



Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

“A Boy from Blackpool”

The New Master: Alderman Dr Andrew Parmley

Although born in Manchester, Andrew Parmley always claims to come from Blackpool – a town to which he is still addicted 46 years after his parents first took him there. “The sound of the sea and seagulls was always in my ears and my school was at the back of the Pleasure Beach so we did our sums to the accompaniment of shrieking holiday-makers on the Big Dipper!”

His mother bought a piano hoping that one of her three boys would take to music. The first two didn’t and so Andrew had no choice. One day, the butcher’s delivery boy heard him mournfully attempting an arpeggio or two and suggested to his mother that he should join the local church choir. Andrew resisted vigorously. But when at big school, where the butcher’s boy was the Head Boy, the question was put again in such a way that “no” was not an answer. The Head Boy was a fine organist (later Organ Scholar of Worcester College, Oxford) and introduced Andrew to the joy of organ playing. Organ lessons were taken with the first of two teachers who had a lasting effect on him, John Askew. Mr Askew, a Yorkshireman, was not known for offering praise. “After I’d slaved for a week over a huge piece of Bach, Mr Askew would ask in an incredulous tone (possibly modelled on Kenneth Williams), ‘Ave you looked at that since last I saw yer? Pass an exam?? You wouldn’t pass a lamppost!’.”

In the 60s and 70s Blackpool had the second largest number of theatres after the West End and Andrew grew up in the thrall of the great cabaret performers and comedians of the day – and has the autographs to prove it! Listening to Ken Dodd and Tommy Cooper night after night seems to have influenced his outlook on life. But although Blackpool played host to some of the greatest theatre musicians in the country it also had its own Symphony Orchestra, conducted by Robert Atherton (David’s father), and the Royal Liverpool Philharmonic regularly played at nearby Preston Guildhall.

An Exhibition awarded by the Royal College of Organists enabled Andrew to study at the Royal Academy of Music where he gained a variety of qualifications and awards. His teacher was the late Alan Harverson of BBC Symphony Orchestra and *Last Night of the Proms* fame. “A wonderful man and a wonderful teacher.”

Andrew subsequently studied at Manchester University, then the University of London, where he completed his PhD on the stage music of Marc-Antoine Charpentier. At that time, coincidentally, William Christie established *Les Arts Florissants* in Paris. “I had the complete works of Charpentier on microfilm and it quickly became apparent that it was easier for Bill to get the music from me than from

the Bibliothèque Nationale! Most of his early groundbreaking performances and recordings were from my handwritten scores. I was put out of business by Sibelius – the software not the Finnish symphonist!” Andrew is one of three *Membres d’Honneur* of the publishing wing of *Les Arts, Éditions des Abbesses*.

After university, and being a good Northerner, Andrew became Musical Director at Blackpool Pleasure Beach (‘Europe’s Greatest Amusement Park’) where his first job was to accompany Mary Chipperfield’s ice skating chimpanzees. As he loves to say “it is but a short step from ice skating chimpanzees to the ... [please finish the joke for yourself!]” Soon after, he and Wendy married and moved back to London where he secured a position as MD on a national tour of *Godspell*. “It did well in Richmond and Blackpool; it was OK in Slough and Southsea; but the people of Grays Thurrock just weren’t ready for it!”





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The new Master, Barbara Windsor and Liveryman Robin Sherlock

► Blackpool Boy

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The production went bankrupt and Wendy sent him to teacher training college at Cambridge. A decade as Director of Music at Forest School was followed by South Hampstead High School, then the Grey Coat Hospital Westminster and, for the last ten years, he was Head of the Senior School at the Harroddian School in Barnes.

Never one to let honest work get in the way of more interesting pursuits, when, in 1992, Liveryman William Fraser suggested Andrew might stand for election to the Court of Common Council for Vintry Ward, he jumped at the chance. ("I won by a landslide: 14 votes to 3!"). In 2001 he followed Sir John Chalcroft as Alderman for the Ward. "Highlights of my time with the City of London Corporation have to include being Chairman of the City of London School for Girls and, also, the Guildhall School of Music and Drama. I am at present enjoying being a Board Member of the Barbican Centre."

Andrew is active in many musical pursuits, including assisting Liveryman Frank Renton with the annual *Christmas Carols with the Stars* in the Albert Hall, but it is chiefly as an organist that he is known. "In 2012 I shall complete thirty years at St James Garlickhythe – thirty years of standing in for someone else!" He is very proud of having engineered the restoration of the historic organ in St James and can be found there most

Sunday mornings bewailing the state of the Church of England (but never her employees).

What of 2012? In addition to the annual round of events, plans for his year include: co-chairing, with Wendy, the Red Cross Christmas Market at Guildhall in November; the inaugural Livery Concert in the Barbican with the LSO and Renée Fleming in July; a set of 20 new 12-minute commissions ('20x12') in collaboration with the Performing Right Society Foundation as part of the cultural Olympics; and establishing a new Inter-Livery Song Contest. He will also commission and have cast a new ring of eight bells which will precede Her Majesty The Queen down the Thames in the Diamond Jubilee River Pageant on Sunday 3 June; the bells will appear in the Lord Mayor's Show on 10 November before being hung in the tower of St James Garlickhythe in time to be heard on Christmas Day 2012.

Why would you want to be Master? "The Livery is of the utmost importance to me. It is essential to the governance of our City and it represents everything I admire in British Society at its best: stability, pageantry, philanthropy and a unique combination of historic awareness, hope and forward thinking. Whilst I am known in other Livery Companies, nothing can detract from the signal honour of being elected Master of one's Mother Company. With the help and support of Wendy and of my excellent colleagues on the Court, not to mention

Diary 2011/12

9 November Installation Dinner
Carpenters' Hall
6.30pm for 7.00pm

23 November MBF Service,
Westminster
Cathedral 11.00 am

14 December Carol Service,
St James
Garlickhythe
6.00 pm

2012

27 February Musicians' Company
Concert,
Wigmore Hall

15 March Livery Club/City
Music Society
Concert Goldsmiths'
Hall

23 March United Guilds
Service,
St Pauls Cathedral

12 April Livery Dinner,
Stationers' Hall

30 April Concorda Foundation
Wigmore Hall

our inestimably talented Clerk, I will do my utmost to represent the Worshipful Company of Musicians to the best of my ability and to live up to our motto—'Preserve Harmony'."

A Year as Chief Commoner

**Liveryman Robin Sherlock:
Chief Commoner 2010 – 11**

In April 2010 I became Chief Commoner, having been elected Chairman of the then City Lands and Bridge House Estates Committee of the Corporation of London, for one year. To be elected to this position was an enormous, and humbling, privilege. It propelled me into a – literally – eventful year, with a wide variety of commitments, making up what was often a three or four day job, unpaid as are all positions held by Common Councilmen. On the one hand there were the day to day responsibilities, for example oversight of the Guildhall complex, ranging from getting light bulbs changed to authorising the letting of accommodation and the use of Guildhall Yard. Day by day there were contacts with committees and with individual members, whether fellow councilmen or members of staff, meetings galore, and a diary to be kept in order. Nearly every day an invitation would arrive, to a lunch or dinner or reception, often in the company of the Lord Mayor (Nick Anstee for the first six months, Mike Bear for the following six), and the two sheriffs. During the year I was privileged to receive members of the Royal Family and of the government who would be attending the anniversary of one organisation or another, or to attend a lunch or dinner with a livery company. (The very first such event happened to be the Court Dinner of our own Company on the day when I was elected, which meant keeping the Clerk on tenterhooks to the last minute as to my status!) But the highlight of my – and of any "Chief's" year – was the Lord Mayor's Show, riding in a carriage, and the banquet the following Monday, addressed by the Prime Minister, the Lord Chancellor and the Archbishop of Canterbury and attended by a glittering selection of guests from all walks of life, generally a very friendly crowd, who seemed genuinely overwhelmed by the occasion. Aided by Caroline, my wife, I made it my aim to meet as many people as possible with the aim of building bridges of friendship.

Memorable visits included, on a bright sunny morning, a climb to the top of the Cannon Street station development, attending the Battle of Britain Anniversary Service in St. Paul's, presenting the prize at the annual Livery Pancake Race, and attending the Freedom for a number of well-known personalities such as Geoffrey Wellum, one of the last surviving Battle of Britain pilots, and actors Leslie Phillips and Barbara Windsor (who "brought the house down"). The sense of privilege that such people feel in being honoured in this unique way is heart-warming and brings nothing but lustre to the City. Then there were speeches to make and the Court of Common Council to lead. I am only sorry that I could not come more often to our Company during the year.

Music in various forms plays a key role in many a City event, and my year was no exception: magnificent fanfares and the sort of military or salon music which is played as background to a dinner or reception. Students from the GSMD frequently performed, usually as vocalists, and sometimes the Master-Designate, Dr Andrew Parmley, took advantage of a piano being on hand, for example at the

traditional Dinner which the Chief Commoner holds in honour of his predecessor – he offered a rendering of "Hail to the Chief" as the top table party left (though I doubt whether many of the guests noticed!) Beside the splendid music provided by three cathedral choirs at the annual Sons of the Clergy Corporation service at St Paul's, the most memorable concert was one in the Old Library of Guildhall in honour of the 200th anniversary of Frederic Chopin's birth (though the acoustics were a bit too immediate).

The job of Chief Commoner is real and demanding (not just a succession of meals), and is sustainable only with the help of a marvellous team from Guildhall and the Mansion House, and the privilege of having an office and a flat, and the encouragement and friendship of fellow Councilmen and liverymen. (Perhaps an unexpected spell in hospital helped me to avoid putting on weight!) As I look back I am conscious of being able to do something beyond my wildest dreams when I first came to the City, and more conscious than ever that a Chief Commoner is called, not to shine but to serve.

Musicians' Company Jazz Gigs

Liveryman Jeff Kelly

JUNE & SEPTEMBER 2011

Two evenings of treats were in store for jazz lovers at the Soho Jazz Club in Dean Street within the space of three months this year. June saw the Prizewinner's Gig for the Company's 2010 Young Jazz Musician, Nathaniel Facey (pictured top right).

Also that evening, the Master had great pleasure in presenting John Surman with the Company's Lifetime Achievement Award for 2011, pictured right.

And on 25 September, the Company's competition to find its Young Jazz Musician of 2011 showed again just how much amazing young talent there is on the jazz scene.



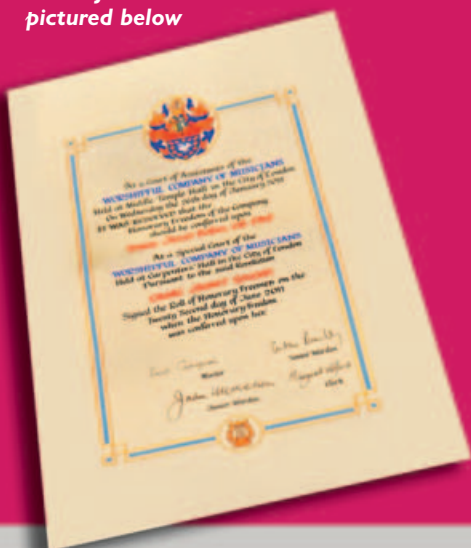
The players rose to the challenge magnificently and so did the audience – despite the all too obvious difficulty – choosing Lewis Wright as the Company's Young Jazz Musician for 2011, pictured left with Pastmaster Leslie East Jazz Committee Chairman.



MIDSUMMER BANQU



The Master with Honorary Freeman Dame Janet Baker and her citation pictured below



Carpenters' Hall

Prima le parole dopo la musica?

A conversation with a composer of song

A CD of songs by Liveryman Ronald Corp has recently been issued by Stone Records. They are wonderfully performed by the baritone, Mark Stone and pianist, Simon Lepper. The 39 songs on the CD are a comprehensive survey of Ron's output for voice and piano, from his teenage years to recent times. There are songs for children, for use in worship and serious explorations of poets though settings of cycles of poems.

I met Ron to talk about the craft of song composition and the background to his own clear passion for the genre. Right from the outset he stressed that it was the poems themselves that were the starting point: *prima le parole*. So, no polemic there!

Initial listening to this collection reflects the influence of the great 20th century English song composers, something Ron readily acknowledges. However, the range

of styles and approach manifest both a deep sensitivity to the poems and an ability to find a voice enabling a level of musical expression that is deeply personal and individual.

A discovery of a passion for poetry in his teenage years

led to an immediate and instinctive musical response. The initial touchstone had been the Lakeland poets. Added to this had been a sense of seeing groups of poems, not necessarily grouped as such by the poet, as coherent sequences capable of developed and



**Liveryman Ron Corp
with Dame Janet Baker**



L to R: The Master, Lady Valerie Solti, Dame Janet Baker and Senior Warden



L to R: Mrs Morehen, Junior Warden, Senior Warden, Mrs Barbara Davis, the Master and Pastmaster Adrian Davis



Musicians and friends



The Principal Speaker and the Master

Photos: Peter Holland

contrasted musical expression. It is no accident that the CD reflects such sequences by Hausman and Whitman in groupings by Ron rather than by the poets themselves.

There are, inevitably, instances of texts set memorably by others: Whitman's *Toward the Unknown Region* could draw comparisons with Vaughan Williams until you reflect that the setting of these words for solo voice rather than choir and orchestra represents a very different kind of musical response and interpretation. Ron is very much his own man as his personal selections testify.

He argues that the composer's challenge is to express something that complements and extends the poem. Great poems speak for themselves – so who needs music! Furthermore, the concentration of expression in a poem represents considerable difficulties compared to the setting of a text in an oratorio or opera aria where the larger scale musical format and structure allow exploration and development of the words and emotions they convey in ways

that *lieder* simply cannot.

Composers have to respond in ways that add a unique and distinctive flourish, a melisma, some melodrama to provide different, enhanced and personal perspectives that are convincing and go beyond the merely syllabic, banal and commonplace.

Ron's simple message is that you have to know what you want to say from the poem and have a clear sense of what you bring to it. Otherwise don't bother!

However, setting texts can be tricky. Much will depend on the structure, pacing and rhythmic form of the verse. Edward Lear's *Owl and the Pussy Cat* presented difficulties because of the different line lengths. Ron's gentle *barcarolle* approach builds in flexibility that can cope with this with only the most attentive listener being aware – I wasn't! Strophic rhyming poems can impose a repetitive musical structure easily sounding banal. Sullivan was a master in the art of overcoming this in setting Gilbert's words. Conversational pieces and blank verse can make developing melodic lines very hard.

Another challenge is to compose in such a way that both the singer and the piano illuminate rather than obscure the texts. We considered how Schubert did this using both *Du bist di Ruh* and *Der Erlkönig* as examples. Performers need to understand and respect this as much as the composer. Indeed, the "whole business of song" is far more than just the notes. Ron feels this is now properly reflected in the teaching of *lieder* singing where the poets' intentions are considered as much as how the composer has interpreted and represented them.

I asked Ron to what extent he had a particular singer in mind when he composed. He confessed that most were written for himself, as an instinctive and personal musical response to the poems and, most frequently, without prospect of performance. This makes the arrival of this CD all the more welcome and I would urge all *Preserve Harmony* readers to sample it and enjoy. ['The Songs of Ronald Corp' Stone Records: 5060192780031]

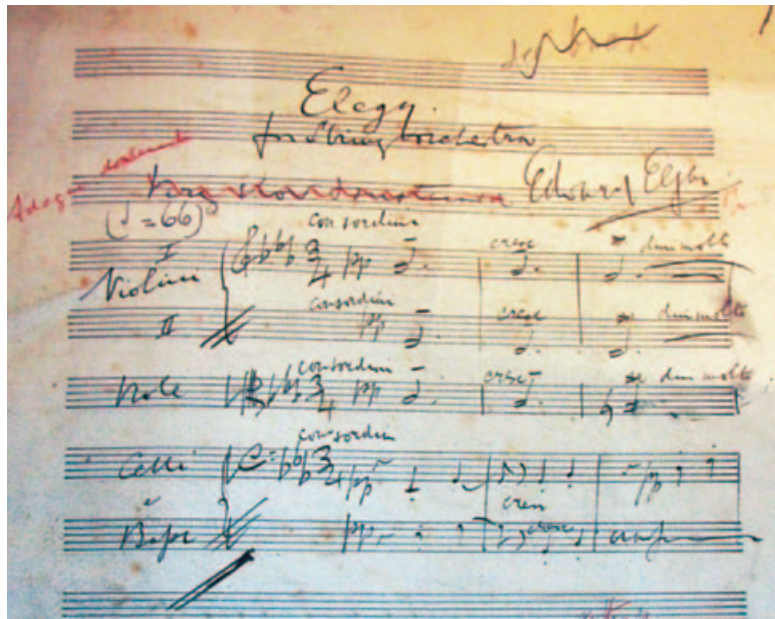
Court Assistant Christopher Lawrence

The Company's Exhibition in the Barbican Music Library

The party to mark the Company's Exhibition at the Barbican Library was a rich offering of treasure, personality, new acquaintance and conversation, of new opinions formed and old ones modified.

The Company has enjoyed an intermittent love affair with silverware, which reached a torrid consummation in the build-up to the Great War: the latest piece on display commemorated the Armistice, after which the Company probably found other calls on its energies. Marvellous to contemplate, however, and nothing was more wondered at than the piece celebrating Sir George Wyatt Truscott Bart who was simultaneously Master & Lord Mayor. Those Barts! Such stamina.

Our new century seems more comfortable with tradition than the last,



Front page of Elgar's original score of 'Elegy'

and our historic Company has a great advantage here. The most enjoyable fact to be gleaned from the documents charting our heritage was that for three hundred years we operated entirely illegitimately, without a charter. How

pragmatic. And how very British that we now have one again, no fuss, no problem.

It was the manuscripts that were at the heart of the Exhibition's meaning. Those inky scripts take you right into the composer's mind. Every twitch of the wrist is there to tell us something, even in a careful fair copy. Always a pleasure to contemplate the handiwork of a Sullivan – *The Lost Chord*, no less – an Elgar – especially our own *Elegy* – a Howells (his *Hymn to St Cecilia*, how apt, this year being the 50th Anniversary of its composition), an Edward German. Yet the most

thought-provoking item on display was the prize-winning *Coronation March* by the otherwise forgotten Percy Godfrey, sales of which 'raised £866 for the Company' (in 1902!). I was at a meeting recently where I suggested a similar scheme,

Connections – Music through the Arts

ISM Conference: April 2011

The annual conference of the Incorporated Society of Musicians is one of the most stimulating events in the professional musician's calendar. This year's conference at The Sage Gateshead was of special interest to the Company as Liveryman Gavin Henderson was marking the end of his year as ISM President with his usual imaginative flair. At Gavin's suggestion, the Company funded two of our prizewinners to attend the conference. Nicola Crowe and Hugh Dennis Ronzani, both recipients of the Constant and Kit Lambert Scholarship, provided reports on their experience and some highlights are given here in a report compiled by Pastmaster Leslie East, who also attended the Conference. Nicola's and Hugh's reports can be seen in full on the Company's website.

Nicola wrote: "The idea of combining different art forms in new and creative ways appeals greatly to me in all aspects of being a musician – as a performer, teacher and listener. I understand that not all people engage with music in the same

way and I applaud the ISM for hosting an event where musicians from diverse backgrounds and experiences can come together and discuss different approaches to music making."

Hugh noted that: "fundamental questions seemed to pervade each of the presentations, discussions and performances held during [the] Conference, ideally set in the immaculate Sage Gateshead. [In a] generally informative, and overall engrossing weekend, issues like securing a bright future for music and culture in Britain through the fostering of new 'hubs' for cultural activity, and the nurturing of existing educational/learning programmes were of primary importance (touched on by Anthony Sargent [the Sage's Director] in his opening speech)."

Nicola goes on: "We heard about successful companies and projects such as The Sage Gateshead, Folkworks and the Rambert Dance Company, all of whom have created new projects with the aim of inspiring, educating, encouraging and broadening their audience base." For Hugh, "Kathryn Tickell and her talented group of young folk musicians were definitely a highlight of the first day's proceedings, and for me it was a great first experience of traditional Irish, Scottish, and Northern English folk melodies in live performance." Nicola noted how Kathryn "spoke of her role at The Sage, and how she helps to inspire a new generation of young musicians to discover their musical roots and help them to access, perform, compose and gain knowledge of folk traditions. To watch these teenagers perform for us was totally engaging – their obvious enthusiasm and enjoyment in playing filled the whole room with an amazing energy."

Hugh saw the energy and enjoyment shown by the Folkestra ensemble matched in the first evening's concert given by the



David Owen Norris (right) checks the score with Assistant Kathleen Duncan and guest



The Barbican Music Library reception

where composers could negotiate a ‘buy-out’ of the rights on a commission, so that the commissioner could recycle the income into performances and more commissions. A music publisher was quick to explain that it couldn’t be done. We may be more ready to (re)think the unthinkable in a year or two, as we face another of those once-a-century upheavals in music’s economic model: upheavals which, with hindsight, appear both inevitable and liberating.

The Master’s lucid introduction to the Exhibition was garnished with recordings, and provoked some extremely interesting discussion, including a splendid riff on how too much ironic awareness can blind the modern world to a whole realm of sincere emotion. Perhaps that points to one of the ways ahead from the re-discovery of tradition.

A splendid occasion, and a bit of extra luck that on 24 September the Master was able to show the Exhibition to a party from my Sullivan Song Day. Their reaction suggests the thought that perhaps the Exhibition could tour, and make new friends for the Company. Places at the heart of musical life, with their own collections of manuscripts, and a sense of history that would enable them to appreciate ours. That wonderful library at Chet’s in Manchester? New York, maybe. Yale or Melbourne? Tokyo? How could they resist Beethoven’s scissors?

Liveryman David Owen Norris

Sage’s resident chamber orchestra, the Northern Sinfonia, led by the “lively baton” of Ilan Volkov, one of Gavin’s former Dartington protégées.

The forum during the second day of the conference, Hugh noted, was primarily concerned with ‘hybrid’ artistic projects (the combination of music and film, theatre and contemporary dance), and the financial support systems in place for the commissioning of new music. Armed with an interesting array of short clips from movies, film-operas and live television productions that she had been involved in, Jan Younghusband, Commissioning Editor of BBC Music and Events, spoke about how working with musicians and film in various ways could often enhance both the viewing and the listening experiences.

Paul Hoskins, Ballet Rambert’s music director, talked about the company’s collaboration with composers, choreographers and set

designers and of their music fellowship program, which fosters a partnership between a composer and the company for a year. Nicola remarked “It was great to hear of the company’s encouragement of young composers and their music.”

This was also a feature of Vanessa Read’s outline of the PRS Foundation’s model for encouraging collaborations between composers and other artists. Hugh noted “It was her supporting speaker, however, composer Howard Skempton, whose anecdotes and first hand experience of such collaborations that gave more life to the discussion as he implored composers to be generous with their work for the benefit of all.”

The conference drew to a close with an introduction to Baroque dance by Nicola Gaines and a fascinating round table discussion led by the Director of the National Youth Orchestra, Sarah Alexander. To Hugh this was “eye-opening in that the student representatives at the discussion each showed a real passion for their music and fervently defended their right to play and study music to the best of their ability during their time at high school.”

For both Hugh and Nicola the Conference experience was clearly invigorating. Nicola concluded: “I found the conference to be enlightening and inspiring – it was great to have the opportunity to hear from a wide variety of arts groups who are grasping the future and developing new ways to educate, inspire and draw in their audiences.” And Hugh wrote: “I would like to thank ... the Worshipful Company of Musicians for allowing me the opportunity to partake in such an informative and engrossing weekend of musical debate and celebration.”



The Sage Gateshead

The Royal Conservatoire of Scotland

Since taking over the helm as Principal at the Royal Conservatoire of Scotland in 2002, Professor John Wallace CBE has been an inspirational leader. From the very beginning, he recognised that to remain sustainable in an ever increasing competitive world, the Royal Conservatoire 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 50 countries enjoying a unique high-level conservatoire experience in the performance and production of music, dance and drama, the Royal Conservatoire of Scotland is fully immersed in the cultural and economic wellbeing of the country. Students enjoy exceptional facilities that nurture their individual development in a supportive atmosphere where collaboration with professional organisations and individuals is encouraged and facilitated. Here the Royal Conservatoire's Media Relations Manager, Katie Bell, tells us more.

There is nowhere quite like the Royal Conservatoire of Scotland. 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.

2011/12 is set to be another outstanding year for the Royal Conservatoire. Each year the standards of production and



Professor John Wallace CBE

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, the conservatoire recently changed its name from the Royal Scottish Academy of Music and Drama to the Royal Conservatoire of Scotland. Having recently added courses in Dance, Screen and extensive Production facilities to its portfolio, this meant that the old name no longer covered the breadth of what is on offer. The new name also recognises that it is 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, screen, production and music," says John Wallace. "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 in 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, since 1 September 2011 we are now the Royal Conservatoire of Scotland."

The conservatoire 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 Royal Conservatoire of Scotland enables our graduates to contribute to the world as artists, cultural leaders and global citizens. Our alumni are testament to this."

Students 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 Royal Conservatoire of Scotland's Symphony Orchestra. Added



The Royal Conservatoire of Scotland

**Performance of
'The Cunning Little Vixen'**

to this exceptional list of visiting artists, there are more full-time staff here than at any British conservatoire, an exceptionally strong international reach and with the appointment of International Fellows it 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 Royal Conservatoire's strategy to inform both the future identity and health of our society. Our 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 Royal Conservatoire of Scotland 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 our 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 we intend to stage around 500 events, selling more than 47,400 tickets to a customer base of

around 7200, making the Royal Conservatoire one of the busiest performance venues in Scotland. And with the growth and continued



The Conservatoire Symphony Orchestra in it's Concert Hall



Performance of War and Peace, 2011

development of the curriculum, 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 Royal Conservatoire of Scotland is an exceptional place. The buildings, the people, the passion for excellence are at the centre of everything.

ACADEMY FACTS:

Names that have been used since 1847;

- 1847** Glasgow Athenaeum (launched in Glasgow by Charles Dickens)
- 1929** Scottish National Academy of Music
- 1944** Royal Scottish Academy of Music
- 1950** Royal Scottish Academy of Music brings the College of Dramatic Art under its wing
- 1968** Royal Scottish Academy of Music and Drama
- 2011** Royal Conservatoire of Scotland

Nineteen year old Sean Shibe from Edinburgh picked up the top award in the Royal Overseas League 59th Annual Music Competition this year. He is the Conservatoire's first student to win this award and only the second classical guitarist in the ROSL's 60 year history. This success follows the award of the Company's Ivor Mairants Guitar Award 2010.

The Chairman of the distinguished panel of judges was Liveryman Gavin Henderson CBE, Principal of Central School of Speech and Drama. Prizes were presented by Liveryman Dr Ursula Jones OBE.



The Company Open Day

Court Assistant Christopher Lawrence reflects on the significance of the Open Day with the assistance of notes kindly prepared by Liverymen Penny Jonas and Graham Matthews

Tuesday, 10 May 2011 was a special day for three major reasons. It was the first Company Open Day for six years, it was held in a very special and appropriate place, Charterhouse, and it was a great opportunity to being together Liverymen, Freemen and Yeomen to celebrate and discuss this great Company of ours. There was an excellent turnout with 63 Liverymen, 15 Freemen and 12 Yeomen attending.

In conceiving and planning the day, the Master had made it clear that the day was as much about networking as it was about

information. And so it proved to be. The weather was kind, the Master and staff of Charterhouse exceeded all our expectations and the Master, the Clerk and the dedicated team through masterly preparation and delivery combined to give us all an experience that will not only linger long in the memory but also provide outcomes that will be of enduring benefit to the Company and those it supports.

The morning was busy! The Great Chamber was the setting for a series of talks led off by the Master and Wardens that gave us all the information on the Company that we should really know but usually lack the confidence to admit we do not. The Senior and Junior Wardens gave excellent insights into the overall structure of the Company, how it is governed and the way in which the Court and its various Committees work both to sustain the Company and its Membership and administer the many prizes, awards, scholarships and bursaries. If, prior to the Open Day, we did not fully appreciate the extraordinary value that the Clerk and her small team bring to the Company and its affairs, there is now no longer room for any doubt. Even the most casual observer would have picked up that without Maggie and Eva we simply would not have a Company.

Pastmaster Barrett and Assistant David Cresswell, navigated us expertly through our finances, both giving us comfort that we have the right skills and stewardship in place to ensure our sustainability but reminding us of the absolute need to ensure that we can continue and grow our work on behalf of young music professionals. Pastmaster Andy Prindl underlined the point in talking about Donations and Awards. Livery Club President



Matthew Payne, Senior Archivist at the London Metropolitan Archives shares some of the Company's treasures

Virginia Harding's presentation on the Livery Club emphasized the warm companionship of the Company and that enjoying ourselves exploring, experiencing and sharing special musical places and events is an essential and valuable part of what we do and why we belong.

The morning finished on a very definite high note. Patricia Norland Prindl, responsible for the Yeomen and the very successful Outreach programme introduced two of our Yeomen, Keziah Thomas (harp) and Jessica Grimes (clarinet) to give us all a mini immersion in an outreach session. It was all very interactive and brought out the child in most, if not quite all, in the room. Patricia had also invited Lindsay Ellis, the music adviser for Islington and Marjorie Wood the Head of St Jude and St Paul's Primary School in Islington to talk about the Outreach programme from their perspective. With Keziah and Jessica telling us how valuable these sessions were to them in terms of experience and learning, it was very clear that this programme equally valuable and special for the schools and pupils it touches. The importance for the Company of being able to continue to fund outreach and the ways in which we as individuals can help this happen were made clear. What we need to do is not in doubt.

Of course, the Open Day was never going to be all beer and skittles and we were expected to work, if not necessarily to sing, for our lunch. Pastmaster Nigel Tully has been at the heart of the work of the Innovations, Suggestions and Ideas Committee and, at his behest, we split up into eight groups each discussing a topic that had surfaced in the Committee's own soundings. These included Company publications such as *Preserve Harmony* and the Yearbook, the Company website, Yeomen performances and opportunities, fundraising and the Open Day itself. After an open feedback session by the leaders of the discussion groups, we were given some time off for good behaviour before hearing



The Charterhouse Chapel organ

more about the relationship of the Company and the City from Bill Fraser, the Chairman of the City Livery Committee, our own Assistant and Alderman Roger Gifford and Matthew Payne, Senior Archivist at the London Metropolitan Archives. This was an opportunity for a timely reminder from the Master about the exhibition of material drawn from the Company archives opening on Monday 5 September at the Barbican Library (reviewed elsewhere in this issue). He was also able to thank all those whose sheer

hard work, dedication and funding support, including notably Liveryman Judith Rich, had made the day possible. We rounded off the formal proceedings with a fascinating talk by the Master of Charterhouse, Dr James Thomson on its origins and history by way of background for the tour. And so we came to the close of a rewarding and challenging day. But there is no meeting complete without music and after the outreach taster in the morning we needed more. This was resoundingly supplied by Seb Philpott and Toccata Brass, winners of the Company Brass prize last year.

The experience of the Open Day showed us that when we come together we have much to celebrate and be grateful for, much to share and much to learn from each other. I certainly feel that we should not wait another six years for our next Open Day. A view that I am sure is shared by all who were there.

Two Old Masters at the Academy... ...O Watteau surprise!



The Shipwreck

One of our outgoing Master's interests in recent years has been writing booklet essays and historical opera notes for some of our well-known record companies, notably Naxos, whose splendid variety and range of CDs and DVDs increases every month.

One such CD opera set about which Paul Campion wrote two years ago was Mozart's *Idomeneo*, composed in 1780 for the Elector of Bavaria. During research for this issue Paul learned that Mozart's opera was based on an earlier work entitled *Idoménée*, by the French composer André Campra (1660-1744), who is sadly now little remembered. Both operas tell the story of Idomeneus, King of Crete, who led the Cretan armies in the Trojan Wars. The operas' plots include a terrible storm and shipwreck, from which Idomeneus is saved by the helpful intervention of the god Neptune.

Fast forward to 15 April this year and a visit to the Royal Academy of Arts' splendid exhibition of drawings by Antoine Watteau (1684-1721). These are quite spectacular, in their small-scale and detailed way – everything from portraiture to landscapes via theatrical costumes. One particular drawing among these gems, which was on loan from the Ashmolean Museum in Oxford, is entitled *The Shipwreck*; but, as the curators noted ruefully in the catalogue:

'...so far none of the attempts at interpreting the subject has been convincing...Why does Neptune wreak his vengeance on the four passengers from the ship? Is this an illustration for an opera, a play?...Perhaps readers will be able to help us to solve this mystery'.

Seeing this drawing, a bell rang loudly in Paul's memory. This was a familiar scene from both Campra's and Mozart's operas. Watteau lived before Mozart was born, but when did Campra compose his opera? Well, it was in 1712, the very same year that experts have dated the drawing. Could opera and picture indeed be a match?

After a brief exchange of emails with the Royal Academy, the identification of Watteau's drawing as a scene from Campra's opera *Idoménée* was accepted by both the exhibition's curators and the Ashmolean Museum, thus solving a pictorial mystery of more than two hundred years' standing. To the delight of all parties, one old Master had recognised an even older master – and all thanks to a Naxos Compact Disc!

LIVERYMAN THE RT HON THE EARL OF HAREWOOD

Reminiscences by Livery Club
President, Virginia Harding



Lord Harewood in 1961 with the
Edinburgh Festival poster by Cocteau in
the background

The visit by the Livery Club to Harewood House in May was a personal milestone for me – it marked exactly 50 years since I joined the staff in the London office of the Edinburgh International Festival, of which Lord Harewood had just become Artistic Director. There were five of us, all with specific responsibilities, and we spent 11 months of the year in London before moving to the Edinburgh office, in those days a former church next door to the Usher Hall with free parking right outside.

Lord Harewood was then 38 and had already edited *Kobbé*, founded *Opera Magazine* and been on the staff at the Royal Opera House. His knowledge of opera was encyclopaedic and he had formidable connections in the music world. His forceful personality had us perpetually on the edge of our seats, and we soon learned when we were asked a question to say 'Yes', 'No', or 'I don't know *but I'll find out*' or china would be hurled across the room and smashed. It was very good training for someone of tender years and taught me to stand up for myself!

There were many lighter moments during the years I shared with my colleagues, Rosemary Box and Joanna

Lubbock. Lord Harewood always took us out for the evening before the Festival began. Most memorable was 'Son et Lumière' at Stirling Castle, preceded by lobster cooked in whisky at The Red Lion in Stirling – we arrived at the Castle somewhat late and rather merry, to find a Reception Committee and VIP treatment! Another year we went to The Hawes Inn at South Queensferry, which he privately labelled "The Tarts' Tavern".

The crowning moment came when Lord Harewood and his then future wife Patricia were on their way out to lunch. Rosemary was boiling kippers in a bag in the office kettle, and it burst just as they came down the corridor! The smell was indescribable and lasted for weeks. Patricia was still laughing about it when I visited Harewood in April to finalise arrangements.

Lord Harewood was a rather reluctant Royal, attending only special occasions and one Garden Party a year to please his mother, The Princess Royal. The only other concession to his royal status was to park his car in St James's Palace. He could type very fast and one day I found him at my desk, jacket over the back of the chair, typing furiously. He said that he'd been told by his grandmother (Queen Mary) to learn typing, as his handwriting was illegible.

The three Festivals I worked on were all remarkable for their choice of themes. 1961 highlighted the music of Schoenberg; 1962 was the Year of the Russians, with concerts by Oistrakh, Rostropovich, Vishnevskaya, the Borodin Trio, and a visit by Shostakovich himself with his son Maxim. Driving Rostropovich and his cello around Edinburgh in a mini is something I shall never forget! In 1963 we had leading musicians from India – a highlight of that year was a post-concert party given in the house Lord Harewood rented for his family. An informal 'cabaret' took place given by Ravi Shankar, Ali Akbar Khan, Julian Bream and Larry Adler all sitting cross-legged on the floor. I was nearby sharing a rather small sofa with the agent Robin Fox, father of Edward and James; The Princess Royal was looking on, and peering in the doorway because the room was so full was Yehudi Menuhin. Heady stuff indeed!

I left the Festival in 1964 but worked for Lord Harewood again two years later when he was Artistic Adviser to the (then New) Philharmonia Orchestra. We shared an office and got on famously – I had learnt by then that to give as good as you got was the way to a good working relationship!

A WEEKEND IN LEEDS

Personal Impressions by
Liveryman James Common and
his wife Ruth

Leeds, one of the great industrial and cultural cities of the 19th century was the venue for this year's Livery Club weekend, organised by Livery Club President Virginia Harding, giving the 29 of us who attended a flavour of the cultural and industrial riches of this proud city.

Virginia had booked us in to the Marriott hotel within easy reach of the railway station and the centre of the city and it was here that we met for dinner on the Friday evening, with guests Dame Fanny Waterman and Dr Simon Lindley, both Liverymen of the Company. Dame Fanny Waterman, a bundle of energy at 91 years of age (not a mere 90 she was a pains to point out having been introduced as such!) gave us an insight into how she set up and ran the Leeds International Pianoforte Competition. The worldwide success and reputation of the competition speaks volumes for her determination and the wisdom of her vision.

On Saturday we were taken to Harewood House, home of the Earls of Harewood. Although George Lascelles, the 7th Earl, was still alive at the time of our visit, regrettably he was not well enough to meet us. His subsequent death was a great loss, being such a significant contributor to the musical life of this country, and Virginia has provided some reminiscences of him in this issue of *Preserve Harmony*. After an informative talk on the musical history of Harewood, we were given a private tour of this beautiful 18th century house with its wonderful collection of furniture by Chippendale, paintings by El Greco, Reynolds, Romney, Turner, Angelica Kauffman, Girtin and others and the famous (or notorious, depending on your point of view) statue of Adam showing off his masculinity to good effect by Jacob Epstein. We were treated to a recital, at which we were delighted to be joined by Patricia, Countess of Harewood, by Sophie Rosa on the violin and Miyako Machida on the piano who gave a most sensitive performance of pieces by Mozart,

Wieniawski and Kreisler. It was particularly pleasing that Sophie was the 2010 Company Silver Medal winner from the RNCM. After a good lunch in the courtyard café we were able to spend the afternoon revisiting the house and magnificent grounds with truly stunning views and see the apiary with many wonderfully coloured and exotic birds, including penguins behaving badly.

In the evening we heard an excellent performance of Verdi's Requiem by the

BBC Philharmonic Orchestra with the Leeds and Sheffield Philharmonic Choruses conducted by David Hill, with the soloists Hillevi Martinpelto, soprano, Susan Bickley, mezzo-soprano, Paul Charles Clarke, tenor, and Matthew Best, bass. All the soloists were good, but despite claiming to have a throat infection we thought Matthew Best was outstanding. Neither of us having been to Leeds Town Hall before, we were impressed by its extravagant décor which,

when it was built, seemed to symbolise a supremely confident city. Walking back to our hotel afterwards on a far from warm May night, we realised that we must be in the heart of clubland as we were passed by hoards of (mostly) young women so scantily clad that it was a wonder that they did not suffer from frostbite.

On Saturday we were taken to Saltaire just north of Bradford, now a UNESCO World Heritage site, the 19th century village created by the industrialist Titus Salt for his workers. Although the mills no longer function, most of the buildings remain intact and the cottages are still occupied. We were given a tour of the village by two ladies dressed in period costume and who played the part of women who had lived there. One of them recruited the Master as her husband for the tour who upheld the honour of the Company by "giving as good as he got" in repartee. Despite the cold and occasional shower this was a fascinating trip before we went to visit the Reed Organ and Harmonium Museum. This was set up by a husband and wife team, Phil and Pam Fluke, who have a passion for the instruments which they collect and renovate. Previously we, James in particular, had a low opinion of the harmonium but this visit was quite a revelation in showing that the tone of a high quality instrument could be favourably compared with many an organ. Indeed, it was interesting to be told that many of the great 19th century Parisian organists kept a harmonium for practice as before the introduction of electrical power it did not require a team of men to work the bellows. A highlight of this visit was a demonstration of playing by Jonathan Scott, a young organist and winner of the Company's WT Best Organ Scholarship and who, later this year, was one of the recitalists at the Company's Midsummer Banquet. Following this we had a demonstration by organist David Rushton of the (not quite) mighty three manual Wurlitzer complete with lift in the Victoria Hall (formerly the Saltaire Club and Institute) and the pipes and works under the stage. In the afternoon we were free to wander Saltaire, including spending time looking at some of the Hockney pictures of which Saltaire has the largest collection in the world.



The Tour Group



Liveryman Dame Fanny Waterman with Livery Club President Virginia Harding



Sophie Rosa, Lady Harewood and Miyako Machida

David Rushton at the Wurlitzer console



LIVERY CLUB VISITS



Jonathan Scott at the Reed Organ and Harmonium Museum

Those who wished were able to attend Evensong in Leeds Parish Church where Dr Lindley is the distinguished Director of Music and to join him in a glass of sherry afterwards.

On Monday some of us had to depart in the morning while those with more time had the opportunity to visit the Leeds Art Gallery with its world class collection of paintings.

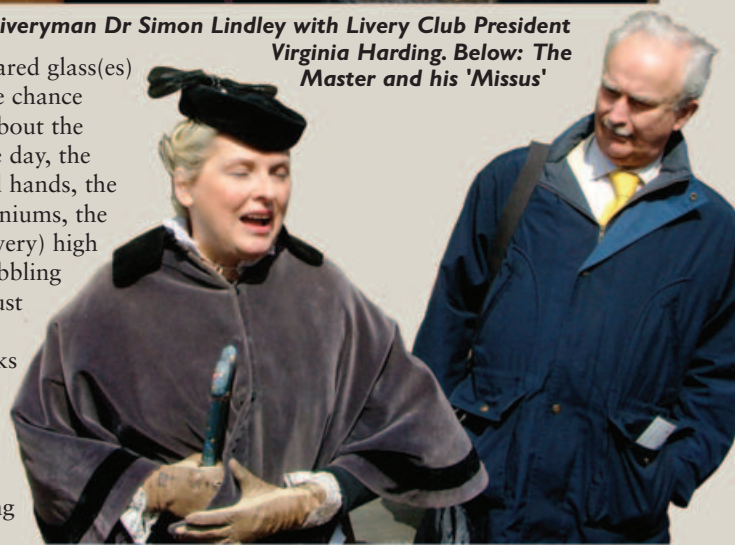
This brief summary is more than sufficient to show why we look forward to and enjoy Livery Club visits. However it is difficult to quantify quite so easily the very real sense of friendship and camaraderie there is too – the opportunity to see friends and acquaintances again and

to meet new ones, the shared glass(es) of wine before dinner, the chance meeting and discussion about the music heard earlier in the day, the lending of gloves for cold hands, the different views on harmoniums, the laughing at the sight of (very) high heeled young women wobbling through the night – are just some examples.

Our very grateful thanks go to Virginia Harding for organising such a fascinating and varied programme and also to Maggie Alford for keeping the show on the road.



Liveryman Dr Simon Lindley with Livery Club President Virginia Harding. Below: The Master and his 'Missus'



VISIT TO SHULBREDE PRIORY

July 3 saw a Livery Club visit to Shulbrede Priory, set in deep rural Surrey. The musical connection was Hubert Parry – composer of the moment, following his domination of the recent Royal Wedding.



We were welcomed by his great granddaughter, Laura Ponsonby, who explained that Parry had married into the Herbert family, Shulbrede eventually becoming his country home. She revealed the house was founded on the remains of a 12th century priory – and that we had parked our cars in the nave. Assembled in the drawing room, we were told of the young Hubert's troubled courting of Lady Elizabeth Herbert, Laura showing us the "odious letter" (her words) that Elizabeth's mother wrote to Hubert, bluntly telling him to forget marriage. (The

couple went on to enjoy life-long happiness.) Laura also painted a picture of Parry in contrast to the establishment figure usually perceived – the composer as a keen sportsman, botanist, sailor, and early car enthusiast. The talk concluded with a moving performance on Parry's venerable grand piano of two of the composer's *Shulbrede Portraits*, given by Hiro Takenouchi who, though a guest, generously agreed to illustrate Parry's skill as a keyboard composer. Another highlight was the chance to examine the manuscript of *Jerusalem* (simply titled 'Stanzas by William Blake'), revealing small melodic variants to the end of each verse. The visit yielded many other pleasures – but none to cap the impressive 'spread' (as the young Eton-educated Parry would have termed it), which the family laid on to close the afternoon.

Liveryman Ben Pateman

Company Yeomen News

NOTABLE YEOMEN SUCCESSES

Classical Accordionist Ksenija Sidorova's career has really taken off and her new CD has had excellent reviews;

And saxophonist Amy Dickson's CD of music by Glass Taverer & Nyman was named a Gramophone Magazine Editor's Choice and also recommended by the BBC Radio 3's 'Building a Library'.

Not only are we delighted that our Yeomen are faring so well in the world of professional music making, the above 'snap-shot' indicates clearly that the Musicians' Company is performing an extremely valuable role in identifying and nurturing exceptional talent at an early stage in these, and many other, young artists' brilliant careers.

JESSICA GRIMES WRITES

“Thank you so much for your financial support over the past two years. My studies would not have been possible without it. I've learnt so much, and I feel I have developed immensely as a player. I've gone from an academic undergraduate degree at home in Ireland to getting 90% in my final recital, earning a place on EUYO, and winning 2nd prize in the Irish Young Musician of the Year – just some of the many achievements I've had this year. I've had an amazing range of experiences, from playing for Bernard Haitink at the RCM, to performing principal clarinet for the Britten Pears Wind course at Aldeburgh with Sir Colin

QUOTES FROM PUPILS AT HARGRAVE PARK

“I liked the way he played the music. Some of it was soft and some really loud. Hearing the 'Last Post' was really good. I hope someone will come and show us all about the violin and the flute.”

Tanya Year 5

“Hearing the different sounds the trumpet made was really good, especially with the mute.”

Berda Year 5

“It was fun hearing the trumpet and the old ones before they had the valves.”

Ali Year 5

“We learnt lots like information he told us about the history. It can be played so loudly and very quietly too. The different mutes lead to different kinds of tunes.”

The girls of Year 6

“The music was fun. I liked the funny sound of the wah wah mute.”

Natneal Year 4



Liveryman, the Lady Mayoress, meets Yeomen at The Mansion House

Davis – being broadcast next week!

Thank you for providing the opportunity to do so much outreach work. I've really enjoyed every one! The fact that you've given me so many opportunities in that area means I've really been able to hone my craft. I feel extremely grateful to have the WCOM as my sponsors, as you have given me friendship and support, which is much more valuable than any financial aid!”

AND SO DOES DUNCAN ROCK

“The Christie Award has been vital to my recent artistic development and professional progression. Most importantly the money has enabled me to pay for all my singing lessons, which are absolutely vital for someone at my stage of development. This has helped me greatly in working out what my actual voice type is, which was one of my original goals when I applied for the Christie Award over a year ago. It is now clear that the coaches at Glyndebourne were correct and my voice is best suited to the baritone repertoire. In fact, the very roles that were suggested to me while at Glyndebourne are the roles I have now been engaged to sing. Thank you again for your generous support. The award has been a massive help to me at the start of my career.”

LATEST NEWS

Congratulations to Milos Karagic who has recently been announced as Gramophone Young Artist of the Year (in their 2011 Awards issue) and his CD is winner of their Specialist Classical Chart.



OUTREACH IN THE LONDON BOROUGH OF CAMDEN

Thirty five young people at Swiss Cottage Specialist SEN School with special educational needs were transfixed by the playing of jazz percussionist Shane Forbes, the Company's Jazz Bronze Prizewinner in 2009. Hot foot from a gig at Ronnie Scott's where he was playing until 3.00am, Shane gave many of the group the chance to play the drum kit he had brought with him. Queuing up to have a go, they could hardly wait to join Shane. Deborah Rees, the Deputy Head of Camden Music Services remarked, “Shane's charm and complete command of his instrument and the idiom gave the children the confidence to step up and improvise with him. Their delight was a joy to behold.” The impact that this outreach workshop made cannot be over-emphasized. Many of the young people were escorted by their Teaching Assistants and together they all stood



up and danced to Shane's inspiring drumming. It was a moving occasion and one I shall not forget in a hurry.

Later in the day Michael Shore, Royal Academy Brass Prizewinner in 2010, gave a trombone workshop to sixty Kingsgate Primary School children in Year 4 [8 to 9 years old]. The workshop was in preparation for their 'Wider Opportunity' next term to play a brass instrument in Year 5. At the end of the workshop Christina Hindmarsh, their music teacher, made the announcement to the excited group of young people that this would be happening; the news was greeted with huge enthusiasm. The outreach team will be taking another brass instrument next term to encourage and support the 'Wider Opportunities' programme.

Freeman Nicolas Chisholm

Member of the Yeomen Coordinating Committee



Guildhall School of Music and Drama new concert hall (artist's impression)

£75,000 DONATION TO NEW CONCERT HALL

Musicians are cautious people by nature and none more so than the members of our own Court! Nonetheless, they know a good thing when they see it and the new concert hall, theatres and rehearsal spaces being built on the site of the former fire station in Milton Court are much more than mere good things! The development will provide much needed world-class facilities for the students of the Guildhall School. By its location in Silk Street, this building and all the associated activity will

add dramatically to the prestige of the largest, most vibrant, Arts complex in Europe – the Barbican. The over-600-seat concert hall will boast fully adjustable acoustics and audio and digital broadcast systems. Principal (and Liveryman) Barry Ife says: “We want to ensure that students can enter their profession at the highest level. Milton Court will be a massive additional investment in the cultural infrastructure of the Capital and of the country.” We Musicians are proud to support Barry’s vision.

Senior Warden Alderman Dr Andrew Parmley

CONGRATULATIONS AND APPRECIATION

Whilst *Preserve Harmony* is a collaborative creation of an editorial team, the back page has traditionally been the sole domain of the Editor. Pastmaster Adrian Davis created *Preserve Harmony* in conjunction with Pastmaster John Iles and, over 21 years and 42 issues, produced a magazine that is the pride of our Company and the envy of many others. In recognition of this achievement, and following his retirement as Editor of *Preserve Harmony*, the April meeting of the Court of Assistants conferred on him the title of Editor Emeritus. At the same time, Pastmaster Davis was awarded the Company's most prestigious Gold Medal in recognition of the many and varied services he has given to the Company. The current editorial team have the hardest of all acts to follow. The task is softened, nevertheless, by the fact that the Editor Emeritus continues to be on hand to offer guidance and advice: invariably, invaluable and gratefully taken.

Photo Peter Holland



Michael Chance, Santley Award Winner with the Master. The other distinguished singer to win the award this year was Yvonne Kenny

LOOSE END

Liveryman Alun Hughes tells us that if he is at a loose end when staying abroad on business, he sometimes accesses the archives of the US music industry to listen to personal histories recorded by some of its major players in past years. So, if you have Internet access and would like to hear more, go to:
<http://www.namm.org/library/oral-history>

COURT NEWS

NEW COURT ASSISTANTS

Alistair Telfer, Stephen Barter

COURT ASSISTANT

With great regret, it is announced that Court Assistant Dame Janet Ritterman has resigned from the Court for personal reasons.

NEW STEWARDS

Keith Maries, Alun Hughes, Heleen Mendl-Schrama, Dr Frances Palmer

NEW LIVERYMEN

H.H. Judge Tim Pontius, Neil Cocking, Roy Terry, Gordon Buky-Webster, Nicholas Carter, Ian Ritchie, Carol Barratt, Dr Karl Jenkins, William Halson, Wayne Buffet Warlow.

HONOURS: MICHAEL HOCKNEY

Congratulations to Liveryman Michael Hockney on the award of an MBE and the award of Companion of the Chartered Management Institute.

THE QUEEN'S BIRTHDAY HONOURS

Congratulations to Liveryman Professor Kevin Thompson OBE.

JOHN CHRISTIE AWARD

David Butt Philip

CARNEGIE PALMER SCHOLARSHIP (AT THE GSMD)

Kaija Lucas

COMPANY CHARITABLE DONATIONS

Barbican Jazz Project
Royal Academy of music (Leon Fleisher Masterclass)
Good Vibrations (music in prisons)
Future Talent
National Youth Choir
CYM (LSSO)

IN MEMORIAM

We record with regret the deaths of the following liverymen:

The Right Honourable the Earl of Harewood
John Howard Gaze
Andrew Pearmain
Leonard Birkinshaw
Elizabeth Curnow
Elizabeth Barber
Sir Hugo Wedgwood
Maureen Acland