



# Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

## The Company Open Day

**What an opportunity – and one definitely not to be missed!**

**O**n 10 May our Company Open Day, the first for six years, will be held at The Charterhouse, one of the great buildings of the City. It has an adventurous and colourful history stretching back to the 14<sup>th</sup> century. Naturally, all Company members are welcome!

Yes, this is a day for all Liverymen, Freemen and Yeomen to attend. It will be a day to learn more about the Company, its achievements, aims and future plans. You will have ideas to share, other members to meet and questions to ask. This is your day, your opportunity.

**The principal benefits of the day are:**

- (i) Networking** – to enable our members to get to know each other, to mix, meet and talk in a way that is seldom possible at our other functions, and
- (ii) Information** – to stimulate members' interest in the Company's development and initiatives and to encourage participation in all our activities.

Among the topics to be addressed are:

News about the Company's **membership**, its structure and forthcoming social events

Recent developments in finance, and the enhancement of our **charitable activities** in support of young musicians

Our Company's links with the **Mayoralty** and the **City Corporation**

The development of our increasingly successful **Outreach** programme with schools in London boroughs

An introduction to the Company's new **Innovations, Improvements and Suggestions Committee**



*Charterhouse Great Chamber*



*Charterhouse Cloister*

The day will include refreshments on arrival, a light buffet lunch with soft drinks and tea and biscuits in the afternoon. There will be the opportunity to take a tour (free of charge to those attending the Open Day – usual cost £10) at the close of the main sessions. Any who wish may also stay for 5.30pm Evening Prayer in the beautiful Chapel.

The Charterhouse is situated off Aldersgate Street, near Smithfield Market, between Barbican and Farringdon Stations.

This will be an important day for all Company members. Booking forms with details of the cost and other information have already been sent so, if you have not already booked, please do so now or call the office for a form!

**Tuesday 10 May 2011:**  
10.00 a.m. – 4.30 p.m.

[www.wcom.org.uk](http://www.wcom.org.uk)



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# The David Goldman Award

## Immediate Pastmaster Maurice Summerfield explains the background to one of the Musicians' Company's most recent and important Awards.

David Goldman MBE, DBA was the Co-Founder, CEO and Chairman of the Sage Group (LSE: SGE) and the former Chairman of BATM Advanced Communications (LSE: BVC). Born in Sunderland in 1937, David began his working life by taking articles in accountancy, quickly moving into sales promotion, advertising and public relations. In 1963, David changed direction by joining Campbell Graphics. He quickly became the managing director of this previously family-run business and continued running the company until the early eighties. It was in this position that he became aware of the market potential for business software. Along with Paul Muller, an American consultant, he investigated the

feasibility of computerizing the estimate, job-costing and invoice side of the business.

In 1981, together with Graham Wylie, an undergraduate from Newcastle University's computing department, they devised an integrated hardware and software package for the printing industry, which they claimed to be 'best of the breed' on the market at that time. In the following two years, this "side-line" had led to the sale of 80 systems around the country and had become an increasingly central part of his work. At about the same time, there were major upheavals occurring within the printing industry. With his characteristic decisiveness, David closed Campbell Graphics, throwing all of his energies into Sage Systems – as it was then.

He decided to sell the printing software package, in its entirety, to Vickers Group using the proceeds to develop a financial accounting system for small businesses. From the outset, the emphasis of the company was on marketing – being driven

## Diary 2011

|              |  |
|--------------|--|
| 10 May       | Company Open Day<br>Charterhouse 10.00am                     |
| 20/23 May    | Livery Club Yorkshire<br>Visit Weekend                       |
| 12 June      | Jazz Winner's Gig<br>Dean Street.<br>Jazz Club 7.00pm        |
| 22 June      | Midsummer Banquet<br>Carpenters' Hall<br>6.30pm              |
| 11 July      | Musicians' Company<br>Concert, Wigmore<br>Hall 7.00pm        |
| 14 July      | Informal Lunch<br>Middle Temple Hall<br>12.00 noon           |
| 13 September | Bach Cantata   |
| 28 September | Company Evensong<br>St Paul's 5.00pm                         |
| 9 November   | Installation Dinner<br>Carpenters' Hall<br>6.30pm for 7.00pm |

## A Year to Remember

My year as Master was one of the most memorable years of my life. I am very grateful to the Company for giving me the great honour of electing me. I met people, visited magnificent livery halls and other venues, that in my regular life would never have happened. Of course I have to accept my year will always be remembered as – 'Oh – you were the one whose Midsummer Banquet was burnt out.' However I do hope, in time, my year will be remembered for much more than that.

One of the big highlights of my year was my installation banquet. My guest included the great guitarist John Williams and famed pop record producer Trevor Horn. The Eden Stell guitar duo performed the world premiere of *Latin Serenade for the City of London* composed by the great Argentinian composer Jorge Morel. I commissioned the work, which is dedicated to the Worshipful Company of Musicians, as a gift to the Company. The original manuscript is now in the Company's archives.

I attended our excellent Concordia Foundation and Maisie Lewis concerts

at the Wigmore Hall and the stimulating PMAP conference at the Guildhall School of Music and Drama in January. I was privileged to be able to present the Cobbett Medal to composer Stephen Dodgson and the Sir Charles Santley Medal to Dame Emma Kirkby and Sir John Tooley. I also presented medals and awards at St Martin-in-the-Fields (Beethoven Medal), the Barbican Concert Hall (GSMD prize) and the Birmingham Symphony Hall (Iles and Mortimer medals). My visit to Glyndebourne to select this year's John Christie Award winner was also memorable, as was the jazz evening at the Pheasantry where I presented the Company's jazz medal to Norma Winstone.

As a guest of other livery companies I attended many excellent dinners and luncheons. Highlights were lunching with the Sheriffs and Judges at the Old Bailey and participating in a Swan Upping with the Vintners on the Thames at Maidenhead. Our Saint Cecilia service at St. Paul's on 29 September was a very special evening – one that was much admired by other livery companies.

I was particularly pleased that during





**David Goldman**

by the needs of the customer rather than the technology. The year 1984 saw a major turning point for the company as Amstrad launched its PCW. Identifying the opportunity offered by cheap and available computing power, Sage adopted its software to the new hardware platform and saw its sales leap from 30 copies sold a month, to 300.

By December 1989, and with about 50 employees, the company was floated on the London Stock Exchange, with a turnover of £9m, profits of £2m and a market capitalization of £21m. In recognition of this achievement, the Newcastle Journal and Tyne Tees Television named Sage as "Company of the Year". This was the first of many awards both for the company and also to David personally – including an MBE for services to the computer industry, Entrepreneur of the Year and also an honorary Doctorate in Business Administration from his hometown university – Sunderland. In 1994, David Goldman stood down as CEO, while remaining Executive Chairman of the company until 1997, when he retired fully from Sage due to ill health.

David took a company of his own creation and extremely modest beginnings

and built one of the most successful companies in the UK. Sage's success was based broadly on his ability to identify gaps in the market, creating products and services to fill them. In his "retirement," David became the non-executive chairman of BATM Advanced Communications – an Israeli high tech company listed on the London Stock Exchange. He remained chairman until his death in October 1999, being actively involved until the very last months of his life.

David Goldman is survived by his wife, Cynthia, who now resides in London, and their two sons, Andrew and Daniel, both now living in Israel. In the legacy of David Goldman, the family continues to support numerous causes through its active philanthropic activities. The new Musicians' Company Award with endowments already made at the Sage Gateshead in the North East and the Jerusalem Music Centre in Israel, to make the recipients of the Musicians' Company Award the latest young musicians to be helped by the Goldman family. Music and education were great loves for David Goldman and these endowments are a fitting tribute to his life and interests.

my year the Company's Outreach has established itself as one of our most important activities. I was also pleased that the Corporate Membership drive is seeing success following our special Coopers' Hall reception at which our guest speakers included Sir Peter Maxwell Davies, Dame Cleo Laine, Liveryman Tina May and Yeoman Amy Dickson.

Of course in its own way the Midsummer Banquet at the Stationers' Hall was a highlight – even though it

came to an early end. The good humour of the guests who ended up in nearby Warwick Square, where they were entertained by the Aquarelle Guitar Quartet, will always remain in my mind as will the generosity of the liverymen who donated their refunded ticket money to the Company's new SBF Award. This new annual award will ensure that a talented young musician will receive financial assistance.

A wonderful end to my year came with

the gift to the Company from the good friend of my wife and myself, Cynthia Goldman. To mark my year as Master, Cynthia donated £50,000 to the Company to establish the 'David Goldman Award', in memory of her late husband. The proceeds of this fund will ensure that an annual award of at least £2,000 is given to a deserving young musician. I had a long business association with David and a warm personal friendship with Cynthia, David and their family. A love of music has always been a major part of the Goldman family's activities and their generous philanthropy is often directed to worthy music causes, including the outstanding music education complex in the Sage Hall, Gateshead on Tyne.

To conclude; a few words of thanks to my guest speakers during the year – author and music scholar Professor Graham Wade, the great flamenco guitarist Juan Martin, composer Debbie Wiseman and academic and composer Professor Stephen Goss – a very big thank you to all for gracing the Company with your presence and excellent words. And last – but not least – my thanks go to the Clerk, Wardens and to members of the Court; their support during my year was invaluable.

*Immediate Pastmaster Maurice Summerfield*



**Debbie Wiseman MBE with the Immediate Pastmaster and Mrs Summerfield**

## THE PRINCE'S PRIZE 2010



**The Master and Kathryn Rudge**



**Duncan Rock**

### The Master writes...

Those liverymen who attended the adjudication at the Royal College of Music in January were rewarded with a range of enviable performance standards, illustrative of fine instrumental and vocal attainment by the contestants. Their individual and challenging programmes provided a wonderful variety of music, which most of us would be unlikely to encounter in the course of only one evening.

Given the technical standards, of which none present could be in doubt, the observations of the adjudicators – Liverymen Professor Christopher Hogwood, Ronald Corp and Freeman Christopher Orton – were understandably directed towards the communication skills of the competitors:

Oscar Fernandez (Cello),  
Konstantin Lapshin (Piano),  
Duncan Rock (Baritone),  
Kathryn Rudge (Mezzo-soprano)  
and James Turnbull (Oboe).

The outright winner was Duncan Rock. The Audience Prize in memory of Mrs Prudi Hoggarth, presented to the finalist achieving the highest number of votes cast by the audience, was awarded to Kathryn Rudge.

Liveryman Professor Christopher Hogwood CBE is one of our most distinguished musicians. He is best known for his immense contribution to the field of period music specializing in baroque and classical music. He is currently the Gresham Professor of Music and giving a series of wonderful lectures focusing on many dimensions of the interpretation and performance of period repertoire. The Gresham College web page sets out admirably the sheer scale and scope of his activities, achievements and honours. Court Assistant Christopher Lawrence enjoyed a wide-ranging conversation with his long-term friend and colleague on behalf of *Preserve Harmony*.

Chris and I have known each other for longer than either of us care to remember, so conducting a formal structured interview was always going to be a challenge. And so it proved. Each question prompted responses that rapidly developed into wide ranging discussions on and around the topics.

One of the hallmarks of great innovators and original thinkers such as Chris is that they constantly challenge conventional thinking and wisdoms forcing us to consider anew what has become taken for granted as the “right” way to approach familiar things.

We looked back over the last 40 years to the early 70’s when the period

instrument movement began in earnest in this country. He feels that the initial campaign for acceptance has now largely run its course. What was sensibly shouted about early on no longer has to be. There are very few dissenters. He feels that the concept and practice of period scholarship and approach has been absorbed as widely as possible in the US and Europe. It is now mainstream.

We have a come a very long way, he said, from the time when Julian Bream was not allowed to study the guitar as his main instrument at the Royal College as it was then considered a folk instrument with no real repertoire! Furthermore, Julliard in New York has at last started to take period performance seriously, albeit 30 years after most other leading conservatoires.

He now finds that he no longer has a battle working with large symphony orchestras about different playing styles. Time was when in the US, he was told: “*I didn’t go to Julliard to play without vibrato!*”

Chris related a recent experience with the Zurich Tonhalle Orchestra, where he performed two Haydn symphonies in the same programme. First, *The Philosopher*, an extraordinary early work with two cor anglais using a very small string section and then one of the *London* symphonies. The *London* work required the full band but, interestingly, not as many fiddles as

## An interview with Christopher Hogwood





were available to Haydn. He got the musicians not playing in the early symphony to listen in the hall and asked for their feedback and impressions. The response was very positive and everybody could, at last, hear the cor anglais! They saw how rebalancing the forces to match those available to Haydn in Esterhazy, changed the music and their understanding of it.

Chris has recently been conducting *The Marriage of Figaro* in the Zurich Opera House. The pit orchestra has players who are equally able to perform on modern or period instruments. There is no need to “import” a period band such as happens at Covent Garden.

The battle has now largely been won.

He feels strongly that now is the time for the period approach to be integrated fully into Conservatoires’ core curricula; that it should no longer be a “special” subject but one that should form part of every student’s course of study. He argues, very cogently, that no pianist performing classical concerti should do so without having had some experience of the instruments for which the composers wrote.

Learning about the wider historical, social and musical context of the period, what other composers were writing and conventions for performing styles, including articulation and ornamentation

transforms and enhances the way a performer or teacher will approach and interpret this repertoire. To play early music, he said, you need to understand it in context.

This reflection on the expansion of period instrument performance and practice led to a discussion about China, where Chris has recently been conducting master classes at the Beijing conservatoire. There are sixteen million Chinese learning the piano – quite something when you think of the one child per family regime! However, there are only six harpsichords in the whole of China, two of which are in Hong Kong. China is catching up fast following the repression of classical music during the Cultural Revolution. However, the teaching model is focused very much on technical accomplishment. He heard some wonderful string playing – but it all sounded like Tchaikovsky.

We had an aside about the recent contribution he made to the Mozart fest on Radio 3. During his talk they played Gundula Janowitz singing *Ach ich fuhl’s* from *The Magic Flute* with Klemperer and the Philharmonia. We both agreed that it was beautiful but that it sounded more like *Die Rosenkavalier* than Mozart. But that is a measure, I said, of how far we had come both in our understanding of style but also our expectations.

Coming back to Beijing, as yet, the style and language of the eighteenth century are unknown to the students and their teachers. They are all striving to be soloists. They have all listened to the same recordings and are seeking to develop the same soloistic sound, underpinned by the development of virtuoso technique. Rarely do they learn to sight read, develop orchestral experience and techniques, teaching methods and approaches. He summed it up very effectively saying they are still thinking horizontally rather than harmonically.

Clearly, only a very small percentage of the sixteen million students will build solo careers and this broader approach to careers and progress in music will be very important. There could well be a parallel with Japan where the distance that has been travelled in the last 30 years or so is immense. It is remarkable how Japan

has embraced period performance with Suzuki, for example, well known through his Bach recordings, now challenging the best.

There is no reason why this

will not happen in China as well. After all, Chris informed me, the first ever recording on a baroque lute, many years ago, I suspect, was made by a Japanese lutenist.

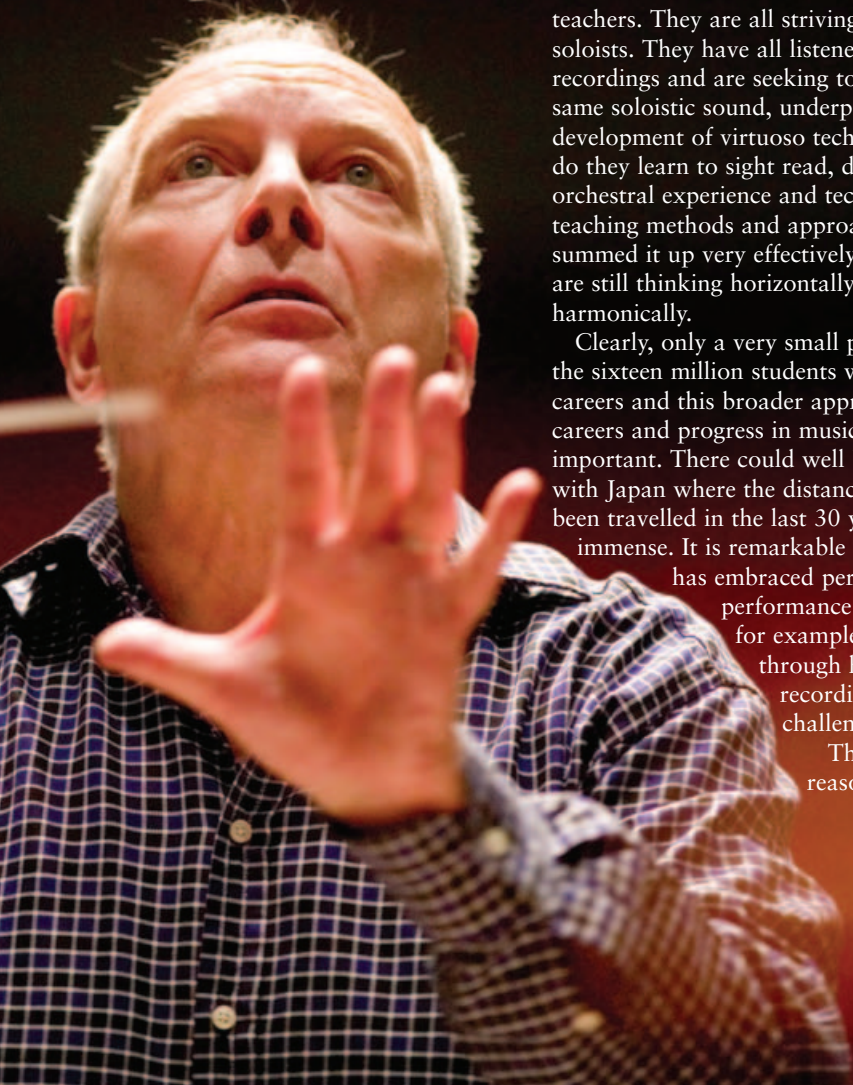
We moved on to his recent experience of our own *Prince’s Prize*. His instinctive and heartfelt reaction was that this was a very good thing and (he) gave full marks to the Company for creating it. He liked very much that, as a prize for prizewinners, it was something he saw as an acknowledgement and recognition of attainment as much as confirmation of future potential. The context of the recital for the contestants distinguished it from many mainstream competitions. He was particularly struck by Duncan Rock’s choice of the Ned Rorem song – *A Night Battle*. It was really tough to deliver but was performed with great conviction that he felt really communicated.

This brought us back to the current Chinese teaching approach of higher, faster and louder and an agreement that this had very little to do with the art of performing, of reaching out to and communicating with an audience. Chris feels that many pupils are pushed in to a continuing sequence of competitions that can become a *raison d’être* in and of themselves. However, the world outside is not based around competitions. The skills that lead to competition success will not really help build a sustainable musical career.

He believes fervently that there is real need to teach and advise young musicians how to understand their strengths and play to them; how to build programmes and recitals; how to create links to audiences, how to talk to them, how to enter and leave a stage, how to acknowledge applause. He comes across too many talented young musicians who lack these basic skills. This lack also extends into what are now the essential areas of demonstration recording, uploading videos onto Youtube, web site management, basic business and tax skills.

There are, of course, many great teachers who do this but, he argues, we should be considering making this part of the core curricula in our conservatoires in those where it is not. He feels that this is an area that we as a Company with our focus on young musicians will have much to contribute. As always, Chris “walks the talk” and his offer at the end of our discussion was to lead a debate with us on this important topic.

(To be continued.)



# Corporate Membership

**The Worshipful Company of Musicians may be over 500 years old but it certainly doesn't live in the past. Instigated by Pastmaster Andreas Prindl in 2006, corporate membership has enabled the Company to engage with some of the leading commercial businesses in the UK music world. There are now five corporate members of which the first was Summerfield Music Industries, and the Company is looking to recruit more to what will be a select, dedicated and very relevant group of Company supporters.**

There are several ways in which Corporate Members (CM) and the Company will interface. Corporate members' staff of all grades are welcome at our musical events, such as the Musicians' Company Concerts in Wigmore Hall, classical and jazz competitions, the annual Bach Cantata and St Paul's Evensong besides many other one-off events. A number of CM representatives may attend the Company's grand occasions such as the Installation Dinner and Midsummer Banquet, where they would have unique networking opportunities with members from the WCOM, other City livery companies, many distinguished professionals from the music world, as well as with other Corporate Members. A CM may be invited to provide a speaker at our annual Company Debate where its staff are also welcome to attend and CMs will be credited on our website, in our magazine *Preserve Harmony*, the annual yearbook and concert programmes.

CM subscriptions are used specifically to fund the Company's Honorary Fellowship which supports a project by a prominent professional musician each year in a variety of different genres including those not currently embraced, such as music therapy, music theatre or film music. Funds from CM subscriptions will also be used to support a new "Musicians' Company Corporate Members' Award" for needy young musicians working in a variety of genres, or recent graduates in the music business who need extra training or study to further their careers. Each year a different purpose for the Award will be determined by the Company's Corporate Members' Committee.

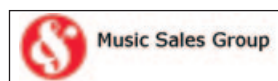
The distinction of being our first CM goes to **Boosey & Hawkes**. Founded in 1930 from a merger of two respected music companies, Boosey & Company



and Hawkes & Son, its history in fact goes back much further. Boosey & Company traces its roots back to a bookshop at 4 Old Bond Street in London established by Thomas Boosey in about 1792. Hawkes & Son, initially a rival to Boosey's, was founded in 1865 by William Henry

Hawkes selling orchestral sheet music. The company also made musical instruments and spare parts such as clarinet reeds, and by 1925 Hawkes had set up an instrument factory in Edgware, North London. After the merger, the new company set about establishing one of the most significant and valuable catalogues of music by contemporary composers. Bartók, Leonard Bernstein, Britten, Copland, Kodály, Mahler, Prokofiev, Rachmaninoff, Richard Strauss and Stravinsky are just a few of the major names whose works are owned or represented by B&H. The company also has substantial interests in printed sheet music and new media, commissioning and producing music for television, film and radio use.

The second CM to subscribe was the **Music Sales Group**, one of the world's



leading independent music publishing companies. With head-quarters today in London, the firm was originally established as a printed music company in New York in 1935, chiefly producing classical and tutorial material. Since then, it has expanded into an international family of wholly owned companies with interests in copyright promotion, sheet music and book publishing, music retailing, and digital exploitation. The group's global network of publishing houses includes brands such as Bosworth, Chester Music, Novello, J. Curwen, G. Schirmer, Edition Wilhelm Hansen, Campbell Connolly, The Sparta Florida Music Group, Edition Choudens and Unión Musical Ediciones. Between them these imprints own over 200,000 copyrights spanning every musical genre. An unrivalled back catalogue of contemporary composers such as Stravinsky, Poulenc, Sibelius and Samuel Barber is complemented by leading living composers including John Tavener, Michael Nyman, Richard Rodney Bennett, Philip Glass, Gabriel Yared and Ludovico Einaudi. In the field of printed music the company represents clients such as Universal Music, Sony Music, The Really Useful Group, Peer Music, and Chrysalis. Consequently Music Sales produces and

distributes contemporary pop material from leading artists such as Abba, The Beatles, Bob Dylan, U2, Led Zeppelin, Oasis and Lady Gaga to name but a few. All the company's products can be purchased through a worldwide network of independent music retailers and wholesalers, as well as online and through a chain of Musicroom stores in the UK. Liveryman Chris Butler is Chief Operating Officer of Music Sales.

Following a successful reception in June 2010 for potential CMs, two further businesses immediately subscribed. Liveryman Robert Wilson founded **Sound Technology Ltd** in 1978, and the company of which he is now Chairman is one of the



largest independent distributors of music instruments and professional audio products in the UK and Eire. Representing a number of high-profile brands in the UK, the company provides sales, marketing and support services. It is one of the few companies bridging the worlds of musical instruments and professional audio, supplying 'everything audio'. Its portfolio of products ranges from acoustic and electric guitars to digital stage pianos, studio microphones to recording software, live sound consoles to ceiling speakers, audio networking to festival PA systems.

Our other new CM is **The Music Industries Association (MIA)**, the UK trade association that represents the music manufacturing industry. It has the mission of "Creating and Encouraging Music Making". MIA members include the manufacturers, distributors, publishers and retailers of instruments and associated



products. It also embraces educators from within the industry. Member companies range from ABRSM to Yamaha and Classic FM to Fender, covering all instrument types and musical genres, and including music shops throughout the breadth of the UK. The MIA also runs the industry charity, Music for All, which helps people of all ages and backgrounds to be able to start playing an instrument. Freeman Paul McManus is the CEO of the MIA.

In welcoming all these companies to the Musicians' Company family (and not forgetting Pastmaster Maurice Summerfield's own music instrument company, which enjoys the status of honorary CM for its provision of extensive services in kind to the WCOM), we hope that other industry CEOs will be inspired to join us in our mission to support young musicians at the start of their careers. Together we can make a difference.

*Pastmaster Leslie East*  
*Corporate Members' Coordinator*



# The Channel Challenge

**We always feel that our readers enjoy hearing occasionally about members of the Livery's activities that don't involve musical pursuits. So we invited Sir Anthony Cleaver to enlighten us!**

For seventeen years I have swum five or six mornings a week – having tried jogging and hated it, I felt I must do something to offset the constant round of lunches and dinners. Until I remarried in 2000 this meant a swimming pool, usually the RAC in Pall Mall. Jennie then persuaded me to join her as a member of the Serpentine Swimming Club in Hyde Park. Members can swim between 6.30 and 9.30 every day of the year, with handicapped races every Saturday and the big race on Christmas Day – an event that has taken place every year since 1864.

The club has swimmers of all abilities and, inspired by some of the members who have completed a channel relay, friends suggested that we should swim as Serpentine Swimming Veterans. Qualified channel pilots have to be booked a year ahead and it didn't seem a bad idea last August. When May came round it suddenly dawned that we had better find out what we needed to do. The answer was that to be allowed to go we had to pass a medical and then do a qualifying swim of two hours continuous in Dover Harbour, while the water was below 61 degrees. To be formally accredited, relay swimmers have to swim for an hour at a time, always in the same sequence, until you reach the other side. The rules on dress, or rather lack of it, are very simple – bathing trunks and one ordinary swimming cap only, no neoprene caps, no wetsuits or any other aids.

Our team went to Dover on four weekends, together with a couple of other

sea swimmers, but most of our training was in the Serpentine, in my case doing an hour most mornings from the beginning of June. Our slot was for the seven days starting September 14th but two other swimmers ahead of us had booked our pilot so the waiting started. On September 18th we were told to be at Dover to start



at 04.50 the following day. I packed all my kit, only to be called at 7.30 that evening and informed that the waves the next day were forecast to be 4 to 5 feet and we must

wait – not advice I felt like disputing. On Monday evening we were told to be at Dover at 6am the next morning and at 6.50 our first swimmer entered the sea. We were a team of six but once on board the official observer said that our travelling reserve could swim providing we were not trying to beat the official record – not something we ever envisaged.

The conditions were perfect, very little swell and bright sunshine so at 11.50, when it was my turn to swim, we were in the middle of the shipping channel, listening to the Dover coastguard pointing out to the ferries and freighters that we were in the water and unable to change course. I was covered in rather noxious grease and a special sunscreen containing

jellyfish repellent, which was only tested once in my case. We made steady progress so that when I went in for my second hour at 18.50 the French coast began to look within range. However, as the sun sank below the horizon the air rapidly became chilly, added to which the pilot informed me that if we didn't get there in the next three and a half hours the tide would take us past Cap Gris Nez and it would take us four hours or more to get back. Nighttime swimming was a new experience, with lights attached to one's cap and trunks, but the main problem was the cold. The rules allow a drink to be thrown to the swimmer after half an hour and I was grateful for the warmth, while always careful to stay well clear of the boat, as touching it would mean disqualification. At 21.50 our best swimmer finished his third hour and we were within a few hundred yards of the

beach by Cap Gris Nez lighthouse. Our next man waded ashore after 15 hours and 12 minutes. The trip back was rather shorter, under three hours, and was the occasion of a double celebration as our leader reached his 70th birthday at midnight.

I discovered why Jennie had been so keen for me to do it when she suggested, a couple of weeks before we went, that I should use it to raise money for Riding for the Disabled which she still supports in London. My target was £8,000, which, with Gift Aid, I exceeded!

Asked whether I would want to do it again. I think the answer is 'no', not so much because of the swim on the day but because I think success depended on the 100 miles or so I did in practice.

*Court Assistant Sir Anthony Cleaver*





# A Silver Medal for the Arts Educational Schools

The Company Silver Medal was inaugurated in 1890 and has subsequently been awarded annually to nominated students of distinction at the principal British conservatoires and to young musicians in the Armed Forces. Last year the Court agreed that a Silver Medal would in future also be awarded each year to a student from the Arts Educational Schools in Chiswick and the first recipient, Abigail Brodie, received her medal at the Installation Court in November. The Principal of ArtsEd, Jane Harrison, writes:

We are thrilled to have been recognised by the Worshipful Company of Musicians for ArtsEd's Musical Theatre training, and we would like to congratulate Abigail Brodie on being the very first recipient of this new Award.

Abigail says, "I am honoured to receive such a prestigious award from such a recognised institution." While training at ArtsEd Abigail starred in *Jerry Springer the Opera* and excelled in her performance as Etcetera in *Cats*. Since finishing her degree she has returned to Plymouth where she appeared in a professional production of *Lend me a Tenor*.

As Principal of ArtsEd, I was delighted to be a guest at the Installation Dinner in November, and all my colleagues feel privileged to be the first performing arts institution to have a student recognised for her contribution to Musical Theatre as a discipline. I am looking forward to a long and happy relationship with the Worshipful Company of Musicians.

Established in 1919, we are now a world renowned, leading training provider for the performing arts. Based in the leafy suburb of Chiswick in the heart of the Bedford Park Conservation Area, the school will have been based at its current premises for 25 years in September. ArtsEd now comprises four schools, a School of Musical Theatre and a School of Acting offering undergraduate and postgraduate

courses, the Independent Day School (11-18yrs) and an established Part-Time School offering evening, weekend and holiday courses.

Chris Hocking, Director of the School of Musical Theatre and Deputy Principal has developed the School of Musical Theatre over the last 11 years and is now leading the UK in musical theatre training with 100% agency representation on graduation from the BA Hons Musical Theatre course. This year Chris introduced the first MA in Musical Theatre Creative Practice in the UK, training directors, musical directors and choreographers.

Our musical theatre programmes develop students as 'triple threat' performers, offering multiple skills in singing, acting and dancing. Students have the opportunity to work alongside prominent industry figures, including directors, musical directors and choreographers to build their skills to become confident performers ready for the professional industry and further education.

The Musical Theatre course is structured to take each student on a creative learning journey that allows them to develop individual and group skills required to become intelligent, imaginative all-round performers. They will discover how to develop their own personalities to perform with confidence, character, musicality and style.

In Years One and Two the three



Jane Harrison,  
the Master  
and Abigail  
Brodie

Photo: Peter Holland

Photo: Robert Workman





**Above: *My Favorite Year*, 2009. Left: Abigail Brodie in '*Cats*', 2010**

core skills required by a musical theatre performer are developed in dance, singing and acting. The weekly dance classes cover the many different disciplines required by today's performers; Jazz, Classical ballet, *pas de deux*, Tap, Street Jazz and contemporary dance. Every student receives weekly one to one singing and repertoire tuition: weekly ensemble classes, weekly performance and acting through song classes. The acting workshops build students' confidence in performance, learning a wide range of acting styles and techniques alongside gaining important tools needed to develop a well supported and expressive voice.

The third and final year of the course is a production year aimed to get students ready for the professional environment. Students will perform on a regular basis

and participate in full scale public performances, equipping each student with the stamina to go straight into professional productions. The training culminates in a West End showcase for an invited audience of industry figures including casting directors, agents, producers, directors and choreographers.

We welcome you all to experience the high standard of our training and come to see one of our exciting public productions in our Summer Season. Our final year actors and musical theatre students will feature in *Grand Hotel*, by Luther Davis, Music & Lyrics Robert Wright and George Forrest, *Arcadia* by Tom Stoppard and *Victoria* by David Greig. For further information of our productions and many courses offered, please visit: [www.artsed.co.uk](http://www.artsed.co.uk)



# Installation Dinner and 2010 Prize Winners



*The Master and Wardens with this year's medallists*



**Brian O'Kane**  
Guildhall School of Music

**Musician Russell Baker**  
Royal Marines



**Elsa Bradley Bulgin**



**Marcus Farnworth**  
Royal Academy of Music

**Snr ACW Rebecca Worthington**  
Royal Air Force

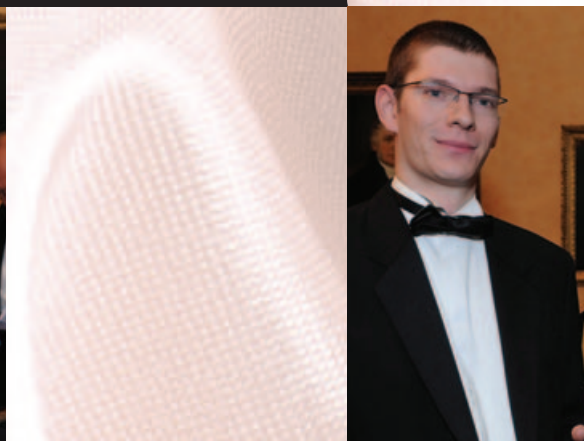


**Ben San Lau**  
Royal College of Organists



**Justina Gringyte** Royal Welsh  
College of Music

**BM WO1 Peter Brydon** Royal  
Military School of Music



**Musician Ian Shepherd**





**Laura Pou**  
Trinity College Laban



**Musician John Walker**  
Royal Marines



Medal

**Abigail Brodie**  
Arts Ed the new medal



**Tom Poulson** Royal Scottish  
Academy of Music



**Sophie Rosa** Royal Northern  
College of Music



**Jiafeng Chen**  
Royal College of Music



**Bd Sgt Matt Weites**  
Royal Marines



**Snr ACW Kim Lagos**  
Royal Air Force



rd

**Musician Dawid Venter**



**Sgt Andrew Chettleburgh**  
Royal Air Force



**Jack McNeill**  
Birmingham Conservatoire



# Issues in Classical Music Publishing Today

Liveryman Nicholas Riddle is CEO of the Edition Peters Group, formed last August from firms in the UK, Germany and the US that owe their origins to the publishing house founded in Leipzig in 1800. He has been at Peters Edition in London since 1993 after a career in the computer industry. He is a Director of the Music Publishers' Association and of the International Confederation of Music Publishers, a Trustee of the Kathleen Ferrier Awards, and is an organist and choral director.



Photo: Edition Peters Group

**Nicholas Riddle**

Up until the late nineteenth century, sheet music was produced by a laborious and inflexible process such that editions of musical works were beyond the means of most people. In 1867, Max Abraham, owner of C.F. Peters Music Publishers in Leipzig, grasped the opportunity offered by a new rotary press and, in a burst of creative energy, established “Edition Peters” as the first collection of major musical works bonded together by consistent brand identity and a consistent approach to music editing, typography, and – best of all for the average musician – a thoroughly affordable pricing policy. Other publishers joined in and the world of sheet music as we know it today exploded across Europe. Some might say that this was the last time that classical music publishers embraced a technological challenge with enthusiasm and imagination.

As it happens, classical publishers face many challenges at the moment. Each is also an enormous opportunity. We cannot

expect to use a nineteenth century model of music publishing in the twenty-first – although some industry colleagues hanker for this. Here are a few of some publishers’ least favourite things and suggestions about how we might face them.

In the UK, collecting society subsidies that used to support the kind of music we may personally love, but are jolly difficult to explain to those who think their own music equally deserving, have been largely dismantled. Similar issues are arising in other countries. There is also substantial scaling back of governmental support of the arts in many European countries – certainly in our own. Contemporary classical music is frighteningly dependent on this kind of subsidy. Besides wailing, gnashing our teeth and rending our clothes, how should publishers react? So far, the wailing approach has been the favourite.

Rather than wasting time moaning about cultural vandalism, we should identify and build relationships with

wealthy individuals and organizations who can exercise personal choice in what they support. This is, after all, hardly a new model for classical music: Haydn & Esterházy, Palestrina & the Church, Tchaikovsky & Madam Nadejda von Meck.

Computers have taken over “engraving” music – now an endearingly old-fashioned and physically inappropriate term. This is a huge benefit, because most composers now send in ready-engraved scores. However, this raises the dread possibility that some composers might self-publish their music and have no need of us.

We need to ensure that we are offering other professional services to composers that they also value and need, so that being attached to a reputable publishing house really opens doors for them.

Music shops across the world have been going out of business. There is now none in Birmingham, for example. Some have not kept up with contemporary retail standards, while others are being beaten



by online music retailers with dramatically lower overheads. Some of these are now huge, concentrating a lot of market power into very few hands.

There is still life in music retailing, and we need to foster that, but it will probably be at a lower level and only in major centres. We need to be much more imaginative about how we get our editions into the hands of musicians and build first-class on-line relationships with them. The internet means above all an explosion in individual choice, after all.

Sheet music is being shared on the internet, sometimes illegally but often entirely legally, because there is no copyright element in an older edition of music in the public domain. Some music is also being made available by publishers and retailers for paid download. The convenience of this should not be underestimated. Even if you don't want to get your Beethoven Sonatas that way, you may find it acceptable for a Schubert song you need in a hurry. What does this do to the cost of printing the "real thing"? Will it become uneconomic to print music "properly"?

Just as in Max Abraham's day, there is a printing revolution going on, this time with digital printing technology that is turning the economics of printing music upside down again. We should make the most of that. It is also crucial we don't leave the best tunes in the hands of the free or illegal downloaders and get out there with technologically innovative ways to get music into the hands or onto the screens of musicians who want it that way. This means investment.

For decades, most major music publishers have published the kind of contemporary music that a colleague of mine describes as "yet another dose of post-Second World War alienation". The audience for this is modest. In the next years, a huge swathe of composers like Richard Strauss, Bartok, Rachmaninoff, Prokofiev and others will come to the end of their copyright protection. Are there giants of the same stature lurking in publishers' lists? The musical public does not seem to be validating as many as it did in the past.

We had better just face up to this one. Publishers have had two illusions for too long: (1) if we wait long enough, this music will be accepted; and, (2) our promotion departments will be able to change public taste. None of us has anything like the resources to do this, and the truth is that most successful music was already significantly accepted in its composer's lifetime. If we want to continue publishing intellectually challenging music, we'd better find a new financial model for it, part of which might include looking at what does actually

excite audiences.

Compared with us, pop music publishers world-wide are busier with, and more aware of, issues such as rationalizing the expensive European collecting society network, easing restrictions on licensing music for legal download or streaming, mash-ups, and so on, and warding off governmental

slipperiness on protecting the rights of creative artists. Classical publishers need to move beyond parochial issues, start behaving more with the innovative flair that characterized our forefathers, and contribute to these crucially important issues.

*Liveryman Nicholas Riddle*

## Beyond More Traditional Boundaries?

**M**y appointment at the Royal Northern College of Music as "Research Fellow in Composition and Improvisation" officially started last autumn and some of the brief is to adapt my compositions and arrangements to suit the ensembles of students wishing to perform there. So far? A position bursting with potential and all round edification!

For some time, an increasing number of students were becoming interested in ensembles of a "hybrid" nature. That is to say, at the risk of falling between the gaps in traditional curriculum for one of the Royal Colleges: string players wishing to team up with non-classical players; larger percussion groups in search of repertoire that resonates a little more with what got them sold on a life in music; and more.

This I always believed to be a natural expansion of the listening intake of creative music students everywhere, not just nationally but throughout the world. I studied composition at the Guildhall School and quickly got into jazz and its addictive improvisational freedom. There is no more welcoming starting point when looking at the enormous eclecticism in today's music and making some kind of sense of it!



*Tim Garland*

I've been able to perform a saxophone concerto with a students' string ensemble in which the soloist improvises, and the group have to be that much more autonomous when it comes to taking charge of their written material, there being no conductor and with a soloist who plays something different at each run-through! I've taken a group of saxophonists and written in a section where the group *en-masse*, have co-composed their way back to the original theme. It is a joy to be giving these talented young players such a large slice of the action; as the composer, I can encourage quite a lot of "controlled freedom" and (endeavour to, at least) maintain an overall sense in the composition. Is this jazz? No, not really, but I'd say it takes the *approach* of jazz, and delights in bringing the worlds of the performer and the actual composer closer together.

Does this belittle the notion of our wonderful heritage of notated music? Quite the opposite, I feel, as through this process many students are helped to see why the composers' choices in their existing repertoire are so utterly right and it gives, at least I hope, a feeling of empowerment to players that will help them give commanding performances of their mainstream repertoire.

Today there is such mutual respect between notated, and less notated, musical idioms in so much of our industry and equally, from our post-iPod generation, earnest young musicians. They have, generally speaking, all the facility that students in older generations had, but their tastes can be wildly broad. Today's musicians will thrive more easily anyway if they can accommodate a broad base. It need not inhibit their growing area of specialism; I would hope that it would help them celebrate a certain unity that all music shares.

I am honoured to be both teaching, and learning, at this great and forward-looking establishment.

*Freeman Tim Garland*

### Visit to Dulwich Picture Gallery

**Q**uestion: When is a copy not a fake?

**A**nswer: When the copy is by Constable for a Royal Academy master class. Interestingly the original painting of *Landscape with Windmills near Haarlem* by Van Ruisdael has subsequently been restored and is no longer as close to Constable's copy. A figure, found to have been added, was removed during the restoration but remains in the Constable.

This was amongst some of the interesting information we heard during our tour of the Dulwich Picture Gallery (DPG) guided by the Gallery's director, Ian Dejardin. Livery Club President Virginia Harding, who is also a Working Friend of DPG, organized the February visit. Included in the tour was a look at one of Ian and Virginia's favourites in the collection, of a charming bull, which also turned out to be deceptive. Painted by the Flemish Ommegank (1755-1826), it looks as though it was painted in seventeenth century Holland.

DPG is England's first public art gallery. It was founded in 1811 when Sir Francis Bourgeois RA bequeathed his collection of old masters under the terms of his will "for the inspection of the public". Bourgeois left another condition in his will: that the architect for the new gallery should be his friend, Sir John Soane. The building has influenced the design of art galleries ever since. The pioneering roof-lanterns diffuse a natural top light, creating an even wash of light over the walls, ideal for viewing paintings. The outstanding collection of seventeenth and eighteenth century old masters includes major works by Rembrandt, Van Dyck,



**'El Buffon' Don Sebastian de Morra**

Murillo, Poussin, Watteau, Gainsborough, Rubens, Tiepolo and Canaletto. Around three hundred and fifty works are on permanent display. The Gallery also mounts a series of international loan exhibitions, which contribute to its reputation as an important venue for art lovers.

With limited time for his tour of the permanent collection, Ian concentrated on picking out some favourite and more unusual exhibits that whetted our appetite to return and spend more time. Our tour ended at the Norman Rockwell

exhibition. Norman Rockwell's heart-warming depictions of everyday life made him the best-known American artist of the 20<sup>th</sup> century. He lived and worked through one of the most eventful periods in the nation's history, and his paintings vividly chronicled those times. The exhibition includes all 323 *Saturday Evening Post* covers created between 1916 and 1963, along with illustrations for advertisements, magazines and books.

The DPG celebrates its 200<sup>th</sup> year with an international loan exhibition featuring a Masterpiece a Month. Our visit coincided with Diego Velasquez's *El bufon don Sebastian de Morra* on loan from The Prado. Future months will feature works by Vermeer, van Gogh and David Hockney amongst others.

Supper in the Gallery

Café, an opportunity for friends to chat and new acquaintances to be made, followed the tour. During supper the Livery handed a donation to the Friends of DPG to help with the fees of the artists for the evening's concert. In helping to organize the concert, Virginia again had a dual role as she is on the Gallery Concert Committee.

We returned to the Gallery for a recital by the winner of the 2008 Prince's Prize, cellist Brian O'Kane. An avid chamber music player, Brian has toured in the Far

### Carol Service at St Michael's Cornhill

**M**other Nature played her part in providing seasonable cold and frost for the Company's annual Carol Service. The hard-working home team provided all the music, with the ten adult voices of the choir under the direction of Pastmaster Jonathan Rennert, the indefatigable Organ Scholar Gregory Drott being at the newly restored Nicholson organ.

The familiar format of Nine Lessons and Carols was adopted, with the Bidding Prayer read by the Company Honorary Chaplain, the Reverend Alan

Boddy, and the lessons read from the lectern by selected officials. Traditional also were the congregational items: we once again sang 'that glorious song of old', attentive to the tidings of the Christmas angel. Nine interpolated choir items were adventurously eclectic, ranging from the early 16th-century John Sheppard to as many as three 21st-century commissions dating from 2004, 2006 and 2010.

Most striking amongst all the confidently delivered and firmly led choir contributions was the first performance of *Come to your Heaven, ye heavenly choir*,

last year's commission, fulfilled by Frederick Stocken. The words by St Robert Southwell – the short-lived Jesuit martyr – were enlivened with a highly demanding organ part, which would put this setting beyond the bounds of possibility for an average choir and organist.

Dr Stocken was less technically demanding in the choral writing but always effective in sympathetic setting of the chosen poem. What made the composition immediately accessible to the congregation even at a first hearing was the sense of tonal progression and predictable phrase-length. If only more contemporary composers knew how to engage the willing attention of their



East, Australia and Europe and collaborated with a wide variety of distinguished artists. Pianist Alasdair Beaton is highly regarded as a distinctive and accomplished musician. His career includes solo recitals at the Wigmore Hall and Purcell Rooms and chamber music performances in New York and Amsterdam.

The programme started with Beethoven's *Sonata number 2 for piano and cello in G minor* op 5 no 2. A large introductory movement, with unusual dotted rhythms and sudden dynamic contrasts, gave prominence, to Brian's lyrical capabilities with his 'cello with beautifully poised and delicate accompaniment from Alasdair Beatson. The faster tempos of the following movements were a wonderful virtuoso exercise for both performers. Schumann's *Adagio and Allegro for cello and piano in A flat* op 70 is a work of optimism dating from a time when Schumann was in good health and spirits.

After a short interval in *Suite Populaire Espagnole* by Manuel de Falla, we heard pizzicato chords on the cello imitating castanets and invoking Latin temperament. Finally Fauré's *Suite for 'cello and piano in G minor* op 117 showcased both performers and their instruments ending with a sparkling finale of 'cello pizzicato and piano semiquavers.

The musicians demonstrated a range of emotional contrasts displaying sensitivity to the differing characteristics of the works and their composers. The evening ended with a glass of wine and further opportunity to visit the gallery and chat. Our thanks to Virginia Harding for organizing a memorable evening of fine music-making to round off a stimulating and educational visit.

*Freeman Ann Redfearn*

listeners, ensuring that a first-performance was not a one-and-only rendering, never to see the light of day again.

The organ contribution was deliberately to the forefront in order to demonstrate the success of Nicholson's restoration, the first comprehensive work executed since 1929. All those who attended the Service would wish to congratulate Jonathan Rennert in achieving what must be a great delight to him, to have the much-cherished instrument in excellent playing order. There is – and was 'In the bleak midwinter' – much to be grateful for at St Michael's, Cornhill.

*Liveryman Graham Matthews*

## BOOK REVIEW

**A life in music: conversations with Sir David Willcocks and friends, ed. William Owen, with foreword by HRH The Prince of Wales (Oxford, ISBN 978919 3360631)**

When David Willcocks was a chorister in Westminster Abbey, he used to turn pages for the organ voluntary after the service. On one occasion the organist had on the music desk a motoring magazine whose pages he signalled to be turned, while he blithely played the voluntary from memory!

This is one of many anecdotes to be found in a delightful and revealing volume devoted to the long life of the Company's 91-year-old Gold Medallist Sir David Willcocks. A large part of the text is presented in the first person by Sir David in interview form, supplemented by interviews with several of his colleagues and family.

One learns about his time at Clifton College with the one-armed director of music Douglas Fox, his years as an army intelligence officer during World War II and his experiences as organ scholar at King's College Cambridge under Boris Ord. Maybe I am being unfair when I say that I should have liked to read more about Ord, who is still a legend in Cambridge, more than fifty years after his death. He is described by DVW as a 'disciplined choir trainer ... punctilious over detail'; on the other hand, later in the book the record producer Christopher Bishop refers to him as 'immensely emotional... There's much more precision with David'.

As organist of Worcester Cathedral, he became one of the Three Choirs Festival

conductors, as well as taking on the conductorship of the City of Birmingham Choir. Later he directed the CUMS chorus and The Bach Choir; and worked closely with Britten and Howells, amongst others. Sir Philip Ledger comments: "He can stand in front of any group of singers in any part of the world, and they respond because he encourages them, he makes them laugh, and they want to give of their best." Roy Massey adds: "His total commitment to the job in hand became [the singers'] total commitment, and this resulted in superb singing."

One of his crowning legacies is his fine series of choral recordings from King's (where he directed the music from 1958 to 1973). Another must be his carol arrangement in the *Carols for Choirs* collections, which will continue to be used by church choirs and choral societies throughout the English-speaking world. Thirdly, his influence on generations of singers and organists has been enormous. I myself have reason to be grateful to him for several real kindnesses over the years.

I was a little disappointed that the book's editor, William Owen, though himself a choir trainer in the USA, refrained from probing Sir David's methods of training boys' voices. DVW himself briefly mentions that he prefers a 'pure' treble tone in Elizabethan music, though he will accept 'a little bit of warmth or very slight vibrato' occasionally in a solo. He says he realises that 'some people found King's too effeminate and they wanted a more robust sound'. The nearest to analysis of method is contained in a slightly flippant throwaway remark: "I have

always felt that you learn choir training best by watching others, and then by personal experience."

It is appropriate that David's successor at King's, Liveryman Stephen Cleobury, is interviewed. In a discussion of his predecessor's choral performances, Stephen refers to 'intonation and blend – two areas in which David is almost unsurpassed'. Another of our Liverymen, Leopold de Rothschild, calls him 'dapper [and] upright'. Brian Kay notes that "he can charm the birds off the trees and fantastic singing out of any number of singers... but... you don't mess about with him".

The CD which accompanies the book includes extracts from recordings by the King's choir and The Bach Choir; as well as a Howells psalm-prelude for organ (played with real fire), together with spoken explanations by Sir David.

*Pastmaster Jonathan Rennert*



**Sir David Willcocks CBE MC**



Alistair Telfer

## APPOINTMENT

Congratulations to Liveryman Alistair Telfer who has been awarded an Honorary Doctorate at the University of West London. Alistair is a graduate of the University and received the honour in recognition of his considerable contribution to the life and work of the

University as well as his professional achievements in hospitality, most recently, as Secretary and Chief Executive of the Oxford and Cambridge Club.

## EVA KARELL

Space restrictions in our last issue meant that we could make but scant mention of the appointment of our own "Swedish nightingale" as an administrative assistant to our indefatigable Clerk, Maggie Alford.

Eva's formal training concluded with an award of an Honours Degree at the Royal College of Music in 2009. However, her CV encompasses a far wider breadth of accomplishments. Apart from a varied range of musical skills – first and foremost as a singer – she possesses some years' teaching and diverse administrative experience in the field of performing arts from which this Company will surely benefit.

Welcome!



Eva Karell

## WALTER WILLSON COBBETT MEDAL

The 2010 award was presented to the distinguished composer Stephen Dodgson – but a perhaps lesser-known fact is that he is a relative of Lewis Carroll. While he has written music for a wide range of genres he is arguably best known for his guitar music. It was therefore especially appropriate that the presentation was made by then Master Maurice Summerfield, given his well recognised commitment to that instrument.



Stephen Dodgson and the Immediate Pastmaster

## COURT NEWS

### SILVER SWAN AWARD

Liveryman Patricia Norland Prindl

### THE QUEEN'S BIRTHDAY HONOURS.

Congratulations to:

Liveryman Professor Thompson OBE  
Liveryman Nicholas Chisholm MBE

### EXTERNAL APPOINTMENT

Liveryman Dr Richard Fenwick, Dean

of Monmouth, has been elected Bishop of St Helena

### CHARITABLE DONATIONS

Lotherton Hall  
Mozart Singing Competition  
St Alban's Composition Competition  
Gresham's Music School  
Lord Mayor's Appeal  
Lord Mayor's lunch in aid of the Army Benevolent Fund.

## A JOY TO WATCH

Steward Suzie Pool is so enthusiastic about the Company's Outreach programme she just had to tell us about the recent Outreach session with Lambert Scholar Jessica Grimes at St Joseph's RC Primary School.

I have attended a few outreach sessions since becoming involved with the Company programme at the start of this academic year. They never fail to amaze me. The quality of our Yeomen performers is quite remarkable and their ability to engage and inspire the children is joyful to watch.

The outreach session at St Joseph's



Yeoman Jessica Grimes

Photo: Eliza Beverage

Primary in Highgate at the beginning of February stands out though. Jessie's careful planning and thought to the event were clearly demonstrated – she had brought not one, but four instruments to the session. The children's love of music was clearly built upon and the finishing of the session with the *Pink Panther* theme an inspired touch to leave the memory of the event fully implanted with the children.

In these times when access to musical education is being restricted by an ever-tightening budget, the Company's Outreach programme provides an access to music and live performance that may not otherwise be available. The primary children are attentive, often watching and listening with their eyes wide and gleeful – clapping and moving along to the music. I am delighted to have the opportunity to participate in this most worthy (and fun) of activities and look forward hopefully to seeing more of you at our events!



## ST MICHAEL'S CORNHILL

This booklet is a fascinating and disarming tale of a long line of interesting and dedicated church musicians some of whom were Masters of our Company. These include the author, the present director of St Michael's, who clearly delights in the church's long and distinguished musical ministry which he continues to foster.

This book is full of unexpected facts, delightful red herrings and thoughtful insights. If you are interested in churches, organs or choirs in the City of London, this is for you...



Copies available from:  
St Michael's Church Vestry  
Cost £10.00 including p&p  
Payment to:  
St Michael's Church Organ Fund

## IN MEMORIAM

We record with regret the deaths of the following liverymen:  
Dr Peter Andry  
Leonard Birkenshaw





# The Royal Scottish Academy of Music and Drama

There is nowhere quite like the Royal Scottish Academy of Music and Drama. Entering through the doors of the Glasgow-based conservatoire opens up a world teeming with life. It's often described as 'the jewel in Scotland's cultural crown' and that's a very well deserved accolade.

2011 is set to be another outstanding year for the Academy. Each year the standards of production and performance continue to rise, together with the number of memorable experiences created for students, staff and audiences alike. Of more long-term significance, and following extensive public consultation and parliamentary approval, will be the change of name from the Royal Scottish Academy of Music and Drama to the Royal Conservatoire of Scotland. Having recently added courses in Dance to the Academy's portfolio, this meant that the current name no longer covered the breadth of what is on offer. It also meant that RSAMD became the first UK conservatoire to offer degree courses in all three performing arts.

"What's on offer here in Glasgow is diverse and specialist across drama, dance, and music," says Principal of the Academy, Professor John Wallace CBE. "Composition, classical and traditional music, jazz, opera, ballet, musical theatre, acting, digital film and TV, technical and production arts and contemporary performance practice are all crucial



elements to our curriculum. We are strong in performance-based research and celebrate innovation, collaboration and creativity in all we do. We even teach the teachers through our BEd. With all of this going on it was no longer realistic to have the RSAMD name. So, come September we will be the Royal Conservatoire of Scotland."

Since taking over the helm at the Academy in 2002, John Wallace has been an inspirational leader. From the very beginning, he recognised that to remain sustainable in an ever increasing competitive world, the Academy had to position itself as a world-class centre of excellence. And that's exactly what he's done. With more than 800 students from 48 countries enjoying a unique high-level conservatoire experience in the performance and production of music, dance and drama, the Academy is fully immersed in the cultural and economic wellbeing of the country. Students enjoy world-class facilities that nurture their individual development in a supportive atmosphere where collaboration with professional organisations and individuals is encouraged and facilitated. The Academy is in a unique position. Glasgow is home to most of the national performing arts companies and as a result of much hard work over the years by John Wallace and his team of high calibre

teaching staff, close working relationships have been forged with the BBC, the National Theatre of Scotland, Scottish Ballet, Scottish Opera, the Royal Scottish National Orchestra and a range of other performing companies both in and beyond Scotland.

As Professor Wallace has said, "the intensive training at the Academy enables our graduates to contribute to the world as artists, cultural leaders and global citizens. Our alumni are testament to this," and students coming to the Academy learn from and perform with the best in the world. Internationally renowned conductors such as Vladimir Ashkenazy, Ilan Volkov and Donald Runnicles have graced the stage with the RSAMD Symphony Orchestra. Added to





this exceptional list of visiting artists, the Academy has more full-time staff than any British conservatoire, an exceptionally strong international reach and with the appointment of International Fellows the Academy is, without doubt, the place to learn. The sharing of resources to develop young people, adults and the wider community is a crucial aspect of the Academy's strategy to inform both the future identity and health of our society. The RSAMD's Dance, Drama & Musicworks programmes, specialist short courses, summer schools and Junior Academy of Music, reach many thousands annually, and continue to thrive and flourish.

With such an influential and high calibre staff and young players of outstanding talent, is it any wonder that the Academy is one of the most vibrant places in the country. The world première of the original version of Prokofiev's *War and Peace* in 2010, in which Academy students performed side by side with the Orchestra of Scottish Opera, to an audience of 4445 over four nights, was a monumental success. This year alone the Academy intends to stage around 500 events, selling more than 47,400 tickets to



a customer base of around 7200, making the Academy one of the busiest performance venues in Scotland.

And with the growth and continued development of the curriculum at the Academy, so too has the estate. The state of the art facilities in the centre of Glasgow have been augmented by the addition of the Malcolm Fraser-designed Speirs Locks Studios, which give staff and students four exceptionally appointed dance spaces and wonderfully spacious creative technical and design studios.

As stated at the beginning of this article, the Academy is an exceptional place. The buildings, the people, the passion for excellence are at the centre of everything.

#### Academy Facts:

We are the biggest cultural employer in Scotland and, therefore, our contribution to the Scottish economy is considerable

We are in the top three in the UK for Music & Drama Education (Guardian

League Tables of Specialist Institutions 2010)

We are 2nd in UK for Graduate prospects (Times University Guide 2010)

We are 3rd for music research in the UK, with 40% classified as world-leading and 45% classified as of international significance (Times Higher Education International League of Excellence based on RAE for single subject Institutions)

The Conservatoire is no stranger to change. It began life in 1847 as the Glasgow Athenaeum. In 1929 it became the Scottish National Academy of Music, followed by the Royal Scottish Academy of Music in 1944. Just six years later the college diversified and began drama training, thereby becoming the College of Dramatic Art. And it was in 1968 that the Royal Scottish Academy of Music and Drama was born.

*Katie Bell*  
Media Relations Manager  
RSAMD