



Workers' Music Association

BULLETIN: AUTUMN 2005

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Editorial Team

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NOTICES

It is with great sadness that we report the death, on 8 November after a short illness, of **Tony Snowdon**, WMA member for some years, and husband of Jill Snowdon - Chair of EC and Hon Organiser of the Summer School.

Tony's working life began with Cadbury's, for whom he designed the drinking chocolate tin, but after some years he decided to train as a teacher, eventually becoming a headmaster. His lifelong passion was for steam trains and the congregation at his funeral (which included several members of EC and the Summer School) were treated to a recording of the sound of locomotives and their whistles on the Lickey Incline at Bromsgrove as part of the service! Also included was a reading of T S Eliot's "Skimbleshanks: the Railway Cat" by Steve Taylor. David Martin played the organ for the hymns, and the entrance and recessional music.

Tony was a member of the Lions, and was strongly involved in the life of Sutton-on-the Forest, where he and Jill lived. Whilst not initially enthusiastic about Jill's purchase of chickens, he clearly became very fond of them, and of Bouncy the cat.

Whilst he never attended the Summer School as a student, he regularly came to annual general meetings of the Association, and always supported Jill's work for the WMA and the Summer School quietly in the background. Our condolences and sympathy go to Jill and to Tony's family.

Jennie Vaughan

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Ros Wood, as you will see from her letter at the back of Bulletin, has sadly decided to resign from EC, the Summer School Committee and the WMA. Vernon Frost has written the following comments on her time within the WMA: "Ros Wood was one of four brave hearts who offered to run the WMA Summer School when Joan Horrocks decided to step down after half a century of loyal service. Ros has been an enthusiastic presence in the WMA for some years for not only did she look after the timetabling and tutor finding aspects of the music schedule, she also played an important part in the very taxing undertaking of moving Summer School from Wortley to Giggleswick. This was a venture that carried with it an enormous responsibility. While her activities at Summer School were developing along a new course she also took on the job of Chairman of the Executive Committee for the maximum of the three years allowed. Her style was zestful and authoritative and she saw her Chairman's role as that of the Chief Executive of the WMA. She was not therefore what is usually regarded as a team player, but of her drive and persistence there could be no question and she place her undoubted talents at the service of the Association wholeheartedly.

Ros, a committed Christian, received her early education in Kenya and completed her training in music in England, later playing the violin in a number of orchestras while teaching. Seemingly with boundless energy she campaigned successfully against the destruction of the Henry Watson music library, and was engaged with hospital inspections and reporting in north west England. There was no-one quite like Ros and we shall miss her very much. No-one is indispensable of course, but it will be universally

acknowledged that we shall not see her like again. She told me that husband Harry will continue in membership, and we wish her well in her new task of Chairman of the Manchester Citizen's Advice Bureau for whom she has acted as Treasurer for some time."

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John Whalley CBE (1927-2005) who died in July had perfect WMA ancestry, for his father Jack was a train driver and a Doncaster TGWU official, and his mother Gloria was a church organist. After leaving Doncaster Grammar School to read modern languages at University College London he had a burst of English nationalism. John complained that the enlightened Commander of the French occupied zone had suggested that German students should attend French universities and the French should go to Germany. John complained 'What about us? We were in the war.' He was rewarded by with a spell at Tübingen University. Later as a civil servant engaged in trade, credit insurance and energy he was made CBE for his services. He was a violinist with the Dartford Symphony Orchestra and came both to summer school and Benslow. In his last years he published translations: *Goethe: Selected Translations* and *Poems of the East and West: Divan* in Penguin Classics. One recollection of him was an argument with tutor John Jordan about the origins of the tonic sol fa system. John J said it was French in origin promoted by Curwen. John W said it was Ut que-ant laxis the first notes of which ascend in scale. Both were right of course. It just depends on what you mean by origin. One went back 800 years further than the other.

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Alison Prince has been awarded an Honorary Doctorate of Literature by Leicester University for her services to children's literature. She is also a biographer of Hans Andersen whose bi-centenary is celebrated this year.

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Tony Thompson's parents were members of the WMA for many years and they left behind them a quantity of music which has been taken to the WMA archives. We thank Tony for his gift. Tony now sings with the New Essex Singers and they are rehearsing for a spring Handel *Messiah*. His wife is with the Valentine Singers and they have recently given Mendelssohn's *Elijah*. Tony's parents, old time members of the WMA, Len and Ivy (nee Tilling) who had accumulated the music he has gifted, met at the great London Pageant of 1938 which WMA founders Alan Bush and Rutland Boughton helped to organise. Len and Ivy sang for some years in the '60's with the William Morris Singers conducted by Francis Day (the teacher not the publisher) and during their time there and for many years afterwards they were very friendly with George and Ada Marsden whose son Graham has so often delighted us at Wortley and Lincoln with his rich bass voice. Tony attended Wortley

Summer School at a time when Alan Bush was a tutor and he is contemplating rejoining the WMA .

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Ray (92) and Gordon Balcon (90) (clarinet and violin: and oboe and banjo) will be remembered by generations of Wortley goers. Their stroll round the ballroom as Flanagan and Allen singing with instruments, trilby and raccoon coat will be remembered as the star turn of its day and as an amusing break from their serious work in the School orchestra. For some years they ran a band in Chadwell Heath but the years and dwindling support have taken their toll. The hall in which they played is still available on Thursday evenings and it might be possible to use it as a focus for singing or playing or both using the music library of about four hundred pieces. We would need to know who would support this venture as a Regional activity and whether they sang, played or conducted. It has even been suggested that we could have intensive sight reading classes there from time to time. There seem to be plenty of opportunities. Let Mavis Cook know if you wish to be kept informed. EC might be persuaded to give a little financial help until a new venture got off the ground.

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Len Davis, who many will remember with great affection as a long serving tutor at Summer School, has had the following letter printed in a September issue of "The Times", in the "Questions Answered" section:

To what extent are the arm actions of a musical conductor dictated by a predetermined set of rules, and how much personalisation is involved? If each conductor is different, how do members of the orchestra know what to look for?

As a life-long professional orchestral player (now retired) who has played under most of the international conductors of the mid-20th century, and as author of *Practical Guidelines for Orchestral and Choral Conducting*, I can say that the actions of professional conductors do involve a great deal of personalisation, with little, if any, adherence to predetermined rules.

"If each conductor is different", asks your correspondent, "how do members of the orchestra know what to look for?" The short answer is that they don't, and if they did, they would not look for it. What happens is that they are fully occupied in reading the notation in front of them, while at the same time seeing (but not directly looking at) the gestures, over the top of their music stands, of the conductor.

These gestures tell the players not which notes to play but how to play them, ie, inducing variations of speed and/or volume, and whether in a smoothly flowing style (*legato*) or

in a detached and jerky manner (*staccato*) and all graduations between these extremes. Efficient orchestral players are extremely responsive to the conductor's gestures regarding these and many other aspects of performance, but they do not look for anything in particular, they just see and respond to the sign language of the conductor. If they were looking directly at the conductor instead of reading their copies they would soon "lose the place". Leonard Davis

If anyone who remembers Len would like to get in touch with him, he now lives in a retirement home at 10 Edward Road, Bromley, Kent. Tel: 020 8464 8238

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We are sad to report the death of **Chris Rubinstein** who had been a member for a few years. Steve Randall of EC attended his funeral.

SUMMER SCHOOL 2005

Great Time at Giggleswick

Well – I'm glad that's over! Not because it wasn't a good Summer School, because it was, but because I was so concerned about the transition from the schools at Wortley to a school at Giggleswick, and how everybody would feel about the change. I fell in love with the area around Giggleswick School when the Summer School Committee made an initial visit, to check whether it had potential as a site for the Summer School, and I was also very impressed by the beauty of the buildings at the school and in the village but, once we had made the commitment, I couldn't help but worry whether everyone else would also fall under the same spell.

We were a little unnerved to find that there would be building works going on during our stay, particularly when we learned that these would affect some of the rooms we had previously earmarked as being suitable classrooms for our courses. My major concern was that people who had been to Wortley in recent years, but hadn't been going long enough to remember the days of four or five to a room and no en-suite, would find the study bedrooms a little too Spartan, and the idea of waiting for a shower to become free, unacceptable. There is no doubt that some people were disappointed by the sleeping accommodation; however, the Summer School is not the sort of holiday on which you expect to spend much time in your room and, for the majority of students, their rooms were simply places to lay their weary heads at night and, as such, perfectly adequate.

There is no doubt that the short walks between sleeping accommodation, dining halls and classrooms did cut down

on the amount of "chat" time available but, as the week went on, I grew to appreciate the enforced trips into the open air (although it could have been a different story if it had been pouring with rain!). It had become far too easy to enter the door at Wortley on the first Saturday and then never breathe fresh air again until leaving a week later! The food at Giggleswick was also good, if a little unimaginative, and the staff were very pleasant and helpful.

Because I anticipated that members of the committee might be fairly busy, I only enrolled on the Opera Course and the Choir, but I managed to keep pretty busy throughout the week. I found myself playing an ex-hooker, gangster's moll with homicidal fantasies in the opera – a real dramatic stretch for me, of course – although I found it slightly disturbing that all the clothes I wore in character were my own, that I regularly wear in my normal life! The only thing bought in specially was a dark curly wig that some of my kinder friends said made me look like Cher, and which my son said made me look like Eddy in "Absolutely Fabulous"! It was a nice meaty part, which allowed me to unleash my dark side!

In the Choir, we performed a short programme of four pieces – "Steal Away" from Michael Tippett's "Child of Our Time", the Beatles' "Can't Buy Me Love" arranged in a madrigal style, "Dry Your Tears Africa" – a beautiful piece, arranged by Lesley Lear of Leeds People's Choir, taken from the soundtrack of the Steven Spielberg film about the slave trade - "Amistad", and Louisa Ridgway's own arrangement of Queen's "We Are The Champions", which she had written in memory of Jonathan Smith, whose favourite song this had been. I thoroughly enjoyed singing all these pieces, particularly the African number, which had some glorious harmonies and complex rhythmic passages.

The end-of-course concerts were all excellent, with Jazz and Big Band as my particular stand-outs. I have heard many professional groups and bands that came nowhere near the standard they produced. It was also a privilege to hear the orchestral piece written by Clive Pollard (an accompanist new to the Summer School team), inspired by television images of children affected by war, and intended to raise money for UNICEF to support their work with such children.

As is to be expected, there are a few issues arising out of this year's Summer School which the committee need to examine but, considering the magnitude of the change, I think both the atmosphere at the school, and the music produced, were absolutely wonderful, and I am now happy to be counting down the days to next year's school!

Jennie Vaughan

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My Impressions of the Summer School at the New Venue

It was great work from the Summer School Committee to find this new venue when Wortley had become too small to contain such a large school. There were some drawbacks of course – not site for camping, as far as I could see (*Eds. Note – Wortley Hall has also now stopped offering camping facilities*), and very difficult for the disabled. Also, no main lounge where we could all sit together in comfort and, of course, we were sorry to say goodbye to Wortley.

Venue – spectacular, with crags and moors in view and perfect peace among the limestone cottages of Giggleswick.
Food – good
Accommodation – basic

I was yearning to get out on to the moors that I could see all around, but I needed all my energy to get round the extensive grounds as I walked from accommodation to dining hall and the various halls and rooms where the classes were held. I didn't even get to see Malham Tarn or Gordale Scar, but I don't think anyone else had time to make a trip out.

As far as I could ascertain from results, the tuition was uniformly excellent, except that the Folk Course was weak again, and the Choir could sometimes do something with more musical weight and meaning. As usual, the Brass Band, Big Band and Jazz were great, and the Opera Course gave us something gripping and original.

Best for me, personally, was that I had some private tuition from some of the tutors, and some strings and wind played through my Seaside Suite which sounded good and was appreciated. The most moving moments came when the orchestra played a new work called "For the Children" by Clive Pollard about children suffering through wars. Clive wrote it to raise funds for UNICEF but, of course, it would cost a lot to hire an orchestra and get records made. Maybe an amateur orchestra could tackle it for this charity.

One of the funniest moments came when I couldn't identify that fine baritone taking the part of Macheath in the Opera Group's performance of "The Threepenny Opera". He certainly had a voice but I couldn't remember seeing him anywhere. When the actors took their bow, he doffed his trilby and – lo and behold – it was the organiser, Jill Snowdon!

I missed some of my old friends that I used to meet at Wortley, but it was good to see so many new, talented youngsters.

Wendy Corum

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Summer School 2005

The first Summer School at Giggleswick was certainly different. It was more spread out, and people had a short walk to get from one class to another. I attended the Opera course and an informal composition forum.

Composition

The informal composition forum was not entirely satisfactory, given that not all composers could get to the same session and so we did not get the collective criticism that I have always found very helpful. David Martin had set some homework and concentrated on word-setting, which was helpful. His advice on word-setting was particularly helpful to one student in particular who had a problem in this area.

The composers' concert contained some very interesting contributions. I was, as usual, very impressed with the song by Dan Holding and I was equally impressed by a choral setting of words by Ho Chi Minh composed by Charlotte Keeffe. Charlotte is new to composing but shows considerable talent. Her setting of the words was not only very beautiful, but also managed to convey something of the oriental culture of Vietnam. David's own piece was, as always, very interesting and demonstrated excellent word-setting. Steve Randall tackled the words of "Lord Randall" (well, he couldn't resist could he?). He set it as a duet between mother and son and it was sung by Jill Snowdon, as the mother, and Steve as Lord Randall. It was truly hilarious and had the audience in stitches.

David Martin, who introduced the pieces, also sang my two contributions very well. However, I was startled when, in praising my piece "Break, Break, Break" he said that it was the first accompaniment I had composed, since my previous songs had had their accompaniments written by John Jordan. I was obliged to stand up and state categorically that this was quite untrue. It was not a new idea to me. This calumny continues to be put about in spite of the fact that I have denied it and my music contains the information that it is composed by Mavis Cook. (I am presumed to be a liar as well as a plagiarist!)

John has composed music for me, but set to my lyrics, and in each case he has been properly accredited as the composer of the music. John, as a tutor, would not dream of removing one's own accompaniment and substituting his own. The only time he provided an accompaniment for a student (not me) was when the student wanted an accompaniment and could not do this for herself. A good tutor, dealing with a relatively new composer, such as myself, will first of all ascertain that the composer has

correctly notated the music he/she wants and then will analyse and criticise the piece, pointing out errors of harmony etc. I have always found John to be an excellent tutor and I was very sorry when he was not invited back to Summer School.

Opera

I very much enjoyed "The Threepenny Opera" and especially Virginia Rushton's production. The words pull no punches and the theme, although based on "The Beggar's Opera", exposes the sad underworld dominated by Macheath with ruthless cruelty. Macheath was played brilliantly by Jill Snowdon and Jennie Vaughan was outstanding as Pirate Jenny. All the principals did well and I enjoyed seeing it shaping up under Virginia's direction. I played a character in the chorus as a sick, elderly Pakistani woman – real typecasting as I was genuinely sick and not particularly young. I hope the audience enjoyed seeing it as much as we enjoyed performing in it.

Given that this was the first time we had used Giggleswick, I thought it worked very well, with not too many hitches. The sleeping quarters for some of the men were unsatisfactory in providing no shelves or cupboards. I am sure the Summer School Committee will look into any complaints.

Mavis Cook

REPORT INTO DISPUTE BETWEEN AUBREY BOWMAN AND VERNON FROST

To all members of the WMA,

In the last edition of Bulletin members were informed that a report intended to bring an end to the above dispute had been written and was being considered by EC, with the hope and expectation of publishing the report in this edition of Bulletin.

EC felt it necessary to let both Aubrey and Vernon have sight of the report and to invite them to submit written comments for us to consider together with the report. All members of EC have now read and noted the report and both men's reactions to it. It is clear from their reactions that, despite the best efforts of David Martin and Steve Randall (the authors), the report will do nothing to resolve the dispute. At a telephone conference meeting held on the morning of Saturday 8 October, a meeting of EC (minus Aubrey and Vernon) resolved (7 in favour, 2 against and 1 abstention) that to publish the report, with or without Aubrey and Vernon's responses, would do no favours to either man, nor to the WMA as a whole.

It is with deep regret that EC have concluded, notwithstanding the considerable amount of effort made both by several individuals and by various incarnations of EC over the intervening years, that the dispute cannot be resolved by third parties, but only by the protagonists themselves. We believe that far too much has been said and written about the dispute, and that it has detracted from the good work that is being done by the WMA. We can no longer spend the majority of our time trying to solve the seemingly insoluble and, instead, wish to spend our time taking the WMA forward – raising its profile, making its music and voice heard and increasing its membership and activities.

To this end, we earnestly request Aubrey, Vernon and their supporters to take any further correspondence or action on this dispute outside of the auspices of the WMA. We request that there should be no more letters in Bulletin on the topic, that there should be no more motions or resolutions to AGM related to the subject and that other WMA activities should not be used as vehicles for escalating the dispute. If either Aubrey or Vernon wishes to write further on the matter, we would request that they write **directly to each other** and not to third parties. Whilst we recognise that both men and their friends within the WMA have found the dispute distressing, EC is mindful of the many members who do not know either man and who have found the barrage of correspondence both annoying and irrelevant. **For the good of such members, and for the good of the WMA as a whole, we urge all concerned to cease any and all public utterance on this matter.**

Executive Committee, WMA

REQUEST FOR PUBLICATIONS

The Workers' Music Association has been asked to provide copies of the following publications in connection with a new catalogue of Alan Bush's works for publication by Ashgate Publishing. Neither the Alan Bush Trust nor our own archives has any of them:

Songs from the New Europe (1947)
12 Labour Choruses (Bainton/1930)
Songs from Greece(1949)
The Left Song Book(1938)

I should appreciate it if any member holding any of these publications could let me have any that could be spared or lend them to me for copying. Alternatively, information as to where they could be obtained would be appreciated. A careful check for copyright would be needed before any of them could be copied.

Mavis Cook

ARTICLES

On The Rooftops with the Band.

In November the country celebrates a foiled attempt to blow up Parliament which happened on 5th November 1605. York was the birthplace of Guy Fawkes, one of the group who organised the Gun Powder Plot. Although the famous St. Peter's School does not celebrate with an effigy of Guy Fawkes as he was a pupil there, the rest of the city usually enjoys a mad evening of fireworks and bonfires.

This year the City Council decided to mark the four hundredth anniversary in spectacular fashion by staging a musical composition which was originally commissioned for the Millennium and adding fireworks to the whole thing.

The musical commission is by a Spanish contemporary composer who specialises in huge works using Bells. His name is Llorenç Barber. The original composition used the Bells of all the churches in the centre of York and also Brass Bands which are considered to epitomise Northern music. York is ideally placed for such a composition as it has numerous churches within the City walls.

This time it was decided to centre the work around the River Ouse and our Band were invited to perform from three points adjacent to the river, the roof of the City Screen Cinema, the roof of the Moat House Hotel Bar and the roof of an old tower. We divided the band into three groups, about 15 players in each group. The most agile group were at the tower as entry to that was by a steep ladder and through a trap door. I myself was at the Hotel. To gain entry to this roof we had to bend double under the pipes in the plant room, clamber over a metre high wall and then climb up a short ladder which had unfortunately lost 2 rungs. The roof had a glorious view over the River to the other two groups of players but no barrier to stop anyone falling off!

The music was very experimental. We could play any notes we wished in a series of different styles at set times. The most vital equipment was the stop watch. Our signal to start the stop watch was to be 3 explosions. We heard 2 and then nothing, urgent contact was made with the other groups and stop watches started and then the third explosion occurred. We quickly added 40 seconds to the start time coordinated our watches again and then listened to the Bells ringing out over the City. At precisely 8 minutes 30 seconds we commenced our first Band entry into the performance - a series of long notes, each player joining in at different times. At 11 minutes 30 seconds we stopped and the bells took over again. Then the percussionist who was floating on the river surrounded by a set of oil drums joined in. We all went to the edge of the roof in order to see

what was happening, fortunately no one fell over. A further percussionist on another barge equipped with blazing drums of oil and fireworks added to the mayhem and then with precision from our stop watch we took over, this time with a series of scales in whatever order and however we wished to play them. So the work went on for an hour. It culminated in all the bells, the mad percussionists and the Band building to a final crescendo. I began to hyperventilate with the sheer effort as this phase lasted for a whole 6 minutes I was thankful we were well back on the roof at this point. As we concluded a huge firework display was due to commence. We stayed on the roof to watch but the display was somewhat disappointing after all our efforts.

The Band get some strange gigs and this was definitely the most exciting this year although the Band as a whole felt that the musical performance had little to recommend it. Brass Bands do embrace modern music, most of our test pieces are contemporary compositions but we are after all used to playing together and with a great degree of accuracy and achieving this is where we gain our satisfaction. With this composition we had no standards to measure our performance against. However it was a very unique occasion and one to remember. **Audrey Brown.**

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Competitions For Composers

(Taken from the BMIC newsletter. Many thanks to Anne Schuman for the provision of this information)

2nd International EPIC MUSIC Composition Prize

This competition is open to all composers of any age or nationality. There are four categories with no time limit:

- A. concertante work for vn, va and orch (2 ob, 2hn, strings)
- B. concertante work for fl, harp and orch (2 ob, 2hn, strings)
- C. duo for vn and va;
- D. duo for fl and harp

The composition must be unpublished, never have been performed in public nor have been awarded a prize under its present or other title.

Deadline 1st May 2006

Fee: EUR 75 (A, B) EUR 50 (C, D)

Prize: Performances and CD recording

Contact: Associazione EPICMUSIC – Strada del Friuli, 509/2 – I – 34136 Trieste, Italy

e: info@epicmusic.net w: www.epicmusic.net

Orchestre Symphonique de Montreal International Composition Prize

This competition is open to all composers of any nationality under the age of 40 on 30th June 2006. The piece should be for full symphony orchestra and can include a soloist or pre-recorded music. The piece should not exceed 20 mins in

duration. The submitted work may have had a premiere performance, but not before 2003, and the work may not have been commercially recorded or received an award from another competition.

Deadline: 30th June, 2006

Fee: CAN \$100

Prize: CAN \$25000, performance and commission

Contact: The Orchestre symphonique de Montreal International Composition Prize, 260 de Maisonneuve Blvd West, 2nd Floor, Montreal QC H2X 1Y9, Canada.

e: composition@asm.ca w: www.composition.osm.ca

Molinari Quartet 3rd International Competition for Composition

This competition is open to all composers under the age of 40 on 1st April, 2006. Works should be for string quartet with a maximum duration of 20 minutes. Pieces must not have been previously performed or published.

Deadline: 1st April, 2006

Fee: CAN \$25

Prize: CAN \$3000 plus silkscreen by renowned Canadian artist Guido Molinare, performance and recording.

Contact: Molinari Quartet, P.O. Box 56536, Montreal, Quebec, Canada H1W 3Z3

e: gm@quatuormolinari.qc.ca or Bmic

International Composition Prize Luxembourg 2006

Composers of any age or nationality may submit a work for solo piano and the *Luxembourg Sinfonietta*. Pieces must not have been previously performed or awarded a prize in any other competition. Compositions should have a duration of 8-12 minutes.

Deadline: 1st May, 2006

Prize: EUR 3000, performance and recording.

Contact: Luxembourg Sinfonietta, 7, place du Theatre, B.P. 828 L-2018 Luxembourg

e: info@luxembourg-sinfonietta.lu w: www.luxembourg-sinfonietta.lu or BMIC

Forum London Chamber Symphony Call for Scores

The call is open to all composers who would be able attend workshops in London in January and February 2006 to discuss their score. Scores should be for chamber symphony. There will be a fee for taking part. Selected pieces will have a workshop performance, directed by John Woolrich.

Deadline: 31st December 2005

Contact: Alan Taylor e: alan.taylor@dpmail.co.uk

Labyrinthmaker Platform 2007

Labyrinthmaker is a platform for contemporary chamber music, founded by the Pierrot Lunaire Ensemble Wien, to promote creative exchange between composers and the Pierrot Lunaire Ensemble Wien around the world. These created programs, will be sent to the towns of each participant. Each country/town member of the labyrinthmaker is a cell and is asked to organize concerts for the labyrinthmaker platform.

Deadline: 30th May, 2006

Contact: Pierrot Lunaire Ensemble Wien, "labyrinthmaker platform", Bindergasse 11/24, A-1090 Wien, Austria
www.labyrinthmaker.org or www.pierrotlunaire.at

VII International New Chamber Opera Competition "Orpheus"

This competition is open to all composers of any nationality under the age of 40 on 31st December, 2005. Compositions should be operatic works for no more than four voices (up to 12 singers) with a minimum duration of 10 minutes.

Deadline (for opera plan/synopsis): 31st December 2005

Fee: EUR 30

Prize: EUR 6000 plus performance, filming and publishing.

Contact: Istituzione Teatro Lirico Sperimentale di Spoleto "A. Belli", Piazza G. Bovio n.1, 06049 SPOLETO (PG) Italy. T: (+39) 0743/221645 f: (+39) 0743/222930

w: www.tis-belli.it e: teatroirico@tis-belli.it

13th International Music Competition JEUNESSES MUSICALES

This competition is open to all composers under the age of 35 on 1st May 2006. There are two categories: Category A – solo works for fl, cl, vn, pf or duo for fl/pf, cl/pf, vn/pf with a maximum duration of 10 mins. Category B – string orchestra works (6, 5, 4, 3, 1) with a maximum duration of 15 mins.

Deadline: 31st January, 2006

Prize: EUR 1500/2000 and performance

Contact: Jeunesse Musicales Romania, C.P. 13-63, Bucharest 13, Romania.

e: jmluigi@dial.kappa.ro w: www.jmEvents.ro

International wind ensemble/concert band composition contest

"HARELBEKE, CITY OF MUSIC"

This competition is open to all composers of any age and nationality. The piece should be for wind/concert band with a duration of 15-25 minutes. The composition should not have been previously performed.

Deadline: 30th January 2006

Prize: EUR 10000 and performance

Contact: Werkgroep Internationale

Harmoniekompositiewedstrijd, Eilandstraat 6, B-8530, Harlebeke, Belgium

e: cchetspoor@harelbeke.be w: www.ccharelbeke.com

News from Red Leicester Choir

(Adapted from their newsletter)

Red Leicester, one of our member choirs, has had a busy year. Musical events included a concert and busking in the spring to raise money to provide long-term relief for fishing families in Tamil Nadu who suffered in the tsunami. During the summer, they took part in the National Street Music Festival, this year taking place in Saltaire and Shipley, and also sang at the opening of the newly refurbished Belgrave Hall Museum. Several members of the choir also sang as

part of the massed choir at the Make Poverty History demonstration in Edinburgh.

With many other choirs and singers, they will be taking part in this year's Raise Your Banners Festival of Political Song – this year taking place in Norwich for the first time. As well as all the above events, they also manage to fit in group walks, garden parties and various musical workshops.

Why not let members know what you and your friends are up to musically? Either write or email with information to any of the editorial team.

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News from Birmingham Clarion Singers

(Adapted from their press release)

By the time you read this Bulletin, a little known score will have been performed by Birmingham Clarion Singers as part of their 65th anniversary celebrations on 19th November at All Saints Church, Kings Heath. "Prometheus Bound", George Thomson's translation from Aeschylus, was set to music by Wilfred Mellers when both were professors at Birmingham University, and performed by Clarion in 1948.

The score was never published, with even the composer himself not having a copy, and the score was thought lost until a folder of parts was found in the bottom of Clarion's music cupboard. With funding from the Local Heritage Initiative and the Nationwide Building Society a video is being made about the work and history of the choir, which was formed in 1940 by Doctor Colin Bradsworth on his return from the Spanish Civil War.

The programme for the anniversary concert will also have included material from Charles Parker's Radio Ballad "Singing the Fishing", "Dido and Aeneas" and "Afrida is My Name".

Anyone interested in joining Clarion, or with memories to share with them, should contact either Doreen Baggett on 0121 449 1375 or Annie Smith on 0121 246 0412.

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March for Peace and Liberty, London, Saturday, 1 September 2005

This was a march against the war in Iraq, organised by the Stop the War Coalition. The weather was bright, warm, sunny – perfect for the demonstration. I had been invited by my choir, "Raised Voices" to participate in singing on the demonstration and we were all issued with a splendid song sheet. "Raised Voices" mustered over 30 participants and there were members of other choirs there, although none from the WMA Singers somewhat to my surprise. I had a friend with me, Helen Engelhardt, from the USA and she

also participated, singing with us (the songs are easy to pick up if you only need to sing the tune). She was very impressed with the song sheet and the very clever words of some of the songs. She said that, had she still been in the USA, she would have attended the peace demonstration in Washington.

The demonstration was estimated to be about 10,000 strong (Washington's demonstration mustered 100,000). Both Helen and I were disappointed at what we regarded as a low turnout, but it made up in oomph what it lacked in numbers. The choirs sounded absolutely great. John Hamilton, the conductor of both the "Strawberry Thieves" choir and the "Red and Green" choir, conducted the songs with his usual vigour.

The demo formed up at Parliament Square, Westminster and marched to Hyde Park. Helen had her camera with her and kept breaking off to photograph the various banners and their captions, some of which afforded her amusement. She was less amused by leaflets which cast doubt on who was responsible for the 9/11 bombing of the twin towers in New York and had something to say to the distributors! But all in all, it was a good-natured but vociferous demonstration and I thoroughly enjoyed it.

Mavis Cook

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Victory for the Miami Five as Court Orders New Trial

Following on from the article by our member, Father Bottoms, in the Spring 2005 issue of the Bulletin, members will be pleased to learn that the US federal appeals court on 9 August 2005 threw out the convictions of the Miami Five saying pervasive anti-Castro sentiment in Miami prevented the group from getting a fair trial there.

The news came as a huge victory for the Cuban people and the worldwide Cuba solidarity movement which has campaigned globally for the Five's release over the past four years.

Judges Phyllis Kravitch, Stanley Birch Jr., and James Oakes said Cuban émigré organisations had created an atmosphere in Miami that might have intimidated jurors. "The perception that these groups could harm jurors that rendered a verdict unfavourable to their views was palpable," the judges wrote. The appeals court said events such as federal agents' seizure of a Cuban boy, Elian Gonzalez, from his relatives' home in Miami in 2000 contributed to a "perfect storm" that tainted the espionage trial.

All these events are taking place against a background of increasing threats to Cuba, leading to fears that it could face a second invasion by the USA.

Film makers, Bernie Dwyer and Roberto Ruis Rebo, visited Britain recently in connection with their film on Cuba's struggle against terrorism and the role of the Miami Five in that struggle, when they infiltrated anti-Cuba terrorist groups based in Miami to prevent further atrocities against Cuba. Anyone interested in obtaining copies of this film should contact the Cuba Solidarity Campaign, c/o The Red Rose Club, 129 Seven Sisters Road, London N7 7QG, Tel: 020 7263 6452, Web: www.cuba-solidarity.org.uk for information.

Mavis Cook

Legal Advice on Charity Issue

EC were requested to make public details of the questions asked and the advice received. They are shown below.

Background:

The Workers' Music Association (WMA) is an Industrial and Provident Society limited by Guarantee now under the aegis of the FSA (Rules attached). The organisation runs various musical activities through the year. I am an elected member of the Executive Committee and appointed treasurer of the organisation. The major event it organises is a summer music school in August for 130 students. A sub-committee organises this. I am the Hon. Organiser of this event.

Prior to consulting with the membership the current Executive Committee wish to seek your advice on the legalities of splitting the summer school from the main association to form a limited company and then seek charity status.

Questions:

What is your advice on the best route for this if the membership decide to move forward with the option?

If the summer school were to be set up as a charity would this require a change to the existing WMA rules?

Could I have your comments on the proposed motion for the AGM:

Copy of motion to be passed:

The WMA agree to transfer all rights, responsibilities and titles for the ownership and running of the WMA Summer School to 'name of new organisation' Limited. The WMA further agree to give a donation of £XXX to 'name of new organisation', and in addition, to donate the goodwill and current assets as listed as belonging to the WMA Summer School of Music.

Total assets of the organisation are about £20,000.

Many thanks, Jill Gardiner (Snowdon)

Reply from Paul Berwin LLP Solicitors Registered LLP
Number OC301646

2 North Park Road, Harrogate, North Yorkshire HG1 5PA:

Further to your email of 5 March, I have given some further thought to this. I do not have experience of dealing with the constitutional aspects of industrial and providence societies and the rules governing them generally and my comments are therefore subject to any impact which those rules might have.

It is open to the executive to establish a separate company, which I would expect to be a company limited by guarantee (rather than one limited by shares), and which would then need to apply for charity status. In order to do this it would be necessary to establish that the purpose of the organisation was charitable, and trustees would need to be appointed who would not receive any benefit from the charity.

At that point (when the company was established and its charitable status registered) it would be possible to transfer the WMA summer school. The transfer would in fact be a two stage process; first, a resolution of the executive of the WMA, and then a brief deed giving effect to the transfer. In doing such a deed it would be necessary to have a full understanding of what was being transferred.

The effect of having a company limited by guarantee is that the members of that company, who may be the trustees, are only liable up to the extent that they have given a guarantee, and that would normally be a nominal £1 each. This is usual form of body for running a non-profit making organisation.

Because the proposal represents a major change in the business of WMA, I would say that the proposal should be put to the general meeting and not just to the executive committee. The danger of proceeding without that is that the motion and any steps taken pursuant to the motion would be invalid and have no legal status.

Since the WMA is under the aegis of the FSA, I believe that you should obtain FSA consent to the proposal. I have outlined the form of motion which you need, and this would be a motion of the membership and not of the executive committee. You may therefore want to be saying "The WMA agrees to establish a company limited by guarantee under the name 'name of new organisation', that company to apply for charitable status. Upon it being registered as a charity, the WMA resolves to donate £XXX to 'name of new organisation' for its charitable purpose and to transfer the goodwill and assets currently identified as belonging to the

WMA Summer School of Music to 'name of new organisation'."

If a general meeting reached this particular resolution then the executive would be covered.

LETTERS

Sunday 30 October 2005

Despite my repeated endeavours to get even the preliminary arrangements for the next Summer School under way, I have been unable to inject any urgency into the committee.

As a result I am resigning, with immediate effect, from Summer School, EC and the WMA.

My thanks to all those who have supported me during my time as chairman and I wish you well in your music making.

Ros Wood, Treasurer and former chairman

Responses:

The Summer School Committee accepts Ros's resignation with regret, and with thanks for all the hard work she has done over the years. We are unsure why Ros sees the Summer School as being less than organised as work is well underway to prepare for next year's Summer School. Indeed, we are further ahead this year than we have ever been at this stage in the past. Giggleswick School is booked for the week of 5-12 August 2006 and the brochure will be ready within the next few weeks. For further information, see the enclosed flyer.

EC also thanks Ros for all her work during her time on the committee and is sorry she feels the need to resign.

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NEXT ISSUE.....Early February 2006

Please submit all material for publication to the editorial team no later than 15 January 2006.