

The John Clementi Collard Fellowship

The Collard Fellowship is one of the most prestigious awards of The Worshipful Company of Musicians. Since 1931, the Fellowship has been offered in open competition among Britain's leading performers, composers, conductors and scholars, aged 28 and above. John Clementi Collard, who was Master of the Company in 1899-1900 and in 1901, and Company Treasurer from 1901 until 1918, endowed the Fellowship. The aim of the award is to give practical assistance to a "musician of proven ability... but prevented by financial stringency from fully exercising and improving their talent".

Many Collard Fellows have gone on to build highly successful and distinguished careers. *Preserve Harmony* spoke to three recent recipients of this important award to hear their views on how they have been able to benefit and to celebrate their talents and the achievements they have already realised

Liveryman Jeff Kelly



Férdia J. Stone-Davis: 2009-10

explained that the John Clementi Collard Fellowship was pivotal to the development of her career both as a musician and as an academic working in the fields of music, philosophy and theology. The financial support provided by the Collard Fellowship was invaluable in different aspects of her work. It enabled both the purchase of much-needed instruments, extending her repertoire, and lessons with world-class recorder players. It also permitted her to travel overseas to conferences securing a book contract for her doctoral research, which has now been published under the title of *Musical Beauty*.

The book comprises a unique dialogue between the disciplines of philosophy, theology and music. It challenges the neglect of music's physicality in recent philosophy and questions the modern subversion of the concept of beauty. In so doing the book seeks to demonstrate that music is capable of connecting the subject to the world and to 'otherness' in an unparalleled way.

Since the publication of the book, things have opened up for her and she is actively combining performance and research in

collaboration with others. She is developing and performing repertoire which interweaves early and folk music with myths and tales, through, recorders, hurdy-gurdies, voice and electronics. She organised an interdisciplinary conference in Cambridge last year, "*Music and Transcendence*" on the common ground shared by philosophy and theology through an exploration of the ways in which they engage with music.

Férdia tells us that the Collard Fellowship has helped her in her aim to combine both practice and research. This has not been without its difficulties as she has developed her career path. The Fellowship has made a significant and positive difference.

Musical Beauty: Negotiating the Boundary between Subject and Object
(Cascade: Wipf and Stock, 2011; ISBN: 1606085573, 9781606085578; 210pp)

Jonathan Little: 2011 entitled his comments to us as *Moved by the Muse*. He tells us that he will ever be grateful for the recent award of the John Clementi Collard Fellowship. It came at a crucial time allowing him to embark not only on his next musical project – the depiction of the muse *Erato* – but also to bring to fruition a plan for a short book documenting some of the challenges facing composers in the early 21st century. He finds that these challenges find many parallels in the difficulties faced by Holst and his younger contemporaries at the beginning of the previous century – and not least by Herbert Howells, the first holder of the Collard Fellowship and Master of the Musicians' Company in 1959.

This project on *Erato* flows from what Jonathan described as his musical calling card as a composer, his latest CD, *Polyhymnia*. The disc contains five

representative string, orchestral and choral works; in particular, it includes two of his projected series of nine works for instrumental forces on the theme of 'The Nine Muses' – *Terpsichore* and the eponymous *Polyhymnia*. The Fellowship enables him to continue the series.

Polyhymnia: String, Orchestral and Choral Works of Jonathan Little
(Navona NV5867) was officially released on 28 February.

Naomi Pinnock: 2012 born in West Yorkshire, Naomi now lives in Berlin. She studied with Harrison Birtwistle and Brian Elias in London, and Wolfgang Rihm in Karlsruhe, Germany. Her many commissions and performances reflect all the leading contemporary festivals and ensembles in the UK and Europe. Her music has been broadcast on BBC Radio 3 and in Germany. Naomi's current projects include a new string quartet for the Arditti Quartet (a co-commission from the Wittener Tage für Neue Kammermusik and Huddersfield Contemporary Music Festival) and a commission for Schola Heidelberg. The Fellowship has enabled her to continue to pursue and sustain her work at the highest levels.



Photo: Philip Venables