

FOREWORD

It was always the greatest privilege to work side by side with Sir Peter Maxwell Davies (hereinafter called Max) as his manager from October 1975 until November 2006. Not for one single day in all the years did I cease in my devotion to his music, and to hope that the result of my work would reach other people out there somewhere, who would love and cherish the music it as much as I did.

The writing of these accounts of my time as Max's manager took place over many years and in many differing formats. I am not a writer, but I felt the need to put my unique memories down in one way or another. At first I attempted to write all the events in chronological order, but there were always so many things happening at the same time, and stretching over so many years, it became impossible to hold the single thread uniting everything together into one continuous narrative. Then I started to gallop off in many different directions arriving nowhere. I finally came to the conclusion that it would be better to tell many different stories, each one complete in its own right, rather than to attempt to weave each story into the picture as a whole.

Max worked ferociously hard every day of his life, and this hard work, coupled with his own extraordinary genius and facility meant that he was extremely prolific. There are a very large number of works, both published and unpublished, and I have only written about or mentioned some of them.

I have told each story from my own point of view as Max's manager. I was always endeavouring to do the best for the already existing works, and to act as midwife to the newly-born works, and later as nanny to the infant works as they toddled off on their own two feet. My aim was to provide a platform upon which Max would be able to operate on his own terms, and to compose the works that he wanted to, and at the time that he wanted to.

Some chapters deal with those organisations with which Max held official positions, concentrating, in the first instance, on his own performing ensemble, The Fires of London, of which I was also the manager from 1975 to 1987, and on the St. Magnus Festival, of which I was intimately connected from its outset, as Max was the co-founder and co-artistic director from 1977.

I always used to have my camera with me, and I took photographs all the way along, and I have included many of these which feature Max's musical colleagues, as well as the administrators and artists who were the characters all through these extraordinarily busy and fruitful years. I am very much an amateur photographer, as I know nothing of photographic technology, and only point my camera and hope for the best. I hope that the photographs give something of the flavour of the atmosphere at the time.

I especially thank my husband, Michael, for helping me throughout the thirty one years I worked as Max's manager, and also for reading through and proofing this account and correcting me where my memory was faulty.

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