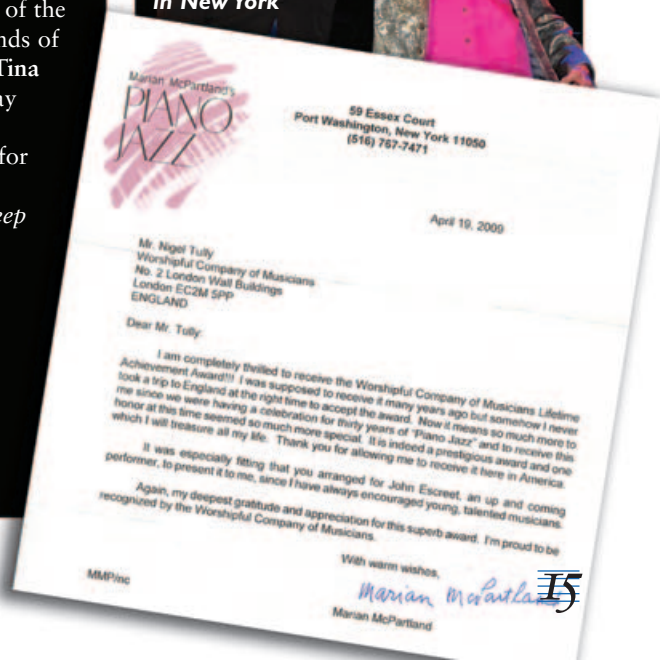
*Liveryman Susan Cornish*



**Ksenija Sidorova**

## A special prize

**John Escreet and Marian McPartland in New York**





## JOHN CHRISTIE AWARD

Soprano Natasha Jouhl has won the 2009 John Christie Award, which was established in 1965, in John Christie's memory. The Musicians' Company and the Richard Lewis/Jean Shanks Trust now

provide an enhanced scholarship for a promising member of the Glyndebourne company to fund private study. Natasha valiantly stepped up from her role as First Wood Nymph to cover the part of Rusalka following Ana María Martínez's fall during the performance on 22 August.

## SILVER SWAN AWARD

The Silver Swan Award is given to liverymen who have performed special service to the Company. At the October Court Liveryman Judith Rich became the latest recipient: "The award of the Silver Swan is completely unexpected but hugely appreciated, not just for its merit but because it will send a signal to all liverymen that service to the Company can be given in so many ways – all voluntary and certainly involving personal commitment. I am honoured to be so recognised and accept it with deep humility"

## A SONG TO SING – O

On 9 February 2010 Paul Campion will give a talk to the Recorded Vocal Arts Society entitled:

*From Sir Charles Santley to Kate Royal – Singers of the Musicians' Company*

The RVAS organises talks on singers and singing and guests/non-members are always welcome. The venue is The Swedenborg Institute Hall, 20-21 Bloomsbury Way, London WC1A 2TH, near Holborn tube station. Starting time is 7.00pm and there is a modest entrance fee for non-members. Further enquiries to Paul Campion – Phone: 020 7987 7259

## IN MEMORIAM

We record with regret the recent death of Liveryman Douglas Craig

## RECENT COMPANY APPOINTMENTS AND AWARDS

### COMPANY TREASURY

Maurice Hart:  
Honorary Treasurer Emeritus

Pastmaster Gavin Barrett:  
Honorary Treasurer

Mrs Patricia Kidson:  
Deputy Treasurer

### NEW LIVERYMEN

We congratulate:  
William Scott, Christopher Butler,  
Michael Reed, Richard Lynne,  
Peter Berry, Ulla Kite, Margot Mouat,  
Philip Morris, Gillian Lawson,  
Rev'd Ronald Corp,  
Lady (Jean) MacGregor  
and Ben Pateman

### NEW AWARD

We are delighted to announce the creation of the Busenhardt-Morgan-Evans Choral Conducting Bursary, awarded to Lawrence Blyth at the Royal Welsh College of Music & Drama

## DESERT ISLAND DISCS

It is said that 'a picture paints a thousand words': might the same be said about the choice of a piece of music? One of the longest running of radio programmes, *Desert Island Discs* asks guests to select just eight records to accompany them to a desert island, the choices intending to reveal something of their personality along the way.

In a light-hearted moment, the Master and Senior Warden have been asked to identify their own eight discs that they could not be without;

### The Master:

JS Bach: *St Matthew Passion*, 'Erbarme Dich' sung by Janet Baker  
Beethoven: *Violin Concerto in D*, Kreisler, 1926  
JS Bach: *Double Violin Concerto in d*, Menuhin and Oistrakh (2<sup>nd</sup> movement)  
Elgar: *Violin Concerto in B minor*, Menuhin as a boy with Elgar conducting.  
Brahms: *Piano Sonata no 3 in f*, Ashkenazy  
Byrd: *Ave verum corpus natum*  
Mendelssohn: 'Caro cibus' and 'In hac Mensa novi Regis' from *Lauda Sion*  
Harold Darke: *In the bleak midwinter*

If allowed a luxury, Petronella would like full score of *St Matthew Passion!*

### The Senior Warden:

Mendelssohn: *Octet in Eb Op. 20*, Melos Ensemble

Rodrigo: *Concierto de Aranjuez*, John Williams  
JS Bach: *The Goldberg Variations*, Gould  
Beethoven: *Fantasia for Piano, Chorus and Orchestra in c Op.80*, Katchen  
Django Reinhardt: *Solo Improvisations 1,2,3*  
Charlie Christian and the Benny Goodman Orchestra: *Solo Flight*  
Oscar Peterson Trio: *Tenderly*  
Barney Kessel and The Poll Winners: *Satin Doll* (Duke Ellington)

Maurice would need 'at least 80 pieces of music to survive, 800 to ensure my sanity and 8000 to be happy'; and would 'make every effort to smuggle in all Cecilia Bartoli's recordings under the basic law of human rights'.



## ERRATA

We apologise for errors in *Preserve Harmony* 38: to Liveryman John Ewington (p4) and to both Pastmaster Peter Fowler and Milos Karadaglic (p15), whose scholarship was at the Royal Academy of Music and not the RCM.