

# keynotes

The Newsletter

of the North East of Scotland Music School

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## NESMS's pupils head for college

Several of NESMS's pupils will be heading off to college this year to continue their music studies on a full time basis with a view to pursuing

professional careers in the classical music business.

Amongst them are 18-year-old Lisa Duggan (clarinet) who will be going to the Royal

Scottish Academy of Music and Drama. Lisa is currently in the second year of a BMus Education degree at the University of Aberdeen and says that since starting this course she has realised that her interest lies in performing. "What I really enjoy is playing and my ambition now is to have a professional career in that field," she says. "The Aberdeen course is mainly academic, so to specialize in performance I had to look elsewhere."

Mary Noden, who studies oboe at NESMS with Anne Rankin has conditionally won a rare place on a joint course scheme at the University of Manchester and the Royal Northern College of Music. "Only six to eight people per year are chosen for this scheme," explains Mary. "It's a four year course giving both BMus and GRNCM qualifications. The offer, though, is conditional of

my getting a minimum of two A's and a B in three advanced higher - and I'm only sitting three (English, Latin and Music) so I've got some really hard work to do over the next few months!

Heading even further south, to the Royal College of Music in London, is Eleanor Dennis, who at 17-years-old is one of the youngest people to have been accepted for their singing performance course, studying for a BMus. "I am ecstatic at gaining this place, it's like a dream come true for me!" says Eleanor. Eleanor's tutor at NESMS is Raimund Herincx, who has been impressed with Eleanor's musicianship (she also takes cello lessons with James Halsey, recently gaining a grade eight distinction). "Eleanor was 'spotted' by Neil Mackie," recalls Raimund. "She has an outstanding voice that is probably seven years ahead of her age."



Royal College of Music bound Eleanor Dennis, pictured with her NESMS tutor, Raimund Herincx.

## Library on the Web

Details of NESMS's extensive collection of sheet and recorded music can now be viewed on the School's revised and expanded website ([www.nesms.org](http://www.nesms.org)). This makes it available for the first time to a wider audience along with information about how and why the School came into existence, how it is now run, and who are its tutors, friends and its most famous pupils.

"I suspect that few pupils - or tutors for that matter - have any idea just how large our collection is," suggests Joan Thomas, NESMS's administrator. "Making the details accessible on-line will

hopefully draw more people to the website as well as providing a useful service to those who come into the School."

Putting the Library on the web is the brainchild of assistant administrator, Reg Pringle. A hard copy of much of the sheet music was already available, he says, thanks to the excellent cataloguing and typing skills of Marion Fordyce and Nancy Robertson, who organised over 2,500 different items into some 40 categories, each arranged by composer.

"The printed music ranges alphabetically from Jean Absil's Sonatine Op. 27 to Carl Zeller's The Bird Seller - an eclectic

collection indeed! Most of it is of the 'domestic' variety, voice or keyboard, with woodwind, strings and brass much less well covered," says Reg. "But we also have numerous recordings on tape, CD, VHS video and even vinyl, and here there is a much better balance of musical form, as one might expect."

"The first job was to convert the original word-processed list to a database," Reg explains. "This allowed cross-indexing by instrument or voice register as well as composer and also made it possible, when it came to the recorded music (not previously catalogued), to provide access by performing artist - conductors and soloists as well as choirs, orchestras, etc."

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## About the School

Providing the highest standards of advanced tuition for promising musicians

The School provides a centre where young people of outstanding musical promise can obtain tuition which is not available within their existing framework of study. Any musically talented child, student, teacher or lay person living in Scotland may apply for an audition to the School.

### TUITION

Internationally acclaimed professors and teachers are brought to Aberdeen on a regular basis from all over the British Isles and Europe.

### COURSES

The School offers one-to-one teaching together with occasional workshops and masterclasses.

There is a close relationship with the University of Aberdeen, through the Director of Music, and also with Aberdeen City Music School in Dyce.

### FINANCE

Finance is generously provided by trusts, commercial organisations and individuals. Continued support is essential in order to maintain the high quality of the teaching programme. The Administrator will be pleased to assist with all enquiries about donations, sponsorship or scholarships.

### FEES & SCHOLARSHIPS

Students pay their own fees, although scholarships are available and are applied for annually. Any award is made on a balance of musical potential and financial need.

### DOROTHY HATELY

Dorothy founded NESMS in 1975 with the support and encouragement of Lady Aberdeen. Thanks to Dorothy's dogged determination over the years, the School has greatly increased its teaching disciplines, tutors and pupils. Sadly, Dorothy died in 1996, before she could see the School in its own premises in Huntly Street. However, we strive to maintain the high standards she set and intend to take the School from strength to strength.

### NORTH EAST OF SCOTLAND MUSIC SCHOOL

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**Administrator:** Joan Thomas

# Ifor James - a brilliant musician, ho



*Ifor James - horn virtuoso, raconteur and wit.*

IFOR JAMES • 1931-2004

A brilliant musician, horn virtuoso, raconteur and wit, Ifor was my very good friend and professional colleague for over 45 years. We first met in Manchester when Sir John Barbirolli had offered me an engagement to sing the bass solos in Bach's Mass in B minor. He told me that the horn soloist in the bass aria "Quoniam" was very special. Barbirolli was right and Ifor has remained a special friend from that time.

From time to time we met in concerts in which horn and baritone or bass soloists were featured, for example in a Mozart Horn Concerto and a

## Ian Wilson



*Ian Wilson*

For millions of youngsters the first instrument they ever play is the humble recorder, moving on later to more 'sophisticated' instruments (as they, their parents and, in some cases, their teachers would see it).

It is a particular pleasure, therefore, to report on one ex-NESMS pupil who not only stuck with the recorder throughout his five years at the School but has gone on to be one of the best known players – and teachers – of the instrument in the UK, carving out a professional career of both contemporary

and period music.

Aberdeen born and bred, Ian Wilson came to NESMS in 1990 to study the clarinet with, initially Lawrence Gill, and later Alison Waller (who coincidentally features in our tutor profile in this issue). Ian then won a place at the Guildhall School of Music and Drama where he studied clarinet with Thea King and recorder with Phil Pickett and Pamela Thorby, taking both under- and post-graduate degrees there. Indeed, he is unique in having won the woodwind prize twice in two years. Winners are not allowed to enter again – unless, like Ian, you manage to do it with another instrument!

Since leaving the Guildhall Ian has developed both a playing and teaching career based in London. "It's tough carving out a living just as a recorder player," says Ian. "I'm very lucky in that I play in two very diverse ensembles and so do a lot of playing. But without teaching it would be very difficult indeed."

The two ensembles are The Burney Players, who specialise in early music using period instruments and The Flautadors, who concentrate on

contemporary music and have just released a new CD of the complete recorder works of Benjamin Britten and Edmund Rubbra.

"I travel more with The Burney Players," explains Ian, "because it has both Polish and German players and so we visit those countries quite a bit to play in the early music festivals."

But as a teacher Ian has been equally successful; two professorships attest to that. He is Professor of Recorder at the Guildhall and Professor of Contemporary and Avante Garde Music at the Trinity College of Music – not bad at the tender age of 27!

Despite his London base Ian tries to get home to Aberdeen as often as possible. "All my family are still in Aberdeen – including younger sister Elaine who was also a NESMS pupil – so it's great to come up although I don't often get the opportunity to play up here," he laments. "Perhaps one day I might be able to teach at the School so I'd be able to come home more often!"

More information about Ian's ensembles can be found at; [www.theflautadors.org](http://www.theflautadors.org) and [www.theburneyplayers.com](http://www.theburneyplayers.com).

# Born virtuoso, raconteur and wit....

Mozart Bass Concert aria.

However, it was due to Dorothy Hately's foresight, in the late 1970's, in selecting her tutors to teach at the recently formed North East of Scotland Music School, which brought us more closely together both musically and socially. Fellow tutors included the violinist Peter Mountain and the pianist David Parkhouse. This unlikely quartet, with Dorothy's enthusiastic encouragement, was able to give fundraising concerts for the school.

During Dorothy's first testing illness, Ifor was so concerned and caring during the periods when we stayed together "chez Hately", that she told us both, much later, how

much our friendship had meant to her in her struggle to achieve remission from cancer.

Over the last few years, Ifor himself has had to fight the devastating effects of this dreadful disease, and has done so with the same courage, strength and humour that Dorothy displayed. We spoke together very frequently during his illness and his clear mental approach throughout the traumatic experience, coupled with great fortitude was remarkable. He was able to recover sufficiently to gain his honorary doctorate from Robert Gordon University, which he esteemed as highly as his professorship at Freiburg Hochschule.

Professionally, he will be

remembered for his incalculable influence as a member of the Phillip Jones Brass Ensemble, for whom he arranged much of their repertoire. As a teacher his masterclasses around the world demonstrated his pre-eminence in this field. We sat together as jury members in the BBC's Young Musician of the Year competition. His experience as we judged the brass competitors was invaluable and always constructive.

I will remember him as a close, loved friend, whose company and humour will be sorely missed. It will not be long before we are telling Ifor James stories. I know that he would enjoy such a living epitaph.

RAIMUND HERINCX

## Tutors at the School

as at January 2005

### STRINGS

Violin	Gillian Findlay
Viola	Michael Beeston
Cello	James Halsey
Double Bass	David Inglis

### WOODWIND

Flute	David Nicholson
Flute	Catherine O'Rourke
Oboe	Anne Rankin
Clarinet	Alison Waller
Bassoon	Lesley Wilson

### BRASS

Trumpet	John Gracie
Horn	Lizzie Davis

### PIANO

Nigel Clayton
Joseph Long

### GUITAR

Gilbert Biberman
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### SINGING

Raimund Herincx
Alan Watt
Ruth Black
Alison McDonald
Jean Webster

### STAGECRAFT & PERFORMANCE

Donald Maxwell
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Zonta Club (Aberdeen)



NESMS's clarinet tutor,  
Alison Waller.

During our interview for this profile, NESMS's clarinet tutor looked up her records and was staggered to learn that it was almost ten years to the day since she first taught at the School.

Alison was not perhaps the obvious choice as clarinet tutor – at least geographically. She was born and brought up in Hertfordshire before studying with, among others, Thea King at the Royal College of Music in London. And after graduating it was in London she stayed, working as a freelance orchestral player with most of the big orchestras.

Part of that work was as one of the instrumental tutors at the Shell Expro sponsored summer school that was part of the Aberdeen International Youth Festival at that time. "I have a clear picture of Dorothy Hately always having a tea towel in her hand and being a constant source of tea and coffee," says Alison. "That was how I got involved with NESMS – Dorothy collared me in 1994, wrote to me on the 14th January 1995 and my first lessons at the School were eleven days later!"

Alison has scheduled her visits to Aberdeen into a busy playing and teaching career. She recalls that her touring schedule with the SCO included Poland, Italy, Germany and France, Spain

with the RSNO and Lisbon with the orchestra of Scottish Opera. "What I remember most about the Lisbon visit was starting a performance on one day and finishing it on another! We were doing Wagner's Tristan and Isolde and it was about six hours long. Because of the warm temperatures the performance didn't start until 9.00 pm and so ran until about 3.00 am."

Latterly, Alison has done less performing and more teaching, as well as examining for the Associated Board and is frequently invited to tutor the clarinet sections in NCOS and NYOS. But she still enjoys her visits to Aberdeen. "One aspect I don't really get elsewhere is that a good proportion of my NESMS pupils are music teachers who find it worthwhile to take lessons to continue to improve their technique. I find that very gratifying" says Alison. "But it's also satisfying to see the successes of the younger ones such as Lucy Cruickshank being accepted into NYOS and Yla Garvie who has just gone on to RSAMD".

"It's all very enjoyable and time passes so quickly that before I know what's happened I'll be celebrating my twentieth anniversary of teaching at the School."



## Forthcoming events

The School's thirtieth birthday will be celebrated with a number of events, some of which we are in a position to announce now. Others will be announced later as arrangements are finalised.

### FRIENDS CONCERT Wednesday, 23rd February

The next Friends event is the David Nicholson concert at 7.30 p.m. at Craigiebuckler Church, Springfield Road (not Ferryhill Church as normal). David, our flute tutor, will be performing at the concert with harpist Eluned Pierce. Tickets will cost £6 and are available either from the School administrator, Joan Thomas, or on the door.

### FRIENDS GOURMET NIGHT Thursday, 24th March

The annual Friends Gourmet Night will take place at the training restaurant, Aberdeen College at 6.30 p.m. Tickets will cost c£20.00 and are available from either the School administrator, Joan Thomas, or the chair of the Friends, Jenny Shirreffs (telephone 01224 321998).

### FRIENDS CONCERT Tuesday, 12th April

Come and hear Christopher Lund, horn, along with the trombonist from his quintet play, a sparkling selection of music. Also taking part will be Derek Buchan, piano. A splendid evening is guaranteed. The venue is Craigiebuckler Church, 7.30 p.m. Tickets are £6 each and will be available from the School beforehand or at the door on the night.

Keynotes is produced for the North East of Scotland Music School

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# Glen Tanar Concert - Friday, June 24th

A major concert to celebrate NESMS's 30th anniversary and to raise funds for the School will be held in the glorious setting of the Ballroom at Glen Tanar House, by Aboyne. The performers will include Joseph Long, the NESMS piano tutor (who incidentally is also 30 in July) and the NESMS Quartet. The Quartet is being tutored by Michael Beeston, violist in the Edinburgh Quartet.

Works will include the Mozart Oboe Quartet, with Mary Noden playing the oboe. Tickets are available from the School at a cost of £15 to include wine and canapés.

Chairman of the Fund Raising and Development Committee, Nicky Bradford, says that there is also a plan to raise funds at the concert with an unusual CD case 'lottery'. "The idea is that you can buy a CD case in which a small painting or other piece of artwork has been contributed by a number of local artists and



The NESMS Quartet of (left to right) Mary Noden, Jessica Coleman, Samantha Copeland and Alice Allen.

craftspeople," she says. "Each CD case costs £25 but the lottery aspect comes from the fact that until you buy you won't know who the artist is. But their signature will be on the back of the work – so you might be spending your money on something that is just nice or just nice and a future masterpiece!"

## Library on the Web

*Continued from front page*

Cataloguing of the 'modern format' material (over 200 tapes, CDs and videos) is now complete, but the long playing records represent a bit of a challenge, says Reg. "There are over 700 LPs including 40 or so boxed sets which should keep me busy for quite a few weeks yet! One of the boxed sets is a beautiful collection of bird-song made for Queen Elisabeth of Belgium at the Parc Royal de Laeken and, thanks to the School's association with Sir Donald Logan, an eminent British diplomat in the 1950s, there are also some very fine Soviet-era recordings of performances by the likes of David Oistrakh and Svyatoslav Richter."

Another area that will be included on the website soon is the School's collection of books and periodicals. "There's some fascinating stuff," says Reg. "One book I personally found quite stimulating was Yehudi Menuhin's *The Music of Man*, dealing with music as a social and religious force around the various regions of the world; but I'm sure there's something for everyone with an interest in classical music."

All of the items in the School's collection can be consulted on the spot free of charge. They can also be borrowed, for a small fee, by tutors, students and Friends.

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