



Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

The new Master A Company man

‘Well, Mr Campion, you’ve got the job’.

With those words the Managing Director of Harrods informed me that I was appointed Buyer of the Piano Department, a job I had long coveted in the world’s favourite store. With little formal musical education, but much enthusiasm, I determined to make it the best Piano Shop in the country. At that time I had lived in London, and worked at Harrods, for 18 years.

I was born in Northampton, home for generations of farming forebears, and raised in Surrey and then Newcastle upon Tyne (a privilege I share with my immediate predecessor, Maurice Summerfield); however, once I had done with school, London beckoned and I made my way to Knightsbridge. Things were good in the comparatively-swinging sixties; there was a vigorous Harrods social life and a whole range of musical events to enjoy. At Covent Garden it was the heyday of Sutherland, Pavarotti and Gobbi; summertime offered the Proms, just along the road at the Royal Albert Hall, where I caught Sargent’s final season and a host of other great performers. At the Royal Festival Hall, Klemperer conducted Mahler and



Paul Campion

Rubinstein played Schumann. It was a time of exciting musical discoveries.

But my appointment as Piano Buyer enhanced my life in music in an amazing way. Among my friends in the profession was Liveryman Denzil Jacobs who invited

me to a Company event in 1985. I knew nothing of Liveries and Guilds, their traditions and purpose, but I immediately felt an affinity with the Musicians. A little later I was proposed for membership and in 1987 was clothed with our livery at Stationers’ Hall. It was the first time that the ceremony had been photographed and pictures survive to illustrate the tale.

Despite enjoying life in Harrods, things were changing, with a new owner and unfamiliar pressures. I was fortunate to have the pleasures of musical research to turn to, as my first attempt to be ‘a published author’ became a reality. Here were new challenges away from retail and in 1992 my book *Ferrier – A Career Recorded*, commemorating the incomparable Kathleen Ferrier, hit the shops. That led to a literary collaboration with Glyndebourne in 1994 and I have loved my visits there ever since, matching the best of opera with the greatest picnic spot in the world. In the years that have followed, much pleasurable time has been taken up with writing and lecturing on a variety of musical topics.

Another happy result of going into print was an invitation from Court Assistants Adrian Davis and John Iles (now august Pastmasters, of course) in 1992 to join the editorial board of *Preserve Harmony*. Working with them, and later with other colleagues in the team, was invaluable experience and taught me much about the Company, its history, its membership and its aims; it was ideal preparation for my

The Company Open Day at The Charterhouse

In his introductory article to this edition of *Preserve Harmony*, the new Master refers to his plans for a Company Open Day on 10 May 2011; this will follow the example set, in their respective years, by Pastmasters Nigel Tully and John Rubinstein.

The Open Day will provide an opportunity for all Company members to learn about forthcoming developments, to ask questions and to contribute ideas. It will also be a social occasion when Liverymen, Freemen and Yeomen can meet

and mix in a relaxed atmosphere; topics that will be addressed include our extremely successful Yeomen Outreach programme, the Company’s close links with the Corporation of the City of London and recent Court recommendations on Membership matters.

The Charterhouse, just a short distance from Barbican Station, will be the beautiful setting for the Open Day and a tour of this historic former Carthusian monastery will be included in the day’s activities. Live

music will be provided by several of our Yeomen and we anticipate a large attendance. Please mark the date in your diary – a date not to be missed!





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Diary 2010/11

14 December	Carol Service St Michael's Cornhill 6.00pm
2011	
26 January	Court Meeting & Informal Lunch Middle Temple 11.00am
11 February	Livery Club Event Dulwich Art Gallery Afternoon
8 March	Pancake Day Guildhall Yard 12 noon
8 April	United Guilds Service St Paul's Cathedral 11.00am
13 April	Court Meeting & Livery Dinner 4.00pm
18 April	Musicians' Company Concordia Concert Wigmore Hall 7.30
10 May	WCOM Open Day Charterhouse 10.30am
20-23 May	Livery Club Event Harewood House & Saltaire Friday/Monday

Chopin recalled

The Chopin Society in conjunction with Marie Curie Cancer Care is organizing a Gala Concert, Dinner and Ball at Guildhall on 18 November to commemorate the last-ever public performance by Fryderyk Chopin, which took place there at a similar event in November 1848.

A Polish Ball in aid of Polish refugees had been held annually at the Guildhall in London since 1834. It was organised by the Literary Society of the Friends of Poland, headed by Lord Dudley Stuart (the Coutts heir), which acted as British support for the Polish Government in exile, based in Paris under the leadership of Prince Adam Czartoryski. A highlight of the Guildhall Polish Balls was always the concert, which would take place in the Council Chamber (pulled down in 1908). Distinguished artists would be invited to

play and sing, and at the 1848 Ball, there were no less than 17 singers accompanied by the pianist Lindsay Sloper.

The Polish cause had been extremely popular in the 1830s, but support waned during the 1840s, mainly because of reports of the violence taking place in the Poznan region of Poland, where the Poles were attempting to overthrow their German rulers. Indeed, there were attempts to cancel the 1848 Ball, but none the less it took place and 2000 people attended. Thomas Adam's band played for the dancing, and it was rather strangely – if charmingly – billed as *A Grand Dress & Fancy Ball* rather than a Grand Fancy Dress Ball.

Chopin's last concert has usually been represented as a rather pathetic occasion, with Chopin barely able to play, and his appearance largely ignored by the public.

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forthcoming Mastership. In 1999 I had the good fortune to be elected one of the first four Company Stewards of modern times, along with Pastmasters Petronella Burnett-Brown and Peter Fowler and Assistant Andrew Morris. We named ourselves then, and remain, 'The Gang of Four' and are still the best of friends and colleagues.

Every Master has ambitions for his year. Among my plans is an ongoing project to ensure the safe keeping and promotion of our archives. Over many decades we have been entrusted by donors with much of historic interest, including manuscript scores by Sir Arthur Sullivan, Sir Edward Elgar, Sir Edward German, Pastmaster Herbert Howells and Gordon Jacob; personal mementoes of Beethoven and Richard Strauss and other precious, more recent, gifts. Much of this material has recently been transferred to Guildhall Library, where it will be safely stored, yet

still available for all who wish to see it.

I look forward also to a Company Open Day in May 2011, which will provide the opportunity for all our members – Liverymen, Freemen and Yeomen – to meet, to learn more about the workings of the Company, its links to the City and to discuss future plans.

Recently the Court supported the inauguration of a new Company Silver Medal for a post-graduate student in Music Theatre, at one of the specialist schools in London. This marks our first step into exciting new territory and will lead to greater Company involvement in such a vibrant aspect of the country's musical life.

I have much to look forward to during my year. Given your support, I aim to tell all who will listen, in the world of music and beyond, about our great fellowship and our tireless efforts to support young musicians of many disciplines, to which we Company members are constantly committed.

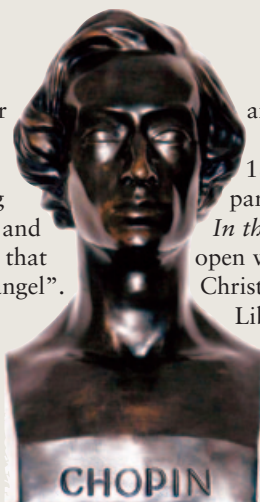


My Clothing Ceremony at Stationers' Hall in October 1987 with Master Sir Bernard Lovell

Nothing could have been further from the truth.

Chopin played to an audience of 1000, with others clamouring to get into the room. His friend and pupil, Princess Czartoryska said that he played for an hour "like an angel". It is unlikely that he actually played as long as that, but he was rapturously received and was undoubtedly pleased to have had the opportunity to help his compatriots. He finished with the Oginski Polonaise *Poland Has Not Yet Perished*.

Historically, The Worshipful Company's connection with the Society includes the involvement of two previous Masters, Captain Evelyn Broadwood (1954) and Sir Bernard Lovell (1986) as committee member and president respectively. Furthermore, at earlier celebratory concerts this year, performances were given by Liveryman Alison Pearce, Freeman Jamie Walton and Daniel Grimwood



and the author.

The Guildhall Gala on 18 November this year, which is part of the Chopin Society's Series *In the Footsteps of Chopin*, will open with a piano recital by Christian Blackshaw in the Old Library. Guests will then go to the Great Hall for a 3-course dinner, when it is hoped that a few pieces will be performed by Oliver Davies on the Broadwood piano which Chopin played at the 1848 event. There will be an auction

taken by Harry Dalmeny of Sotheby's; a short display of Polish dances by the Mazury Dance Company; 1840s dance music played by Oliver Davies, and dancing to Graham Dalby's band.

We are hoping that our Royal Patron for 2010, HRH Princess Alexandra, and our Honorary President for 2010, The Polish Ambassador HE Barbara Tuge-Erecinska, will both attend the evening.

The Polish Minister of Culture plans to come over especially for the occasion, which is being supported by the Polish Cultural Institute.

As a Liveryman of the Worshipful Company of Musicians and President of the Chopin Society, I would like to say that if any Liveryman of the Worshipful Company is interested in the event, tickets are available from the Chopin Society on 020 8960 4027 or email info@chopin-society.org.uk

[Lady Rose Cholmondeley](#)

As a further tribute to Chopin in his bi-centennial year, a bronze bust was unveiled by HRH The Duke of Kent at Trinity College of Music in Greenwich on 21 September. This happy ceremony was organised by The Polish Heritage Society and the Polish Cultural Institute in London, in association with the Principal of Trinity College, Liveryman Professor Derek Avis. This bust was generously given by the Polish Ministry of Culture.

Pitch, pace and pulse

Music is a global brand. Individuals, companies and even nations (think Eurovision) buy into the image pop music and musicians can convey. Pop is a pastime, a marketing money-spinner and means of establishing identity. The advertising industry has made millions by using music to sell products. In today's consumer-driven environment, the purchasing of mobile phone ring-tones rises relentlessly. Proof, if any were needed, that we identify and define ourselves and each other in sound.

We ought not to be surprised by music's power, for the singing and playing of folk lullabies, of work or of war songs, is worldwide. Since man was able to utter sounds and imitate birds and other creatures, music has been fundamental to *homo sapiens*: we needed sound – without it, our civilisation could not have developed.

Communication, a consciousness that we are part of something collective, is the hallmark of our species. Playing in an orchestra, singing in a choir, respecting the composer's instructions, responding to the conductor's interpretation: these things not only lend us confidence and give us the opportunity to face challenges or overcome technical difficulties – they let us listen to other people, blend together as part of the overall sound-picture, feel the quickening pulse of the heart of what we have created.

In my opinion it is not essential that everyone should learn to play an

instrument, but I do believe that everyone should be taught how to be an 'active listener', whether on radio, CD, in concert halls or stadia: to listen is to have the curiosity to discover. Of course classical music requires a keen ear and patience: a symphony is often 600% longer than a pop song – but cricket or football matches require lots of time, too!

I believe that 'listening to music' should be interpreted in the broadest possible sense. As the French proverb goes, *c'est le ton qui fait la musique* (it is the tone which makes the music): an understanding of tone enables us to appreciate and interpret not only conventional music, but also the music of the human voice. This is fundamental to successful communication. If we know how to modulate the voice in 'pitch, pace and pulse', then even the most disturbing ideas or criticisms can be delivered in a helpful, constructive way. If we want to rouse a crowd, the voice can do that too – even without amplification. It is then not so much what we say, but how we say it. Seen in this light, a 'musical' appreciation and understanding of the voice is both a signpost of our collective humanity and a means of conveying that to others; it is an under-used conduit for peace.

To achieve this understanding we need an appreciation of music's fundamentals: of breathing so that we can control our phrasing of speech patterns; of how tone conveys emotion. It is, I believe, a

common fault in our education systems that we in England (perhaps not the UK as a whole) are traditionally recognised for disguising our emotions; for placing importance in the cerebral and fearing to unleash the threatening forces of our emotions.

To deny the passions that underlie, underpin, and form the foundations of our very existence is to pretend that we are not who or what we are – we need to learn how to handle these passions, these emotions, these visions if we are to grow to our fullest potential. To that end I am convinced that music shows us the way: its collective, communicative qualities are the ultimate expression; indeed, as Brahms declared 'music goes from the heart to the heart.'

Sound is the cement of our species – it can soothe, stir, irritate, stimulate, pacify, enrage, organise or protect us. I also include silence in this sound argument! It is not necessary to be an international pop, classical or world-music musician to understand music's relevance and power. The only virtuosity we require is to realise the true potential of sound: not so much open-mindedness as open-earedness! Even now, astro-physicists are using sounds and rhythms to interpret the universe!

Music is so much more than pure entertainment: it defines us as individuals, as separate, distinct societies, and nations, and yet it holds within it the power to rise above these differences and remind us of what we share.

When communication and understanding break down wars advance and peace recedes. This is the lesson we should teach our children.

[Liveryman Dr Jill White](#)

A Musical Journey

Marcus Barcham-Stevens

It was a privilege to be awarded the Collard Fellowship in September 2008 and I would like to thank the Company enormously for this honour and the many opportunities which it brought. I combine musical life as violinist and composer, though at the time of applying, felt I needed an impetus in composition, as I had pieces inside me burning to be written! I started a Guildhall Artist Masters in Composition course part-time, in parallel with my busy violin activities, which involved solo, chamber and orchestral work and a lot of touring with Sir John Eliot Gardiner. The Collard Award however gave me the chance to concentrate more on composition and I am pleased to say it has been a fruitful time.

The Guildhall School have since awarded me an Individual Fellowship, in composition and violin for this academic year, where I will coach composers and performers on new pieces for strings and piano, as well as continuing to receive composition lessons from Julian Philips.

The Guildhall course led to many opportunities, especially through collaboration with other artistic disciplines. I had composed previously relying on my own inspiration in a personal creative space, like Montaigne's room at

the back of the shop. Now I was collaborating with a choreographer from the London Contemporary Dance School, in which we created an ensemble piece for performance at the Place, Euston, which explored different states of consciousness during sleep.

I collaborated with a poet from Birkbeck College, in which we created a piece *Camera Obscura* for soprano and instrumental ensemble, which was performed at the Wigmore Hall in May 2009, and which was inspired by the Greenwich Royal Observatory camera obscura, astronomy, and imagery of light. It was a joy to work with a living poet in which ideas and images were discussed

and distilled, at a creative stage before a composer usually reacts to a set text. I also worked with singers and pianists in Sarah Walker's *Creative Voices* class, composing several songs based on Icelandic, Russian and Scottish poetry and "The Idea of the North" (a theme for the 2009 City of London Festival) for a performance where I was fortunate to be awarded the Tracey Chadwell Prize for song composition by Hugh Wood.

Other

opportunities involved writing a piece for recording by the ensemble *Chroma*, for which I took inspiration from Longfellow's sonnet *The Galaxy*; a cello and piano piece *The Cloud of Unknowing* based on the medieval treatise on meditation, and a solo piano piece for workshop with Rolf Hind. For a violin recital in Nairn, Inverness with my wife, pianist Christina Lawrie, I wrote a piece *Dum sacrum misterium* based on music of the Scottish Renaissance composer Robert Carver. The scholar Dr James Ross, who put Carver back on the map, taught at the Nairn Academy, thus creating the link.

A new world of electronics was opened up to me through composing a solo violin *étude* which I recorded and treated electronically through various plug-ins of spectral averaging, filters and so on. I also had the opportunity to research the music of James Macmillan and Sofia Gubaidulina, especially a comparison of their different musical settings of *The Seven Last Words from the Cross*. Gubaidulina's more ascetic, austere approach concentrated on symbolism, especially the symbol of the cross (either aural, visual or metaphorical) mainly owing to Soviet oppression of religion. James Macmillan's approach was more eclectic, combining different theological texts and musical styles, though always vividly dramatic and expressive of the text's meaning. It was fascinating to see how two different composers had integrated a common spiritual aesthetic with their own personal voice in such compelling ways.

Sacred music is an area for which I would like to compose more, in an aesthetic marrying musical beauty with strong intellectual thinking. I was struck by the article in the last edition of *Preserve Harmony* about the Latvian composer, Rihards Dubra, whose passion leapt off the page, saying "I cannot imagine anything better than to write only sacred music". I share that sentiment, and since receiving the Collard Award have composed two introits, which were incorporated into an anthem, sung by Ely Cathedral Girls' Choir. I also have a commission from the Worshipful Company of Tallow Chandlers to compose a celebratory anthem for the 550th anniversary of their Royal Charter in 2012. The

Latin text, will suitably be related to light, candles and oils! I am so grateful to the Musicians' Company for taking me on this musical journey. Thank you.



Our man in New York

Russell Jones has been a Liveryman since 2003. From 2002-2007 he was Director of the Association of British Orchestras. Since 2007 he has been Vice-President for Marketing & Membership Development of the League of American Orchestras.

I recently moved to an apartment in midtown Manhattan and now have one of those iconic views of the city that one sees in movies – the kind of view that I had, until recently, only dreamed of. To stare at the illuminated Empire State Building in glorious royal blue (in honour of the annual Jerry Lewis telethon, of all things) as I write this article is an extraordinary inspiration. But then it has been no ordinary three years!

I first visited New York City, as I have got used to calling it, in 1982. It was by far the longest journey I had ever taken alone and was even the first time I had flown. I visited many times before finally moving here to work for the League of American Orchestras in June 2007. Three years later it is the place I call home, and while I would never say never, I do wonder what it would take to make me return to the UK. Ironically, it might take something depressing such as the need for the National Health Service, for when I get too old and sick to afford US-style health insurance, but that's a whole other story.

People ask me all the time, "Don't you miss London?" The truth is I don't, really. I miss family and friends, of course, but I have exchanged the other great world destination for New York. If there is time I clarify my answer by adding that I do rather miss the pageantry and formality of the Company, the Billingsgate Ward Club, and the Order of Champagne. I have worn black tie only once in three years and the telling of the Loving Cup ceremony is greeted with incredulity! Of course an Englishman, with a Surrey accent like mine, can get away with murder in this town where Brits are popular and most Americans continue to be grateful to us for remaining a true ally in an uncertain world. To tell them that you met The Queen, went to Diana's funeral, and are a Freeman of the City, is to almost receive celebrity status.

And yes, this feels like a very egalitarian country, not withstanding that one in eight Americans don't know where the next meal is coming from. All the clichés about self-made men, hard work, and the American dream still seem to apply. The work ethic is huge; the holidays too few. They say America is two countries: the narrow belts of liberalism on each coast and the conservative centre, unfortunately referred to as the 'flyover states.' What has struck me most now that I actually live here is that this is one country with 50 governments. I had not fully realized how much autonomy individual states retain and how this reflects their history and culture. A small but telling observation: on holiday in Yellowstone Park, Wyoming,



Russell Jones

I noticed how my eyes were aching and streaming as I left a bar. I had not realized that smoking in Wyoming bars is still legal, while long-banned in New York. This jealously guarded state independence must contribute to the divisions in this country. Much of American life is very polarized, as we saw during the Bush-era elections and will see again in the forthcoming midterm elections in November.

However, I admire the can-do mentality of Americans. Orchestras, for instance, exist in modest towns and cities not because an arts council or local authority provided a grant, but because individuals put their hands in their pockets to pay for one. The

notion that a city the size of Leeds would not have its own symphony orchestra would be unheard of here. Maybe it is the scale of everything here – the country's sheer size, for one thing, makes local so important. It takes almost as long to fly from New York to Los Angeles as it does to London. I lived on trains in the UK; here it's planes. In 2005 the three members of staff at the ABO visited all 60 members in three months for their annual membership review. They liked the idea here at the League – it helped get me the job – but the likelihood of holding face-to-face meetings with even our largest 24 contributing orchestras is slim, given the distances and expense involved. Additionally, the League has some 900 members! And so the conference call has become second nature; they are no fun but are essential. I don't think I knew what a webinar was pre-2007; now we produce them or take them regularly.

Despite the recession, which has hit orchestras hard in the US, they remain by UK standards extraordinarily well supported, although not from public sources. 75% of tickets are bought on subscription and 40% of attendees make a tax-deductible donation in addition to their ticket purchases. Philanthropy, a word we still need to remind ourselves of in Britain, still makes so much of everyday life here possible. In 2007 the League of American Orchestras launched a five-year fundraising campaign with a target of \$25m. It was inaugurated by the two co-chairs of the campaign putting \$1m each, on the table. As extraordinarily generous as this sort of giving is, it is not unusual. If people want something enough they will pay for it; if they believe in a cause they will donate. And if you want to be a pillar of the community and recognized as a good citizen, you had

better open your pocket book. Naming opportunities abound and there is no embarrassment or reserve in having one's name attached to a theatre, hospital, or gallery. To do so proves that you stepped up – it is an appropriate form of cash for honours, and it is infectious. My own giving has grown substantially and I make contributions to institutions, the British equivalents of which I would never have considered supporting, even if they had asked me!

With the cuts coming to arts funding in the UK next year, it will be no surprise to learn that I am a passionate advocate of more individual giving at home. People who can give should do so; everyone can give something, no amount is too small. I hope the excellent new Arts Minister is making the case to his Treasury colleagues to do all they can to improve the ways in which individuals may be encouraged to give more.

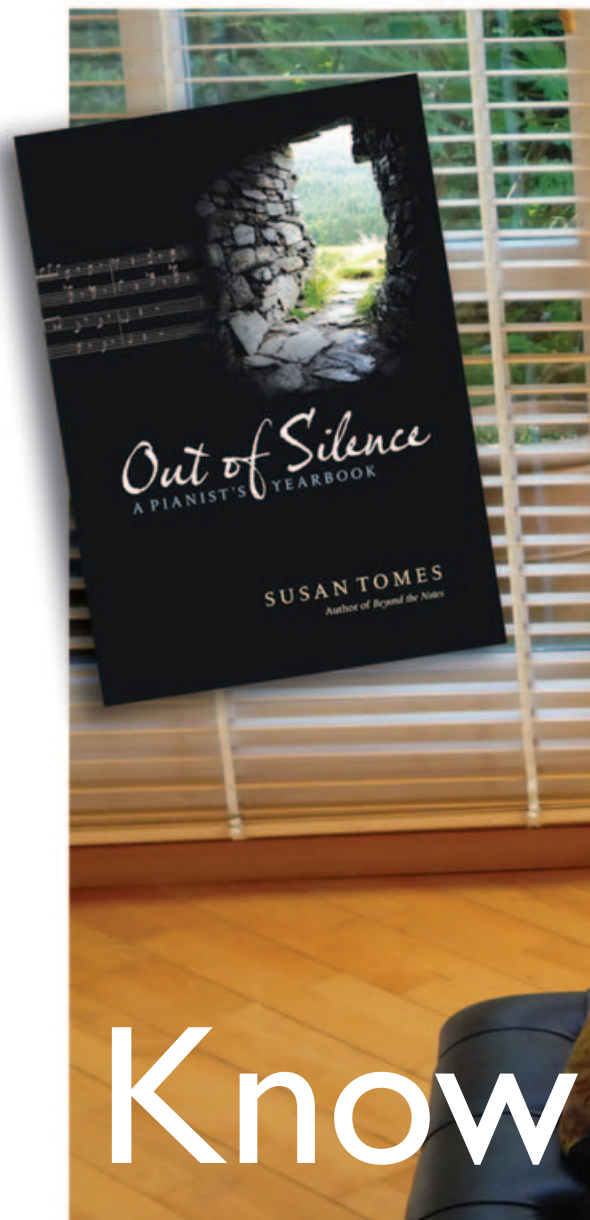


New York, New York, as the song goes

because it's often true! The totally perplexed looks from my team were priceless when I said at one of my first meetings, 'Well, that was jolly good. We should put this in the diary for once a fortnight.' What I should have said was, 'Awesome. Let's put that on the calendar for every two weeks.' And yes, 'awesome' is the most incorrectly used word in America! Similarly, heads all swivelled in my direction when I declared that someone was trying to put their tanks on my lawn – my brief history lesson about Harold Wilson and the Unions got me nowhere. And a particular favourite that cracks them up is my saying, 'Well, that's a complete dog's breakfast.' They call these Russellisms, and three years on I have not run out of them yet.

As I am sure the Court is wrestling with how to do less with less, the Company can play its part in this advocacy too.

Finally, I ought to address the old adage 'two nations divided by a common language,'



Know

Pianist Susan Tomes, a former Maisie Lewis young artist, published her third book recently. *Out of Silence – a pianist's yearbook* was a book of the month in several journals, one of which said that she had joined the small group of musician-writers whose literary skill is equal to their instrumental talent. What makes a musician want to write about her experience of performing?

I've always thought of being on stage as a chance to put forward what I think about the composer and the piece that I'm playing, to be a channel for the music. I enjoyed the fact that 'I' was silent while the music 'spoke'. But as the years went by, I started to feel that while 'Susan the pianist' had opportunities to make her musical views clear, 'Susan the person' had very few.

STOP PRESS

We are delighted to fanfare the world première of a work by the Company's recently appointed Honorary Fellow, Guy Barker, the first jazzman to hold this position. Guy is composing an orchestral suite entitled *Spirit of Django for Martin Taylor* which will be premièred on 19 November at the International Guitar Festival of Great Britain in Birkenhead. Liveryman Martin Taylor, the world-celebrated solo jazz guitarist, will perform the work on that occasion, when several Company representatives will be present. The Company has itself supported this venture, together with some generous individual liverymen – it will be a great celebration indeed!



Liveryman Martin Taylor, the dedicatee and performer



ing the Score

Photo: Robert Philip

This didn't really bother me until I started to realise that concert-goers harboured some strange views about musicians. Audience members would say things which indicated that they didn't realise how much preparation and thought had gone into the performance. Or they would say things which made me realise they were puzzled by the music. On such occasions I found myself struggling for words to express what the music means to us who spend so much time rehearsing, performing and living with it. Gradually I found I was motivated to create some extra kind of bridge between the listener and the music.

My former group Domus, which gave concerts inside a white geodesic dome, believed it was important to explain to our audiences why we loved the music we played. Everyone in the group had to take a turn at doing spoken introductions. I found that, although I liked to search for the right words, it was physically difficult to do so just before sitting down at the

piano to perform. Though the prospect of playing didn't unsettle me, speaking to the audience made me tremble with nerves. I'd sit down with my heart racing and my hands shaking, and it was difficult to compose myself to play. It felt as if two different sides of my brain were jangling together.

I still think that speaking in concerts is valuable, but I came to realise that writing was a gentler way to communicate how I felt about music without facing the storm of adrenalin provoked by addressing a live audience. Writing gives me an opportunity for 'emotion recollected in tranquillity'. It also, frankly, helps me to make sense of, or at least digest, some of the more challenging aspects of life as a musician. I love the fact that readers engage one by one with what I write, and sometimes feel moved to respond. It's a different kind of interaction from the one that happens in the heightened atmosphere of a concert, and I'm grateful to hear what people have to say when they're not under pressure to

come up with something meaningful in the 30 seconds they may have backstage with the musicians.

There aren't all that many performers who write about music, and for some reason, most of them are pianists. I have my theories about this. Firstly, because of the self-sufficient nature of piano music, pianists inevitably spend more time alone and are more inclined to introspection. Secondly, their right and left hands play different lines of music. With most other instruments, the hands co-operate in producing one melodic line, so I imagine that piano music stirs the brain in a particular way. Thirdly, in collaborative music, pianists have the whole score in front of them, not just a part with their own single line. For pianists it's an everyday experience to see and realise things which others may not know. I believe that gives us pianists the sense of having an important overview, of literally 'knowing the score'.

[Susan Tomes](#)

Midsummer Banquet 2010

Debbie Wiseman's intended speech to the Company at Stationers' Hall

I am delighted and honoured to be a guest at this evening's banquet, and to be surrounded by lovely people who share a passion for music, and a Company with a heartfelt desire to help and promote musicians.

I was asked to speak a little this evening about my work, and what drew me to a career in music.

When I was six years old, staying at a coastal hotel on a family holiday, I came across a rather battered old upright piano, standing somewhat neglected in a side room off one of the main corridors. From the moment I set eyes on that piano, and hauled myself up onto the stool to pick out a few notes on its worn keys, I have been completely enthralled – and some of these days might even say obsessed – with the magic and power of music.

Right from those early hotel piano days, I was always very interested in making up my own tunes; and when I was about eight or nine years old, one of my mother's friends kindly gave me a book of Beatles songs, specially arranged for small hands.

I learned every single tune in that book, and discovered the joy and great fun that came from playing my own little versions of famous contemporary songs, which provided in itself a great platform from which to start tackling classical repertoire, while at the same time much improving my piano playing and performance skills.

I started to formally learn the piano at school that year, and subsequently went on to study music, firstly at Trinity College of Music's Junior Department and then, when I turned 18, at the Guildhall School of Music and Drama. As I progressed through my musical education, I could see the whole wonderful, exciting



Unfortunately, no smoke without fire



Debbie Wiseman

world of music open up in front of me.

When I graduated from the Guildhall at the age of 21, I knew beyond any doubt that I wanted to be a composer, and I was particularly drawn to the idea of writing music for moving pictures. I'd always loved the cinema and was fascinated by the emotional power that music can add to the moving image of film. It seemed to me that the media of film and television encouraged the type of melodic, thematic music that I've always been most interested in writing.

Now, after over 20 years working professionally as a composer in film and television, I've had the privilege of being asked to write the music for a myriad of diverse and exciting productions. The first job I had in TV was a drama about the

miners' strike called *A Strike Out Of Time*. I've written classical orchestral scores for movies such as *Wilde* and *Tom & Viv*, and music for epic travel series like *Stephen Fry in America*, *Michael Palin's New Europe* and *Joanna Lumley's Nile*. I've written music for television drama series like *Warriors*, *Judge John Deed*, *Flood* and *Jekyll*. Twenty years ago I wrote the title music for a current affairs show called *A Week in Politics*; these days you can hear a tune of mine at the front of *The Andrew Marr Show* on Sunday mornings. I've done sitcoms – *The Upper Hand*, which ran for seven seasons, foremost among them. Last year I composed the score for a film starring James Corden and Mathew Horne called *Lesbian Vampire Killers*. From miners to

lesbian vampires via a High Court Judge... you can't get more diverse than that!

And even after twenty years in this wonderfully individual industry, I'm still as enraptured – and yes, obsessed, ask my husband – with music as I was when I first caught sight of that old seaside hotel piano, and cast my bucket and spade aside to play my first tentative tunes.

It's a monumentally tough and challenging task, to embark on a career in any branch of the music industry, even more so today – it's a highly competitive field and requires endless determination and boundless tenacity to succeed. I've been very lucky with the work opportunities I've had in my career so far – but as the famous movie producer Sam Goldwyn once said, 'the harder I work, the luckier I get...'

I'm delighted tonight, therefore, to be in the company of a group of people that supports and encourages young people at the very start of their careers. Nothing is more important in securing the continuing success of music-making in this country than activities and organisations that recognise and support excellence and achievement in music. Long may your generous, valuable and important work continue.

A Midsummer Banquet with an unexpected outcome

An invitation to attend the Musicians' Company Midsummer Banquet was an opportunity not to be missed. I have great regard for the Musicians' Company, in particular their open and welcoming approach to guests and their fantastic work supporting young musicians. So it was with great anticipation and excitement that I arrived at the Stationers' Hall. Officers' gowns, the weather, posh



frocks and the ambience of Stationers' Hall offered the perfect setting for a great evening. The champagne flowed, the laughter soared as friends and guests greeted each other in the garden. I can remember standing with my back to the lovely Wren Church on Ludgate Hill and thinking 'How lucky and amazing to be standing in the midst of so much history.'

We made our way through the elegant picture gallery and into the splendid hall and the formal part of the evening began and how better than with a fanfare and sung Grace. We were well into our second course when I became aware of a strange smell and movement of people at the top end of the hall and then the smoke. Yes, real smoke. As I took my last mouthful of the most splendid beef the alarm sounded and our cue to evacuate began. In next to no time the fire engines arrived just as the flames began to shoot; a chilling reminder of the intensity of the fire in 1666 but this time with a very different outcome, due to the prompt action of the Clerk and Master and the Fire Service.

In the true tradition of the City of London the show went on and we were serenaded in Warwick Square in a shortened performance by the guitar quartet and offered the comfort facilities of the Old Bailey! My thanks to the organisers for our safe evacuation and if I am fortunate enough to be invited to another Banquet I'll have two puddings next time and finish my conversations!

Guest Janet Yerbury

The Master writes... :

Janet Yerbury has expressed the shock we all felt at the Midsummer Banquet in June, when fire seriously threatened beautiful Stationers' Hall. However, every cloud has a silver lining. Within two days the Master Stationer confirmed that we would receive a full refund of the costs of the hall hire and the caterers' charges. I therefore suggested to my Wardens and some Pastmasters that this was an opportunity to establish a new annual award to benefit young musicians. They unanimously agreed to support the establishment of a fund to be called the 'Summer Banquet Fire Award' (SBFA) and this initiative has now been confirmed by the Court.

Our Clerk has already advised liverymen of the proposed award and told them that, if they wished to support it, they could request that rather than receiving a refund, all or part of their ticket money could be donated. I am pleased to report that a high percentage of the money has already been given by many liverymen. Every year's Master will select a worthy young musician as the recipient and the first of these will receive the benefit of this new award in 2011! I send my heartfelt thanks to all who have so generously donated to it and to everyone who helped on that evening with the greatest calm and efficiency and the minimum of fuss.

Maurice J Summerfield



The party continues 'al fresco'

THE LIVERY CLUB

Plans for 2011-2012

**By the new President,
Virginia Harding**

It is a great honour to succeed Alan Paul and his distinguished predecessors as President of the Livery Club, and I look forward to my two years in that role immensely. The visit to Leipzig that Alan arranged in May 2009 was for me a major highlight of the Livery Club's activities and would be difficult to surpass! I confess quite shamelessly that I am using as many of my past and present contacts 'in the business' as possible, and have a varied programme to offer which I hope will appeal to, and be enjoyed by, many members.

The first outing will be on Friday 11 February to Dulwich Picture Gallery, where I am a Working Friend and on the Concert Committee with Liveryman Jeannette Holmes. The plan is to arrive



The author at home

mid-afternoon, have a tour of the main Gallery and Special Exhibition 'Norman Rockwell's America'; a meal in the Gallery Café and then attend one of the Friends' concerts in the Gallery itself – a cello and piano recital by the winner of the 2008 Prince's Prize, Brian O'Kane, with pianist Alasdair Beatson. There will be an opportunity to chat to the artists over a glass of wine after the concert.

From 20-23 May 2011 I have organised a weekend away – no not abroad this time, but to Yorkshire! We will stay in central Leeds and meet on the Friday evening for dinner with one or two special guests; on Saturday there is a full day visit to Harewood House, the home of my former boss Lord Harewood, where we will have the Full Music Tour 'Handel to Harewood', followed by a short recital and lunch; then the afternoon will be free to enjoy

the many attractions Harewood has to offer. We hope to attend a concert in Leeds Town Hall that evening. On Sunday we will visit Saltaire near Shipley, which is a World Heritage site and is the village built by Victorian mill owner Sir Josiah Salt for his workers. As well as a guided tour of the village we will visit the Reed Organ and Harmonium Museum, have lunch in Salt's Mill, and see the magnificent Hockney Collection which is housed there and includes some of his opera sets. On Monday morning we will have the chance to see Leeds Art Gallery and other attractions in the city before returning home. I have been very fortunate to have had much helpful advice from Liveryman Simon Lindley in planning this weekend.

Other plans for 2011 and 2012, which have yet to be finalised, are a visit to the Central School of Speech & Drama, of which Liveryman Gavin Henderson is Principal, to learn more about their activities and see a production; a collaboration with Pastmaster Leslie East and the City Music Society at Goldsmiths' Hall, including a talk/tour of the Hall, a concert featuring Company artists and dinner afterwards nearby. I am also hoping to link up with the City of London Festival for an event in July 2012.

In May 2012 I am planning a shorter weekend away to Norwich to include a concert in the Norfolk and Norwich Festival, and a visit to the South Creak Centre to learn more about the very successful work of The Yorke Trust, chaired by Rodney Slatford, and to attend one of their monthly Music and Dinner Evenings. We have been invited by Assistant Chris Lawrence to visit his magnificent Grade I Queen Anne home, Cavick House, at Wymondham – Chris is also a Lay Canon at Norwich Cathedral and suggests we attend Eucharist there on the Sunday morning to hear the excellent choir.

My own background has been in music administration, with arts festivals and international music competitions being the main core of my work. I am a keen chamber choir singer and particularly enjoy being a Trustee, Committee member and Voice Fixer for the Choir of the 21st Century (CC21) which sang in the foyer of the Old Bailey last year in aid of Musicians' Company charities, when Assistant Alderman Roger Gifford was Sheriff.

A day at Oxford

On an unusually beautiful sunny May Spring day a group of 32 liverymen and guests met at the Ashmolean Museum in Oxford for what was to turn out to be an amazing day, meticulously planned by our Livery Club President Alan Paul.

We only had an hour to visit the museum but with Alan's carefully written notes we were guided to some of the most important items in the collection. These include the 'Messiah' Stradivarius and a fine collection



**Alan Paul observed
by Haydn**

of stringed instruments given by W E Hill & Sons, David Hill being a Pastmaster of our Company. Then on to view The Alfred Jewel, thought to

At Hatchlands Park

Noted for its fine Robert Adam interior, the 18th century mansion at Hatchlands Park, leased by the National Trust to Alec Cobbe, is the perfect foil for his magnificent collection of keyboard instruments and family furniture, paintings and *objets d'art*. We were indeed fortunate that in July President Alan Paul had arranged a private tour and demonstration of some of the instruments in The Cobbe Collection.

Our guide for the morning was early keyboard expert Terence Charlston and his absorbing illustrated tour gave us an overall view of the developments in keyboard instrument making in the 17th and 18th centuries. Beginning with instruments using a plucking action, made before the ascendancy of the striking action to make the sound, he played a recently discovered *Ground* by Purcell on a virginals made by John Player, London in 1664, probably from the Court of King Charles II and a *Prelude and Fugue* by Couperin on a handsomely painted harpsichord made by Andreas Ruckers in Antwerp in 1636.

The expressive and intimate qualities of the clavichord were illustrated on one such instrument by Christian Gotthelf Hoffman of Rosenberg, Saxony, dated 1784, with a *Fantasy* by CPE Bach from

have been commissioned by King Alfred himself and unearthed in 1693.

Our President then led us from the museum past the Martyrs' Memorial to view, externally, the Sheldonian Theatre. It just so happened that our visit coincided with Graduation Day in Oxford so we had the added spectacle of students in their academic gowns enjoying their special day, but it did mean that the Sheldonian was closed to visitors.

Onwards, we headed towards the Old Bodleian Library where we were met by Martin Holmes, the Music Librarian, who gave a short talk about the collection, which included such important items as the original manuscripts for Holst's *The Planets* and a manuscript copy of Beethoven's *Symphony No. 7 in A, Op. 92*.

We then headed for a well deserved lunch at Quod Brasserie, where the food was good, even if the speed of service did give our President palpitations with regard to his timetable, but as we quaffed our coffee in double time, we left for a very special musical interlude.

We arrived at the Holywell Music Room, where Haydn is believed to have rehearsed, and were met by pianist Eugene Alcalay who began playing at the age of two, composing at the age of eight and whose career as an international pianist has taken him around the world. He is currently Associate Professor of Piano at the University of Wisconsin – Platteville. We were treated to Haydn's *Piano Sonata in E-flat major, Hob. XVI: 52* (1794) and four of Beethoven's *Six Bagatelles, Op. 126* (1823-24). We were privileged to be the only people there and his performance was spellbinding.

From the Holywell Music Room we moved on, via Christ Church College, to the Bate Musical Instrument

Collection where we were met by the effervescent curator, Andrew Lamb, whose passion for the collection was apparent. We were able to hear and play the instruments including a harpsichord almost certainly played by Haydn. We were also able to hear a Serpent played at first hand!

After visiting the collection we gathered together again at Christ Church where the Choristers sang Evensong. We were then treated to an organ voluntary played by our very own liveryman Clive Driskill-Smith. He chose a piece by William Harris who himself became organist at Christ Church in 1929 entitled *Flourish for an Occasion*, and it is true to say that it rounded off what was an extremely educational and uplifting day.

Liveryman Alistair Telfer



In Christ Church gardens



Top: Salon. Below: The pianist Shuann Chai. Right: Hatchlands

by pianist Shuann Chai, his *Essay on the True Art of Playing Keyboard Instruments*. An example of the popular square pianoforte, by Johannes Zumpe and Gabriel Buntebart, London



works by Chopin and his contemporaries brought out its subtleties. *Études* by Liszt, Moscheles and Henselt led up to *Variations Serieuses*, Op.54 by Mendelssohn, all said to be favourites of

dated 1777-78, had been autographed by JC Bach and it is probable that Mozart played on it too. Moving towards the 19th century, we heard an excerpt from Beethoven's *Moonlight Sonata* to demonstrate the *una corda* device on a grand pianoforte by Longman & Broderip, made in London c1795.

Finally, to the Music Room, for a recital given by pianist Shuann Chai, on a grand pianoforte made by Erard, Paris, in 1845, autographed by Sigismund Thalberg. Here was an instrument for the Romantic era, and the virtuoso playing of

Clara Schumann. The simplicity of her *Romanza* in A minor, Op 21 No 1 contrasted with Liszt's transcription of Robert Schumann's *Widmung* and Chopin's *Scherzo* No.3 in C sharp minor Op.39, the dramatic finale to this recital.

A stroll, then, across the estate parkland, designed by Sir Humphrey Repton in 1800, to the Queen's Head at East Clandon, where, after a convivial lunch, our President Elect, Virginia Harding, proposed a vote of thanks and we raised our glasses to toast Alan Paul and the Livery Club. It had been a splendid visit and a privilege to see and hear instruments in this remarkable collection, now cared for by the Cobbe Collection Trust.

Liveryman Jeanette Holmes

The irresistible progress of the Yeomen Programme



Yeoman Samantha Ward at an Outreach event

In 2005 the then Junior Warden, Andreas Prindl, recommended that the Company's yeomen be nurtured and encouraged, and volunteered to do this himself. He asked for my help in giving the first Yeomen's Summer Party. From then on, my interest in the development of this aspect of the Company's work grew steadily.

In 2007, with the advice of the then Senior Warden, Leslie East, we designed a strategy for the co-ordination of yeomen's affairs, which resulted in the appointment of a Yeomen Co-ordinator. We agreed that a database would be held showing names, awards and email addresses of our yeomen, in addition to the one already held by the Clerk. It was decided that the Yeomen Co-ordinator would, together with the Clerk, be the main point of contact between yeomen and the Company. We arranged for the yeomen's forthcoming concerts to be advertised on the Company website, under the title *Yeomen's Notes*. In time we added another section headed *Yeomen's News*. Liveryman Susan Cornish then and now has given very welcome assistance with this.

During Andreas Prindl's year as Master we attended a Livery Schools Link (LSL) meeting, at which Livery Company

representatives were asked to find ways in which their Companies could help schools in the inner London area. We immediately realised that the Musicians' Company had a very valuable contribution to make, as our prizewinning yeomen could go into schools to demonstrate their instruments and impart their love of music. So the idea of our Company Outreach was born.

We were introduced to the Music Advisor for Islington, Lindsay Ellis, who gave enormous support and helpful advice. Because the Yeomen's Summer Party was continued every year, we had the opportunity to recruit Outreach volunteers and thence slowly the initiative began to grow, to a point where we were doing three or four Outreach visits each school term. In the meantime, through the interest of various liverymen and Court members, we have been able to offer opportunities to yeomen for lunchtime concerts in City churches, at St John's, Smith Square, and at several music societies, in addition to those efforts already being made by a number of liverymen. More venues are now being discussed.

In June 2010, LSL held an afternoon Musical Tea to which they invited

representatives from schools with which they already had contact. This event was entirely to promote the Musicians' Company Outreach programme. During the afternoon, five of our prizewinners demonstrated their individual Outreach programmes to a really fascinated audience. We have had enormous response to this demonstration, and have added many new schools to our list of 'clients'. Our only constraint is not in a shortage of requests, but in having funds to pay the yeomen a fair reward for this great contribution!

For this autumn term we had, by the end of July, seven visits planned, plus one very special visit to a school in Wandsworth for visually disadvantaged children where, sponsored by an individual liveryman, five members of Toccata Brass have agreed to perform. An increasing number of liverymen have accompanied the performers, which is a part of our policy, to the great pleasure of all involved. Some liverymen have also volunteered to sponsor an Outreach visit, and we believe that other Company members, once aware of these possibilities, will come forward in order to feel part of this very worthwhile endeavour.

The interface between yeomen and liverymen is increasing, and is building a warm relationship between the yeomen and the Company. It can be no coincidence that at this year's summer party many of the 26 attendees were yeomen who had either already done, or had volunteered to do, Outreach and there is a growing camaraderie between the yeomen themselves, with the Company as a meeting point.

Liverymen who are keen to foster links between the Company and its yeomen – the future of the Company in many senses – can help in so many ways. They can watch the website and attend yeomen's concerts, making themselves known as Company representatives to the performers afterwards. They can promote our yeomen in their own local music societies, and befriend the yeomen when they perform in that area. They can offer to sponsor, or part-sponsor, an Outreach session, or simply offer to accompany a yeoman on such a visit. In this way, we can continue to be, in the recent words of Amy Dickson, "The family that is the Musicians' Company". The current term of 'yeomen' has been used in the Company for five years and our aim is to keep in touch with these wonderful young talents thereafter. We are delighted to report that, this year, three yeomen are about to become freemen of the Company and thus maintain their links with us in an even more direct way.

Liveryman Patricia Norland Prindl

Pastmaster Malcolm James Hubble JP, FTCL

29 March 1930 – 2 April 2010

A tribute by Pastmaster Peter Fowler

Some words from Malcolm's diary, which give a picture of his humour.

*"The choir master stood at the Purley gates,
his face was worn and old,
he stood, behold the man of fate,
for admission to the fold.*

"What have you done,"

St. Peter said, "to gain admission here?"

"I've been a choir master, Sir," he said,

"For many and many a year."

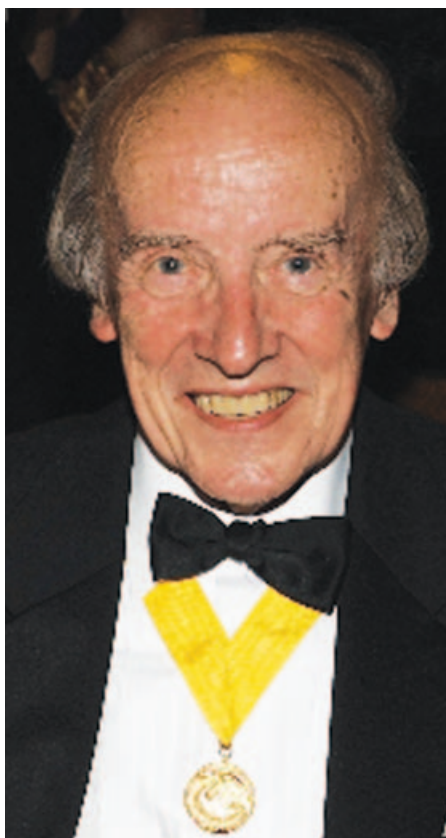
The Purley gates flew open wide,

St. Peter touched the bell.

*"Come in," he said, "and choose your harp,
you've had your share of hell!"*

Malcolm spent much of his childhood in Forest Hill, and when he was nine he and his twin brother were evacuated, first to Ashford in Kent then later to South Wales. Just as the blitz started he returned to London, and through his teens he attended St George's Church, Catford where he learnt to play the organ. Later he attended Guildhall School of Music and Trinity College of Music followed by two years' National Service in the RAF.

Malcolm met Margaret at St George's Church and married in 1957, when he worked for Thomas Cook. He became Regional Manager of the Woolwich



Building Society from 1970 to 1985, and served his community as a JP for many years. His interests led him to become a church organist, conductor and choir

trainer, and he was Treasurer of the Sir George Thalben Ball Memorial Trust. He became a liveryman in the Worshipful Company of Musicians in 1959, was elected to the Court in 1980 and became Master in 1989, giving much time and energy to the Company's affairs.

He had a great interest in Freemasonry, holding the senior rank of Provincial Assistant Grand Director of Ceremonies in the Province of West Kent, and was appointed Grand Organist in 1985. He was Worshipful Master of the St Cecilia Lodge, London in 1981.

I attended Malcolm's 80th birthday lunch on 27 March, when he was looking very unwell and he died six days later on Good Friday, 2 April from a cerebral bleed. He donated his body for scientific research. He will be remembered by all his friends as a kind, supportive, gentleman.

His final entry in his diary was:

*'I dreamed death came last night and Heaven's
gate swung wide;*

With kindly grace, an angel ushered me inside.

*And there, to my astonishment stood folks I'd
known on earth.*

*Some I'd known and labelled unfit, or of little
worth.*

*Indignant words sprung to my lips but never
were set free,*

*For every face showed stunned surprise, no one
expected me!*

The King James Bible Composition Awards



Caroline Loeb

it has been launched!

The King James Bible Composition Award which is being run in partnership with the Royal College of Music and the Royal Schools of Church Music, has two categories, in both of which young composers are invited to submit new works for church performance, setting texts of their choice (with some

restrictions) from the King James Bible. The competition is open to all Composers aged 30 or under.

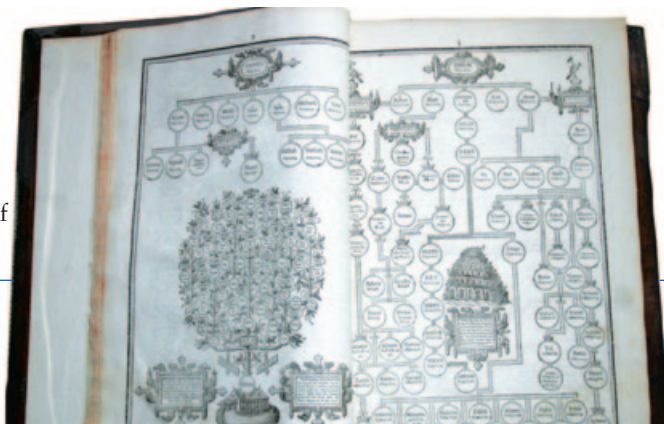
Category A, in partnership with the RSCM, is for an anthem or song for up to four vocal parts with keyboard. The final adjudicator will be Bob Chilcott. Category B, in partnership with the RCM, is for an anthem for experienced choir (as in a cathedral), in up to eight parts, unaccompanied or with organ. The final adjudicator in this category will be James Macmillan. The winning work in Category B will be performed at the Trust's service of celebration at Westminster Abbey in November 2011. The Trust is delighted that the Dean and Chapter of Westminster have

agreed to support these awards.

The RCM is holding a series of workshops for composers in the autumn term, and the finals of the competition will take place with the RCM Junior Department Chamber Choir at the Temple Church in May 2011. All details of the competition are available on the Trust's website – www.kingjamesbibletrust.org

If you know any young composers please encourage them to open a Bible and get composing!

Liveryman Caroline Loeb



Performers & Performances

CANTATA CONCERT

September 2010



The venue for this year's Cantata Concert was St Mary, Aldermay. A post-Fire church completed in 1682, it is the only surviving Wren church in the City of London built in the Gothic style, and is particularly notable for its vaulting.

This year, there were Cantatas by Bach (number 180, based on the familiar Chorale, *Schmücke dich*) and one by his prolific contemporary, Telemann, the

delightfully affirming *Machet die Tore weit*. They framed the aria, *Eia, mater*, from Pergolesi's well-known *Stabat Mater* (2010 being the 300th anniversary of his birth) affectingly sung by contralto, Cathy Bell.

As ever, Pastmaster Jonathan Rennert directed the highly accomplished St Mary at Hill Baroque Players, leader Stephen Rouse, from the chamber organ. The four pure-toned and well-matched young vocal soloists are each building up an impressive range of experience.

After the concert, members of the livery and their guests enjoyed lunch nearby under the auspices of the Livery Club. It was the occasion on which Virginia Harding took over the Presidency from Alan Paul, who was warmly applauded for the success and great variety of events over his two-year tenure.

Liveryman Adrian Mumford

Santley award recipients Sir John Tooley and Dame Emma Kirkby



DR TERENCE PAMPLIN AWARD



Terence Pamplin sculpted by Jane Hudson

In 2004 Terence Pamplin, the Junior Warden died very suddenly at the early age of 62 having served the Company for a number of years both on the Court and as a Liveryman. In his memory the Company established the Terence Pamplin Award for Organology to be a research prize, open to both musical instrument makers and academics.

Musicology and Organology were a



Melanie Piddock

JOHN CHRISTIE AWARD 2010



Duncan Rock, baritone, is the winner of this year's award funded jointly by the Musicians' Company and the Richard Lewis/Jean Shanks Trust, and follows his first professional engagement as a full-time opera singer in Britten's *Billy Budd*. His achievement follows initial training as a lawyer.

It is believed that a unique element of this past season was that it featured the first occasion on which three past winners appeared together in one opera, Mozart's *Don Giovanni*. They were Alistair Miles (1987), Gerald Finley (1989) and Kate Royal (2004).

particular passion in Terry's life, as well as being the focus of his career. He would explain with never failing patience and humour that organology was not about organs, although it could be, but was the science and history of development and construction of all acoustic musical instruments and their use. He was once asked on a BBC radio programme how many musical instruments he had played and demonstrated in public performances. He counted to twenty three instruments. His favourite instruments were viols and barytons, upon which he was a versatile performer. He played the latter one year at the International Haydn Festival in Austria and recorded on antique viols with the Elizabethan Consort of Viols.

The Terence Pamplin Award is designed to encourage research into early organology and playing techniques of acoustic instruments within the main stream of western musical tradition embracing the oral traditions in world ethno-organology before they are lost to scholarship for ever. The Award, which was established with donations from



Eugenia Mitroulia

Terry's family and many friends around the world, was first made in 2005 and is worth £1000. It was made annually until 2009, when it was decided by the Company to make the Award every two years until such time as the UK economy recovered. The next time the Terence Pamplin Award will be made is 2011.

The Judges for the Award are Pastmaster Frank Fowler who chairs the Award Committee; Professor Arnold Myers who holds the Chair of Organology at Edinburgh University; Dr Frances Palmer, Liveryman; Roger Rose Maker of Early Instruments and Elizabeth Pamplin, Liveryman.

The standard of applicants for the

YOUNG JAZZ MUSICIAN COMPETITION 2010



Whilst the jazz programme of the Company has most definitely not been in the wilderness, our regular series of jazz evenings has, this last eighteen months, been decidedly peripatetic. With the closure of Pizza on the Park, the 2009 prize gig was held on a hot summer's day in the Pizza Express Dean Street, where drummer Shane Forbes reminded listeners of his deserved place as the Company's medal winner.

It was with two of Shane's band that Company members and guests were treated to a feast of talent at this year's competition, which took place at The Pheasantry in London's King's Road on 26 September. This new venue was a decided hit with both the listeners as well as the six competitors, who enjoyed close musical fellowship on the small, but adequate stand. The evening was preceded by a short recital by Liveryman Tina May accompanied by her friend and long-standing colleague Nikki Iles. With the room filled to

capacity, the competitors stormed through two sets of both familiar "standards" as well as some new material; a challenge for the contenders, bearing in mind that the band had only met that evening!

The second set kicked off with the band accompanying Tina while she initiated and developed a vocal version of *All Blues*. Tina displayed not only her renowned vocal skill, but also (for one song only!) her gift as

impromptu band-leader.

During the interval, the Master presented the Company's Medal for Lifetime Achievement to that doyenne of the British jazz world, singer Norma Winstone. It is a hallmark of the unique nature of the Company's Jazz Medal programme that, during the counting of the audience's votes, Norma Winstone, sensitively accompanied by Nikki Iles, treated the listeners to a spine-tingling rendition of Jimmy Rowles' *The Peacocks*.

With the counting over, Pastmaster Nigel Tully announced that tenor saxophonist, Nathaniel Facey, was the winner. Nathaniel was one of Shane Forbes' sidemen at the summer prize gig. My spies tell me that the count was very close indeed, such was the calibre of the musicians... competing? No. Working together? Undoubtedly!

Nathaniel Facey will be invited to form a band to perform at the next Prize Gig which will take place in early 2011.

Liveryman Stephen Plumb

Award has been very high over the years and judging has accordingly been difficult but unanimous.

Recent winners have been:

2007 Melanie Piddock. Edinburgh University. Research into the work of the maker Theodore Lotz in the context of his predecessors, contemporaries and successors. Melanie used the money to examine instruments made by Lotz and others in museums in Europe.

2008 John Milnes. London Metropolitan University. Research into the English Cello and its Principal Makers 1750-1820. He has used the money to examine

instruments in museums and collections in the USA and Europe. He is maker of cellos and other stringed instruments.

2009 Shem Mackey. London Metropolitan University. Research into early viols, particularly the maker Henry Smith. He is using the money to travel to museums and collections in the USA and Europe to examine original instruments. He is a maker of viols and violins.

The Clerk will shortly be posting details of the 2011 competition and the rules on the Company website. Readers of *Preserve Harmony* are invited to apply or encourage others who meet the criteria to do so.

Liveryman Elizabeth Pamplin

NEW LIVERYMEN



Left to right: Dr Robert Childs, Dr Nicholas Childs, The Master, Bernard O'Neil, His Honour Peter Fingret, and Simon Morrison

NEW STEWARDS



Left to right: Clive Driskill-Smith, Suzie Pool, The Master, Margaret Brown and Jeremy Wagener



GSMD. Gold Medal Award winner Martina Jatkauskaitė (Piano)

EVENTS AT

Museum of London

Liveryman Christopher Hogwood, recently appointed Gresham Professor of Music (a tradition going back to 1597) is giving a series of six lectures at the Museum of London. They start on 9 November with 'The Past is a Foreign country', then 22 November, 'St Cecilia and music; true or false'. Entry is free and all start at 1 p.m., continuing in 2011 up to April. Full details can be found on the Gresham College website, www.gresham.ac.uk/

St John's Smith Square

The new season restarts its Thursday Lunchtime Concerts this Autumn. The series includes no less than six concerts that showcase young Company Award Winners starting out on professional careers, not least thanks to Paul Davies, the General Manager and now a Freeman. Liverymen are urged to come to support our young prize winners and will find full information on the website, www.sjss.org.uk

OVERNIGHT

Those who enjoy attending City evening events, Company dinners and concerts might like to know of two conveniently- situated providers of overnight accommodation.

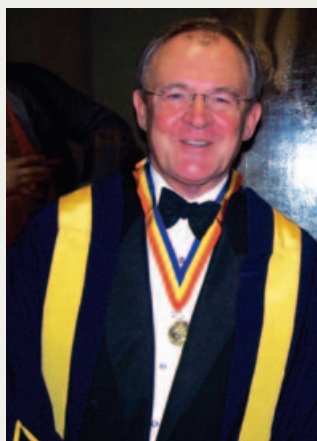
The Royal Foundation of St Katharine is a retreat and conference centre at Limehouse, very close to the DLR and overground station. For more information please check out the website: <http://www.rfsk.org.uk/> or telephone: 0845 409 0130.

Vintners' Hall, on Upper Thames Street, also advertises overnight accommodation from £60 plus VAT. For further details please call the Hall's General Manager on 020 7651 0748.

NEW COURT MEMBER CHRISTOPHER LAWRENCE

He is a 'cellist, really, despite a professional lifetime in international finance. He joined the livery in 1996 after three years as Managing Director of the London Philharmonic Orchestra and spent six years on the Board of the Orchestra of the Age of Enlightenment.

Chris is Norfolk based and active as a performer and instigator of concerts. He retired from PricewaterhouseCoopers last year and is now both keen and able to use his experience and networks to support the Company in its work with outstanding young musicians.



COURT NEWS

NEW COURT MEMBER

Christopher Lawrence

HONORARY FELLOWSHIP

Guy Barker.

NEW STEWARDS

Margaret Brown, Clive Driskill- Smith, Suzie Pool and Jeremy Wagener

ADMINISTRATION

Eva Karell – Assistant to the Clerk

NEW LIVERYMEN

His Honour Judge Peter Fingret
Dr Robert Childs
Dr Nicholas Childs
Bernard O'Neill
Simon Morrison

COMPANY CHARITABLE DONATIONS

The Royal Academy of Music
Lotherton Hall
RNIB
Vital Arts
National Youth Orchestra

THE QUEEN'S BIRTHDAY HONOURS

Congratulations to:
Freeman Dr Karl Jenkins CBE
Liveryman Dr Ursula Jones OBE

EXTERNAL APPOINTMENTS

Congratulations to:

- Pastmaster Nigel Tully on his appointment as Chief Executive of the National Youth Jazz Orchestra
- Liveryman Professor Christopher Hogwood CBE on his appointment as Gresham Professor of Music
- Freeman Tim Garland on his appointment as Research Fellow for New Music at the Royal Northern College of Music

APPRECIATION

We send our best wishes and thanks to Liveryman Matthew Fowler who kindly provided temporary administrative assistance in the Company at very short notice.

IN MEMORIAM

We record with regret the deaths of the following:
Company Gold Medallist:
Sir Charles Mackerras
Liveryman Peter Wilson