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BRITISH MUSIC YEARBOOK 1990

EDITOR: ANDREW STEWART

The indispensable directory of British musical life plus
listings of overseas festivals, competitions and scholarships

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Key and Abbreviations

General. The geographical scope of this book covers England, Scotland, Wales, Northern Ireland, the Isle of Man and the Channel Islands.

In lists arranged in alphabetical order of places, London entries are grouped together at the beginning. Note that coverage is wider than the United Kingdom for Festivals (p. 403), Music Publishers (p. 489), Study Abroad (p. 623) and Competitions (p. 425).

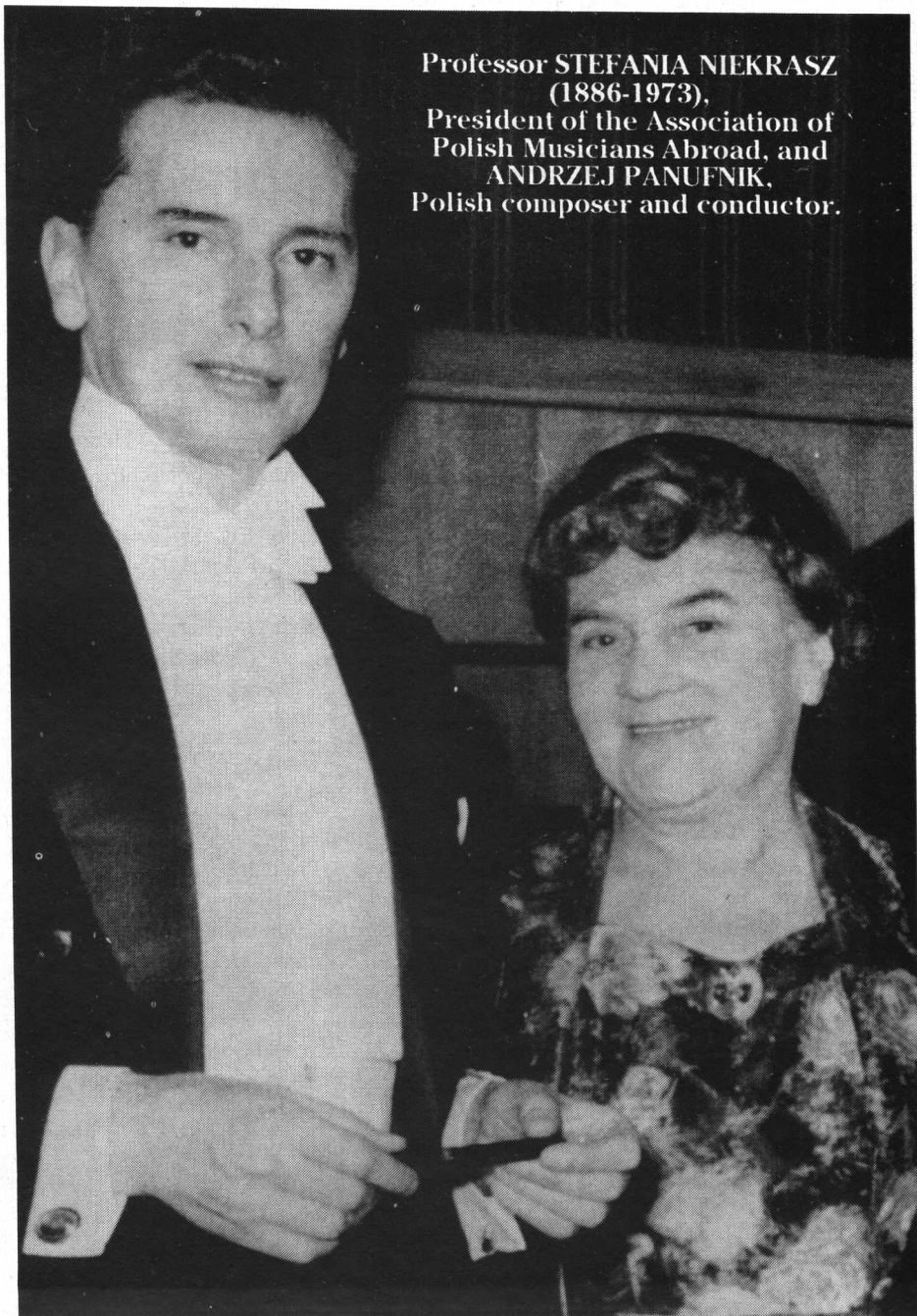
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Abbreviations. In addition to conventional abbreviations, the following (referring mainly to voices, instruments and performing groups) are used in tabular and statistical matter throughout the book:

admintr	administrator	con	contralto
arr	arranger, arranged by	cond	conductor
assoc	associate(d), association	c-ten	counter-tenor
asst	assistant		
		db	double-bass
bar	baritone	dir	director
b-bar	bass-baritone		
BBC PO	BBC Philharmonic Orchestra	ECO	English Chamber Orchestra
BBC SO	BBC Symphony Orchestra	ed	editor
BBC SSO	BBC Scottish Symphony Orchestra	educ	education(al)
		eh	English horn
BBC WSO	BBC Welsh Symphony Orchestra	elec	electric, electronic
		ENO	English National Opera
b-clar	bass clarinet	ens	ensemble
bs	bass	ent	entertainment(s)
BMIC	British Music Information Centre	ext	extension
BSM	Birmingham School of Music		
bsn	bassoon	FH	Fairfield Halls (Croydon)
BSO	Bournemouth Symphony Orchestra	fl	flute
		f-pno	fortepiano
		gen	general
cass	cassette(s)	GSM	Guildhall School of Music and Drama
CBSO	City of Birmingham Symphony Orchestra	gtr	guitar
CD	compact disc(s)		
chmbr	chamber	hn	horn
chmn	chairman	hp	harp
chmstr	choir- or chorus-master	hpcd	harpichord
clar	clarinet		
clvcd	clavichord	ICA	Institute of Contemporary Arts (London)
CO	Chamber Orchestra		
coll	collection	inst	instrument, instrumental
comp	composer		

LCM	London College of Music	RPO	Royal Philharmonic Orchestra
LPO	London Philharmonic Orchestra	RSAM	Royal Scottish Academy of Music and Drama
LSO	London Symphony Orchestra	sax	saxophone
man	manager	schol	scholarship
mand	mandolin	sec	secretary
max	maximum		
mng	managing	sgr	singer
m-sop	mezzo-soprano	SJ	St John's, Smith Square (London)
mus	music, musical	SNO	Scottish National Orchestra
		SO	Symphony Orchestra
narr	narrator	sop	soprano
		str	string
ob	oboe	SW	Sadler's Wells Theatre
ob d'am	oboe d'amore		
offr	officer	t	telephone number
ON	Opera North	tba	tuba
orch	orchestra, orchestral	TCL	Trinity College, London
org	organ	ten	tenor
		timp	timpani
perc	percussion	tpt	trumpet
picc	piccolo	trb	trombone
pno	piano		
PO	Philharmonia Orchestra	vcl	violoncello
PR	Purcell Room (London)	v d'a	viola d'amore
prin	principal	vib	vibraphone
		vla	viola
QEH	Queen Elizabeth Hall (London)	vln	violin
RAH	Royal Albert Hall (London)	WCC	Wembley Conference Centre
RAM	Royal Academy of Music	WCMD	Welsh College of Music and Drama
rcdr	recorder		
recs	records	w/end	weekend
RCM	Royal College of Music	WH	Wigmore Hall (London)
reh	rehearsal, rehearsed by	WNO	Welsh National Opera
RFH	Royal Festival Hall (London)		
RLPO	Royal Liverpool Philharmonic Orchestra	YMSO	Young Musicians' Symphony Orchestra
RNCM	Royal Northern College of Music	YO	Youth Orchestra
RO	Royal Opera		

Professor STEFANIA NIEKRASZ
(1886-1973),
President of the Association of
Polish Musicians Abroad, and
ANDRZEJ PANUFNIK,
Polish composer and conductor.



BRITISH MUSIC EDUCATION YEARBOOK

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Reference Guide: Regional Arts Associations, National Education Departments, Scholarships and Grants for Further Study, Music Provision for Disabled People, Associations, Resource Centres, Trade Section (Music and Book Publishers, Instrument Manufacturers, Digital Music Equipment and Suppliers, Mail Order Suppliers, Retailers, Educational Recordings), University Extra-Mural Departments, Recreational Courses.

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EDITOR'S PREFACE

It should not need stating that music has an important part to play in everybody's lives. Those who claim that they are not interested in music or who isolate themselves from all musical idioms are in a small minority. The creators, producers and consumers of 'classical' music represent an important part of the entire music and leisure industry, with new audiences gradually being developed alongside better presentation and marketing. The percentage of professional organizations contained in the *British Music Yearbook* is high; however, each year sees the demise of many small (and some not-so-small) companies, most of which have an excellent product to sell, some of which have faltered because of poor marketing and some which have exhausted the sources of funding available to them.

Presented in such black-and-white terms, it becomes all too easy to condemn groups who fail to present the right 'image'. There can be no excuse for bad management, but neither can arts organizations expect continued success without certain risks being taken. The most innovative work involves risk. Business sponsors alone cannot be always relied upon to underwrite unusual or 'difficult' work, however persuasive the proposers of a particular enterprise. New work in the arts is vital, and not just from the major companies or established artists. Enlightened philanthropy and individual patronage of the arts is to be encouraged. Any increase in support from individual giving surely must justify greater tax incentives for such sponsors, particularly as additional revenue generated by VAT on ticket sales and artists' fees, etc would subsequently find its way back to the Treasury. In the recent past sponsorship, and ways of getting it, has become relevant to an increased number of arts organizations. The Association for Business Sponsorship of the Arts has estimated that business sponsorship of arts and museums was worth £30m in 1988/89, a far from inconsiderable figure. Many companies outside London, however, have expressed concern about the amount and availability of provincial wealth and that certain projects are clearly more attractive to commercial sponsors than others.

By the time this book begins its shelf-life, Richard Wilding's report to the Minister for the Arts, *Supporting the Arts: A review of the structure of arts funding*, will have received close scrutiny and recommendations will have been made for the implementation of its findings. A few words on the subject are germane to this editorial, especially as any changes to the present structure of the Regional Arts Associations (as proposed by Wilding) will ultimately have effect on arts promotion in rural and non-metropolitan areas (see p. 21) and on the interaction of voluntary sector arts organizations and ways in which they are funded (see p. 85).

Wilding calls for greater accountability and coherence, swifter procedure and more effective administration from the Arts Council and the RAAs. Perhaps most important to the future development of the arts and the relationship between state and private funding is the change of emphasis Wilding suggests: 'The Arts Council should develop its role as an advocate and as a forum for debate, and widen its interests in the commercial and amateur arts as well as internationally. To secure its objectives, the Council will need to develop two major partnerships with the private sector and with the broadcasters.' Subsequent to the publication of Wilding's report, Arts Council chairman Peter Palumbo visited Downing Street to report to the Prime Minister at the end of his first six months in office. He was reported in *The Times* as having told Mrs Thatcher that the arts organizations he had spoken with were 'better run than they have ever been, with sound managerial technique and three-year business plans in evidence all over, and they have embraced the concept of business sponsorship cheerfully.' Palumbo's comments are fair; however, the only way that good management of the arts can be supported is for state subsidy to be raised annually above the level of inflation and for greater tax incentives to be offered for individual giving.

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The three-tier structure of funding proposed by Wilding elevates the RAAs to the status of partners rather than clients of the Arts Council, and should increase the standard of communication and co-operation between the regions (however they be defined) and the Arts Council. It is not my intention in this editorial to be unnecessarily controversial or to offer anything other than a few observations. However, state funding of the arts has diminished in real terms over the last decade and, with the introduction of Poll Tax, local authority spending on the arts and amenities is also likely to be reduced, if only in the short term. I share Richard Wilding's dislike of bureaucracy, but fear that those clients of the RAAs (often individuals or small companies) who may possibly lose their slice of government subsidy will not be able to rely solely on sponsorship or local authority support to provide an adequate substitute. Clearly, Wilding's report will be a priority for the future of the arts in the 1990s and the promise of a better-organized forum for debate, both regional and national, is to be welcomed.

1989 has seen the continued realization in all areas of the music business that better communication and willingness to discuss ideas and shared experiences is of positive advantage: those who still subscribe to the ghetto mentality will ultimately struggle in isolation. The success of such as the London Mozart Players, the City of Birmingham Symphony Orchestra, Opera North and English National Opera, among many others, in artistic, marketing, sponsorship and audience terms has established new standards (albeit on different levels of operation) which are beginning to inform a wide variety of professional and non-professional organizations. Conferences and seminars on marketing, promotion and sponsorship of the arts now attract considerable support and interest and, as a result of better business planning, many established assumptions and bad practices in arts management are being swept away. The preparations for Glasgow's year as European City of Culture 1990 have highlighted the enormous benefits offered to a community by carefully-planned artistic projects, which are as relevant to the smallest rural arts promoter as to the long-established urban or national arts organization.

The British Music Yearbook is established as an indispensable reference guide for all involved in the music business and to many other interested parties. Much of the book's reputation for excellence must be attributed to my predecessor as editor, Marianne Barton, who helped guide the book through change of publishers and from conventional methods of production to the use of computer databases and desk-top publishing techniques. Her skill and careful editorship saw the expansion of many existing sections of the book and the addition of numerous others.

This year's book sees articles in the body of the directory rather than in a separate 'Survey' section, and the approach is slightly different in that contributors have written on subjects with which they have been closely involved. As explained in last year's editorial, the listings of first performances and other documentary details have been dropped from this publication. As yet, no other organization has agreed to undertake the considerable work involved in collating this information, but we are holding details of works supplied by their composers together with other listings material.

A completely new and extensive section has been added in the Education section, listing national and independent youth choirs (see p. 601) compiled by Catherine Ambler. I would like to express my sincere thanks to Catherine for her painstaking work in preparing this section and for her invaluable assistance throughout production of the book.

I have taken the decision to drop the Obituary list from this year's book because of certain anomalies in the accuracy and scope of its production in recent editions; it will be reinstated next year, when I hope to include *obit* details of those distinguished members of the British music profession who have died since the last list was compiled. On the subject of obituaries, I would like to pay tribute to those musicians of the Royal Marines' Band murdered by terrorist bombers in Deal. Their role as bandsmen was not an aggressive, warlike one: their ceremonial and other duties gave pleasure to a large audience, and their untimely deaths have shocked many.

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Users of this directory should note that from 6th May 1990 the 01 dialling code for London numbers will be replaced by two new codes: 071 for inner London and 081 for outer London exchanges. We have reproduced British Telecom's list of changes on pages *x* and *xi* and will emend London numbers in the 1991 edition of the *British Music Yearbok*.

ANDREW STEWART
October 1989

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