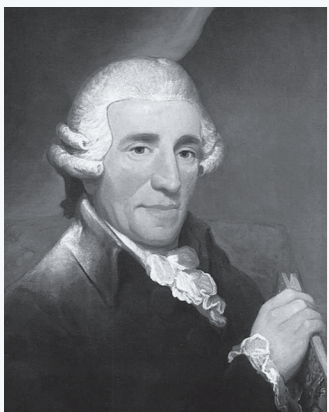


Completing Haydn's Quartet, Op 103



On December 8, the LCMS concert given by the Allegri Quartet will include William Drabkin's completion of Haydn's two-movement quartet fragment Op. 103, which Professor Drabkin prepared in 2009 for the Haydn bicentenary. Here he gives us a brief background to Haydn's work on Op. 103, as well as an explanation of how he came to write the two missing movements. He will explore this further in a pre-concert talk on the evening of the concert.

In the spring of 1799, the year in which Opus 76 was published,

Haydn began working on a new set of six string quartets for Prince Joseph von Lobkowitz. He had finished two of these by the summer of that year, but then put the quartets aside to devote himself to other projects, including masses for the name day of Princess Esterhazy and, above all, the composition and performance of his last oratorio, 'The Seasons'.

When he returned to the quartets in 1802, at the age of 70, his health was in decline, and he found composing original works increasingly difficult. He began a new quartet from the inside, so to speak, by composing a Minuet (a task he found less taxing) and then an Andante grazioso to precede it; still, it took him nearly a year to finish these two movements.

Realising that the project would never be completed, Haydn published the two completed quartets separately. (These are his Opus 77 quartets.) Though he hoped to complete the third, he never got beyond making a few sketches for a first movement; the Andante and Minuet were published in 1806, together with a quotation from one of his part-songs whose text explains why the work was not finished ('Gone is all my strength/old and weak am I'):



Two of the first-movement sketches came to light in the late 1990s. The key and time signatures in the first of these indicate that it is for the beginning of a movement, in D minor:



while the second outlines the build-up towards a perfect cadence in the relative key, F major.

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Members' Voices Shared Love of Music



Madeleine and I met in 2002. In fact, it was our shared love of music that had brought us together. Independently, we had each booked a place on the same Martin Randall Danube cruise. The holiday almost never happened, because 2002 was a year of heavy flooding affecting many of the rivers in south central Europe. But at the last minute the sun came out and stayed out, and the cruise was saved. Had there been yet another wet weekend that August, probably we would never have met. From this providential beginning, we were drawn together during that holiday week experiencing Schubert's Austria, and finding that we shared many other interests in common.

Madeleine comes from an international background, with an Austrian father and South African mother, both of whom were steeped in European culture. When the family moved from Australia to live in London, Madeleine was widely exposed to concerts in the 1960s and 1970s, and recalls many famous performances—the iconic Klemperer Beethoven symphonies series being just one example.

My own background was rather less exotic. My early years were based in Norwich, but involvement with that city's concert scene, and its Gramophone Society, fuelled my interest in music. I spent five years in the 1960s qualifying as an actuary, during which time I listened to and recorded huge quantities of BBC Third Programme output on a primitive reel-to-reel tape recorder, gradually assimilating a wide concert repertoire. This has continued to expand as my music collection has grown ever larger.

During this voyage of discovery, I have unearthed more and more forgotten music from the unheralded contemporaries of the major composers who are household names. CDs cover this repertoire very comprehensively, but regrettably almost none of it features in the live concert world of today. The need for promoters to secure 'bums on seats' and the reluctance of musicians to learn unfamiliar scores that will rarely, if ever,

receive an opportunity for live performance means that there is a vast quantity of under-rated music, most of which is unknown to musicians, let alone the public. Of course, there is much that does not justify revival, but there are many neglected pieces that do merit an occasional hearing. Vaughan Williams likened this quest to looking for the diamond in the dung-hill. The dung-hill is large, but there are certainly some diamonds in there.

In this respect, there is little difference of principle between music and other branches of the arts. In an art gallery, or in the library, we can be exposed to acknowledged masterpieces as well as to the less familiar. The process of comparison sharpens our critical judgement. John Ireland once said that he was a third-rate composer, but longed to be second rate. Extending the analogy, the Himalayas are greater than the Alps, which in turn are greater than the Scottish Highlands. But tourists are not discouraged from visiting Switzerland or Scotland.

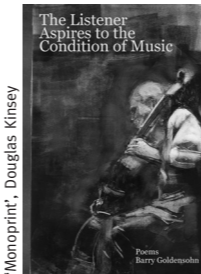
Happily LCMS, with its need to create a weekly programme during the season, does provide its members with a very broad repertoire, and also a healthy input of contemporary music, which is accessible through Peter Fribbins' wide connections. This enriches the product offering that we members can, and do, enjoy.

Madeleine's and my musical life together has taken us to quite a few music festivals, in the UK and mainland Europe. We have been regular participants at the Orpheus and Bacchus music experiences in France, at which we have met several LCMS members, most notably our good friends Leon and Vivien Levy, and several more, including Chris Bradshaw, Walter Solomon, Margaret Cunningham, Neil Johnson and Andrew Rix.

Like most emigrés from Conway Hall, we enjoy the acoustics, comfort and convenience of Kings Place, and the early start (and finishing time) for the Sunday evening concerts. From France and elsewhere, we have become personally acquainted with several of the artists and ensembles that play for us. To hear musicians we have met elsewhere delighting LCMS audiences is always a special pleasure. The Chilingirian and Wihan Quartets, the Gould Piano Trio, and Yuri Zhislin with his lovely wife, Natalia—to name just a few—have become regulars in our concert lives, their musicianship and friendship enriching the experiences that Madeleine and I share. The LCMS/Kings Place environment has thus become an essential cornerstone of our cultural life together. Long may this remain so.

David Barker

Books



'The Listener Aspires to the Condition of Music'

by Barry Goldensohn.
Fomite Press
(www.fomitepress.com); also available at www.amazon.co.uk.

What does music do for you? We may daydream or nostalgia about happy or sad times; perhaps imagine ourselves playing an instrument; we may put on our 'critic's hat' and analyse the performance; perhaps dance or even quietly doze. One of our members, Barry Goldensohn, is inspired to write poetry, and I have recently enjoyed chatting to him about his career and his book of poetry entitled, 'The Listener Aspires to the Condition of Music'.

The title refers to a quotation from Walter Pater (1835 – 1894): "All arts constantly aspire towards the condition of music," and indeed Barry writes a poem which exemplifies one aspect of this, describing "Music as Civil Order" and "Outlaw Music." It's an enigmatic and teasing phrase: does condition refer to situation or shape, state of being or the indispensable?

Barry was a teacher and critic in the States, and was interested in poetry from school and college days. He has taught history of poetry as well as structure in writing. Although the poems in this book evince a deep empathy with music he did not himself have a musical background in the technical sense. Members of his family were interested in dance and ballet, working with Merce Cunningham and John Cage, but his own response to music is perhaps emotional and observational: "The first violin, all of him, follows his arm...." "The face of the second violinist is Unending Passion...." "The cellist grinds his teeth, clenches his face in spasms of control...." "The violist sits and plays. Staid...."

The poetry is full of acute observations that I thoroughly enjoyed, like the contrast between the "tempestuous C# minor" and "we turn, stand, bang our knees against the seats, fumble with our coats..." for our return home.

There are many genres of music described in this volume, and I asked Barry if he had a favourite composer, of course an almost impossible question. He alighted on late Mozart and Stravinsky, but with a long list of many others. He finds other inspiration from concert going, reading (he mentioned Yeats and Donne as 'old friends'), and in his search for the "condition of music" moves from Bessie Smith, who sings "with vibrating throbs and wails about her lost yellow dress," to St. Pancras Old Church, where the "polyphony in graduated voices ...transcends rote pieties." I liked the poem "The Burmese Temple Bell," which was inspired by the wonderful bell at the British Museum that will be familiar to many.

Another inspiration for Barry is his wife, Lorrie, for whom he wrote a moving piece when she was ill and he was consoled by Beethoven's Quartet in G.

The poetry is adorned with some vivid illustrations, black and white monoprints by Douglas Kinsey. They are full of movement and grace, and perfectly complement this collection of poetry. We can look forward to Barry's next book, which is currently in preparation.

Chris Bradshaw

CHAMBER MUSIC NOTES

ISSUE 8 AUTUMN 2013

The LCMS Newsletter



photo: Horst Kolo

Welcome!

A warm welcome to this issue of *London Chamber Music Notes* and to the upcoming 2013/14 season. As always, when it comes time to write this message, I find myself looking back with pleasure to the last season at the same time that I anticipate with excitement the future one.

Most of you will have your own favourite memories of the past season, be they musical, social, artistic or personal. Many of you will have noticed the man who jumps up just before the interval and just before the end of each concert to take photos of the artists as they receive their applause. If you do not know, that man has been Horst Kolo, our wonderful webmaster, and his photos have enlivened our website, which he created. Sadly, Horst retired from that role at the end of last season. I want to record our enormous thanks to him for all he has done for us over the last seven years to make our website so dynamic and up to date. Happily, Horst is a member of the LCMS, and assures me that we will continue to see him and his wife Sue regularly at our concerts. Our new website should be up and running around August.

Reflecting the LCMS programme for the autumn, this issue of the newsletter is an intriguing blend of past, present and future. Here you will find William Drabkin revealing how he completed Haydn's two-movement quartet fragment Op.103. Chris Bradshaw chats to Barry Goldensohn, whose latest book of poetry was inspired by a lifetime of listening to music. Stuart MacRae, whose 'String Quartet No. 1' will be given its premiere by the Maggini Quartet at the LCMS concert on 1 December, answers questions about himself and his compositions. A piece on the pre-concert foyer series highlights two of the young ensembles that have played in the series, inspiring us for the future.

Of course, there is more, including Peter Fribbins' 'Behind the Notes' highlights of the exciting concerts of the new season. I cannot resist mentioning that Peter's latest CD, 'The Moving Finger Writes', has continued to receive laudatory reviews. It was a May 2013 Pick of the Month (<http://cdhotlist.com>). It is indeed "an excellent disc full of surprises" and, like another reviewer, in 'Fanfare', I "commend it to your attention."

The trustees of the LCMS have been directing our minds to the future of the Society, as we deliberate a Strategy for its development over the next few years. As part of this process, we invite you to let us know how you would like to see the LCMS develop and what ideas you have for making that happen. David Barker, who has contributed the Members' Voices article in this issue, has a definite view of LCMS. Do you share it? The best way to contribute your views at this stage of the process is to write to us via our Administrator: karolina@londonchambermusic.org.uk

Neil Johnson

Executive Chairman

LONDON CHAMBERMUSIC SOCIETY



St. Petersburg Quartet. Photo: Greg Grudt/Mathew Imaging

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Behind the Notes

The 2012/13 season was our fifth in the new hall, and possibly our most adventurous yet. I still have the encore of the final concert in my ears: the remarkable sound of Yuri Zhislin's arrangement of 'Moscow Nights' as performed by the superb Russian Virtuosi of Europe, moving effortlessly from Tchaikovsky to jazz and back again! It was also a season of great variety. It included—as well as many old friends—the entertaining, period theatrical musicianship of Red Priests, and the first time the LCMS has ever featured a brass quintet (the wonderful Fine Arts Brass). It also brought us

Foyer Concerts



melothesia

Early arrivals on Sunday evenings have for some months been able to listen to 'foyer music' on the lower ground level at Kings Place. This can comprise duets, song, string or wind ensembles, and can be enjoyed in the informal bar area by all ages; indeed, a number of toddlers have been captivated by seeing and hearing live music.

Hannah Cooke has taken on the organisation of these groups. Hannah has been at Kings Place since January, helping Tanya Cracknell with the coordination of all the classical concerts in Halls 1 and 2, as well as the foyer performances. With her musical background (Hannah is a singer) she is ideally placed to find us some excellent musicians to accompany our pre-concert drinks. Many of the groups are just starting their professional careers, and may well become much more familiar to you in the future.

Two ensembles who played in April were **melothesia** and the **Alauda Quartet**. Both have intriguing names, which turn out to be intensely personal to the group. The name 'melothesia' refers to a keyboard treatise and collection of pieces which Matthew Locke published in 1673. The first piece which the ensemble performed together was a beautiful suite of dances by Locke, rich in counterpoint. The name not only recalls the formal beginning of the group's playing together, but also the fluidity and spontaneity in this work that they endeavour to capture in each performance. The name 'Alauda' comes from the Latin for 'lark', and the quartet's first piece performed together was Haydn's 'Lark', so it was most appropriate that the group should take that name.

Both groups are quite young. The Alauda Quartet met as Masters students at the Royal Academy of Music and formed their quartet in 2011. melothesia met in 2011 while performing with the European Union Baroque Orchestra (EUBO) and quickly found their shared love of fusing different national styles and temperaments within the 17th and 18th century repertoire. In this short period, and in these fiercely competitive times, both have done extraordinarily well.

the culmination of the popular Allegri Quartet's Shostakovich-Beethoven series, amongst its many highlights.

I think autumn 2013 offers an equally exciting programme: we have the first three concerts in our new London Chamber Music Society International Quartet Series, featuring quartets from Russia (St. Petersburg Quartet), the Czech Republic (Martinů Quartet), and Norway (Vertavo Quartet). All the concerts present highly distinctive programmes, and the second one also features the wonderful Russian-American pianist Olga Vinokur in Sergei Taneyev's majestic piano quintet from 1911. Further quartets from Germany, France, and another from the Czech Republic, complete the series after Christmas, with more to follow in 2014/15.

We have two piano trios in the coming autumn. In October the wonderful Graffin, Demarquette, Blumenthal Trio (whom we last heard in 2010) presents a very interesting Schumann-Tchaikovsky programme of 19th-century romantic ghosts. The following month, the famous Rosamunde Trio completes their survey of Beethoven's trios. November also sees a concert of some of the finest music for wind, with Japanese pianist Reiko Fujisawa and wind principals from the London orchestras taking us on a fascinating musical journey. A welcome reappearance by the celebrated period violinist Elizabeth Wallfisch, joined by David Breitman on the fortepiano, ends the month in historically informed performances of violin sonatas by Bach, Mozart and Beethoven.

For quartets, in early December the Maggini Quartet offer us Mozart, Mendelssohn and the premiere of a new string quartet by Stuart MacRae. The following week, the Allegri Quartet brings another premiere, albeit of a very different nature: the London premiere of a Haydn quartet!

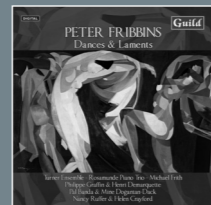
Professor William Drabkin has completed the fragments Haydn left of the first movement of his last quartet (the middle two movements were published as Op.103), and has also supplied a spirited finale. The Allegri Quartet programme also includes late string quintets by Mozart and Brahms.

The concert on October 20th presents two quartets in one, as the celebrated Chilingirian Quartet is joined by some wonderful string soloists to perform the Brahms G major sextet and the Enescu Octet. We are particularly grateful to the Romanian Cultural Institute for their generous support of this concert.

Our autumn season culminates on December 15th with a chamber orchestra: the very best musicians from Cambridge University conducted by the legendary Sir Roger Norrington in symphonies by Haydn and Mendelssohn and a beautiful Baroque cantata by Alessandro Scarlatti.

Our first concert in 2014 (January 5th, so not too much champagne on New Year's Day, please) presents Brahms' fabulous Piano Quintet, with the Emperor Quartet and that wonderful interpreter of Viennese romanticism, the pianist Sarah-Beth Briggs.

Dr. Peter Fribbins
Artistic Director



Peter Fribbins' new CD, 'Dances & Laments', including some haunting pieces previously heard at a LCMS concert, is scheduled for release in July 2013.

A Bit Like a Family



photo: © Loudon MacRae Photography

Stuart MacRae's 'String Quartet No. 1' will give its premiere by the Maggini Quartet at the LCMS concert on 1 December. Here he responds to questions about himself and his compositions.

Walter Rudeloff *I see that much of your music has specific titles, such as 'Hamartia', 'Ancrene Wisse', 'Three Pictures'. Presumably, these titles would indicate an extra-musical source or direction. Does the String Quartet that LCMS are putting on in December have an extra-musical subject or inspiration?*

Stuart MacRae The 'String Quartet No.1' borrows ideas from Mendelian genetics. When I was writing it, I thought of parts of the piece as if they were the generations of a family, and the ideas and musical motifs, or cells, were related to each other in the same way that different phenotypes of a species might be. To describe how this works in more detail can be difficult, but I would take a short section of music that I'd already written (starting with the very basic repeating-note idea with which the piece begins), and then re-write it with one or more characteristics altered. For example, an idea that was originally *arco* (bowed) might re-appear *pizzicato* (plucked), and then, because it's 'genetically' different, it quickly goes off in an alternative direction to the original. Characteristics like speed, density, and register were also treated in this way, and mixed together, so that all the material in the piece is related, but not necessarily heard in a clearly linear order. So listening to it might be a little like the way in which we look at family trees, following one branch at a time, then jumping back (or forward) to another point from which we can follow another.

WR *Does the British landscape or nature feature here (in the quartet) at all, either as subject or inspiration?*

SMR I think the first answer answers it in the affirmative!

WR *What convinced you to become a composer?*

SMR I had been composing in one form or another before I had any formal musical training. During holidays I used to sit at my grandmother's harmonium (which I now have in my house!) for hours and make up pieces, really because I didn't know how to play anything else. I began having piano and flute lessons when I was 12, at which point I learned to read music. I started trying to write things down immediately, but I didn't finish a piece until I was 14. So I suppose I was always a composer; but from that point on, I knew I wanted composing to be the thing I was going to do in life. Although I didn't know such a thing was possible until I met living composers for the first time. They were James Macmillan and Peter Maxwell Davies, both of whom gave me a lot of encouragement and inspiration.

WR *We at LCMS admittedly are not terribly familiar with your chamber music. Can you tell us a bit about your overall work in this genre and how the quartet sits in relation to the other works?*

SMR 'String Quartet No. 1' is the longest chamber work I have written to date. I've always written chamber music; but although I played in orchestras and sang in choirs when I was younger, I've never been an active chamber musician. I think as a result of that I haven't felt quite as 'at home' in the genre in the past. But I've gradually built up quite a variety of chamber works, often with slightly unusual combinations of instruments (these sometimes coming about because of the requests of commissioners rather than my own urges), from an early 'Piano Quartet' and a string trio (titled 'One Man In His Time') to a work for mixed sextet, 'Motus', which was commissioned for the Spannungen chamber music festival, and a 'mini-concerto', 'Equilibrium', for solo viola and five instruments. I also wrote an earlier string quartet, but decided to withdraw that piece as I didn't feel in retrospect that it met the great challenges involved in writing successfully for that medium! Hopefully the new work will fare better.

WR *Would you describe the musical structure or content of the quartet for us?*

SMR I think I've described the structure above, and I'd rather not describe the form and its progress in a blow-by-blow fashion. But the piece is made from the simplest of

building-blocks: a repeating note that usually groups in long-short pairs; and a simple alternating chord sequence. The first half of the piece is predominantly energetic, and there is a longish slow section towards the end, where much of the earlier tension has been dissolved. The piece has a short chorale-coda, whose relationship to the rest of the piece is perhaps a little cryptic: it begins to explore certain strands of the music that have been more in the background, implying—to me anyway—that an artificial 'completeness' is not necessary, in music as in nature.

WR *Of the many composers who may have influenced your compositions is there one (or more) who is a more important influence to the quartet?*

SMR The quartet doesn't particularly relate to any one other composer. As well as the core repertoire, which I'm still slowly getting to know, I've familiarised myself with a large number of 20th- and 21st-century string quartets, and most of them will have had some influence. I'm particularly fond of the string quartets of Janáček, Bartók, and Carter, but others (Ligeti's 2nd, Holliger's 2nd, Birtwistle's '9 Movements for String Quartet' and some of James Dillon's quartets) have made a strong impression recently.

WR *Are there any other aspects regarding your interest in chamber music that might be of interest to our audience?*

SMR Before I started writing the piece I went to see the Maggini rehearsing Bridge and Mendelssohn quartets, and this experience certainly had a big influence on my approach. I saw the way the players and their musical lines related to one another, with great subtlety and communication and a constant passing around of focus and responsibility, robust yet delicate. It was great for me, as a non-chamber musician, to be able to gain an insight into the process of this unique type of music-making, and it helped me to understand that a string quartet has to sing with one and many voices simultaneously, a constant interplay and a unified whole—a bit like a family, in fact!

Leon Levy Meets Martino Tirimo



photo: © Francesco Tirimo

My next journey in this series of interviews took me back across the river to South London and Morley College—a venerable, highly respected and still very flourishing adult academic institution founded in 1889 by the wealthy textile merchant and philanthropist, Samuel Morley. Here I met Martino Tirimo, pianist, conductor, child prodigy, teacher and LCMS favourite.

Martino was born in Cyprus, and his career as a musician started spectacularly at an early age. He studied with his musician father, violinist and conductor, with whom at the age of six he was already playing chamber music. He studied both piano and violin, and at the age of eight played a Haydn piano concerto in public. Aged 12, he conducted seven public performances of La Traviata and received an offer to conduct the opera at La Scala. His father, perhaps wisely, advised against this.

At 13, Martino won a scholarship to Bedales School, and he looks back on this, his first period in the UK, with great pleasure. Three years later, he won the Liszt piano competition and went on to the Royal Academy of Music, where he studied piano, violin and composition.

Like many of his contemporaries trying to make their way to the top of the musical tree, he found leading a normal young life extremely difficult in the environment of a successful, developing career and the continuous need for hard work.

After winning many prizes, he completed his studies in Vienna at the State Academy. This was probably the only unhappy period of his early life. The rigid approach was not to his liking and he soon returned to the UK, where he found his greatest mentor, Gordon Green.

Martino describes Green not only as a superb teacher but also as a great human being. With the help of this influence Martino's career took off. He went on to compete in international competitions, winning two, and finally made the piano the basis of his future career. At this stage he was performing concertos and recitals rather than chamber music. He has since recorded the complete works of Mozart, Beethoven, Chopin, Debussy and Janáček.

So how did he enter the world of chamber music for which Martino is so well known now? It all started 30 years ago, when he met Daniel Veis at a concert in which both were playing as soloists. They soon formed a successful duo playing at concerts and recording together (including notably the complete works for piano and cello by Mendelssohn).

The trio repertoire beckoned, but this ambition did not at first seem feasible as Daniel was already playing in the Dvořák Trio. Then in 2002, after this trio disbanded, Ben Sayevich was identified as a suitable violinist, and the Rosamunde Trio was born.

Why the 'Rosamunde'? There are two reasons. Martino has a special affinity with

Schubert as he was the first pianist to perform and record all of Schubert's solo works in one cycle, and Schubert's Incidental Music to Rosamunde was written to accompany a play by Helmina von Chézy entitled 'Rosamunde, Princess of Cyprus'.

At this point in our conversation, a potential problem became clear. The members of the trio live in London, Prague and New York, which seemed to present a disadvantage to a closely knit ensemble. Martino described how all three of them are so close emotionally and musically that geography makes little difference. Indeed, this adds to their freshness when they do get together, which is usually for three periods each year for concerts, recordings, and commissioning new works.

Martino's taste in 20th-century music is perhaps a little restrained, even though composers have written several works for him, with a preference for Bartók, Stravinsky and Tippett (whose piano concerto he has recorded under Tippett), whilst the avant-garde school "has produced few masterpieces".

We discussed his philosophy of performance. A high standard of playing is of course essential, but the performer must first serve the composer and communicate with the audience by projecting 'the idiom' of the composer. The problem he sees with many performers today is that they are more interested in projecting their own personality. It is not easy to serve the composer, following directions in the score is not enough. One must get into 'the essence' of the language. This means listening to a wide range of compositions, e.g., with Mozart, the operas as well as the chamber and orchestral compositions.

Audiences must also be stimulated to get involved in the music. He feels that London audiences achieve this with their serious approach and informed alertness. He enjoys a similar environment in Germany and Austria.

And leisure time? Martino is a fully converted Londoner, loves the theatre, and is a serious chess and badminton player as well as a watcher of sport, mainly football and tennis.

Not only Martino but all three members of the Rosamunde have enjoyed a sparkling career so far, but Martino assured me that the best from this Trio is yet to come. We all look forward to that, in particular those of us associated with the LCMS. The next opportunity for the LCMS to hear him will be 3 November 2013.

Getting to Know You

Introducing members of the LCMS/Kings Place community.



photo: Athila Tyri

Tom Kelly
Stage Manager, KPMF
Since graduating from the Royal Academy of Music in 2010, Tom has led a varied freelance career, splitting his time between stage management and

performance. Inspired by his love for theatre and music as well as the diverse programming of Kings Place and feeling of community within the staff, Tom joined the Stage Management team at Kings Place two years ago.

As regular Stage Manager for the LCMS Sunday night concerts, Tom has the opportunity to listen to some of the best chamber music groups in the world, inspiring him further still to pursue a career in musical performance.

A cellist and founding member of the Hampden Quartet, Tom can be seen regularly in concert in and around London to critical acclaim by various publications, including the Financial Times.

Tom is no stranger to the recording studio either, having had the opportunity to feature on many artists' albums, including both of Mercury Prize winner Speech Debelle's albums—'Speech Therapy' and 'Freedom of Speech'—as well as various TV and film features, including 'Chronicles of Narnia: The Voyage of the Dawn Treader'.

In his spare time, Tom considers himself a bit of a film buff. He tries to visit the cinema regularly, and his film collection rivals that of some public libraries. He is a keen cook and can often be found serving three-course meals for his friends and family.



photo: Horst Kolo

Ruth Pitman
Trustee, LCMS
There was always music in her life from her beginnings. An early memory is of being taken by her father to hear chamber music on a Sunday afternoon in a house in Hampstead Village. That was certainly the start of her love for that form of music making. She always sang, and so it was inevitable that she would go to music college. Also around this time she started to spend some of the summer taking part in Music Camp. An important interest of hers is to expose and enthuse young children to music; music of all kinds, not only chamber music.

Her earliest memories of Conway Hall are from her late teens. And more recently she attended Sunday evening concerts there with her late husband. (Unfortunately he wasn't there when LCMS moved to Kings Place.) Since LCMS has moved to Kings Place she has continued to be a regular member of the Sunday evening concerts. She was reluctant to become a trustee of LCMS when asked, thinking she didn't really know how she could contribute anything useful, but decided to accept the invitation and see how it was. She is still wondering!