



# Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

## Music in the Army

**At Livery Dinners each year we have the pleasure of hosting Company Prizewinners, many of whom come from the armed services. But what of their training and deployment – do bandmen go on to face challenging situations removed from a musician's life?**

Pastmaster Adrian Davis and myself were the guests of the Principal Director of Music (Army) at Kneller Hall, Lt. Colonel Bob Meldrum MBE (himself a Company Prizewinner), to look at the life of army musicians. As Bob neatly summarised; "Through music, bands in the armed services sustain and develop the morale component of fighting power, support state and ceremonial occasions and can achieve influence to further both defence and national interests".

### History

Music and the Army may not seem natural partners but nevertheless have a long history. Perhaps the earliest is in the Book of Joshua, which records the Battle of Jericho whose walls fell after Joshua's Israelite army marched around the city blowing their trumpets.

Rather more recently, the Royal Military School of Music (RMSM) was established in 1857 at the instigation of Queen Victoria's cousin the Duke of Cambridge, Commander-in-Chief of the army; he decided that there should be some standardisation in army music. Her Royal Highness the Countess of Wessex is the current Colonel in Chief. Its home, then as now, is Kneller Hall in Twickenham where Her Majesty The Queen unveiled a plaque to mark both the centenary in 1957 and its 150th anniversary in 2007. It also serves as the Headquarters of the Corps of Army Music (CAMUS) formed in 1994 of which the RMSM is a part.

The RMSM trains musicians for the British Army's bands; it plays a vital role in shaping the attitudes, values and standards of musicians and in training those who are selected for the Bandmaster Course. HQ CAMUS is

responsible for policy and organisation, also providing guidance on training and development, recruiting and professional efficiency.

### Training

Kneller Hall is an army establishment and currently has 30 students (although it can accommodate up to 60). Recruiting has always been a challenge and standards are high. As evidenced in the note below on deployment, flexibility and the ability to play more than one instrument is important for today's musicians. Although 16 is the age at which someone may enter service, a majority of musician recruits come from university or Music College and a growing proportion are now women. Indeed, women are represented in all the bands. Some young musicians come with an affiliation to a specific band while others are assigned a band during training.

Army basic training is the same for all

recruits, even if destined for bands; all are expected to keep fit and continue to undergo fitness training. The Corps also has an operational capability, providing support for the Army Medical Services, in particular training in chemical decontamination of casualties for the field hospitals. Musicians (preferred to 'bandmen') can elect to go to other duties on short or long term secondments.

### UK Bands

Army bands support around 100,000 serving soldiers and the Corps of Army Music is the largest employer of musicians in the United Kingdom. The Army has 22 bands, all UK-based and split between 'Type 35' bands (with 35 musicians) and larger State or 'Type 49' bands. Each is headed by a Director of Music, who undertakes most of the conducting, supported by a Bandmaster who trains and assists in conducting. There are also 19 Territorial Reserve bands whilst the RAF has four, and the Royal Marines five bands.

Many bands have a long and distinguished history. For example, the Royal Artillery Band lays claim to be the oldest orchestra in the country while the 'Musical Ride' has been the public face of



**A group from the Band of the Parachute Regiment on deployment in Afghanistan "At Ease"**



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## Diary 2012

13 May	Jazz Winner's Gig Soho Jazz Club, Dean Street 7.30 pm
18-21 May	Livery Club Norwich Weekend Visit
21 June	Midsummer Banquet Old Library, Guildhall 7.15 pm
7 July	Livery Club Day Visit Hammerwood Park
10 July	Informal Lunch Innholders' Hall 12.30 pm
15 July	Livery Concert Barbican Hall 7.30 pm
9 September	Jazz Competition Soho Jazz Club, Dean Street 7.30 pm
11 September	Bach Cantata Bishopsgate Hall
October (date TBC)	Company Evensong St Paul's Cathedral 5.00 pm
8 November	Installation Dinner Drapers' Hall 6.15 pm

# A Master's journey

## "Oyez, Oyez, Oyez ..."

With this ancient call the Common Cryer opens proceedings in Guildhall for the election of the Lord Mayor. Attending Common Hall during my year of office gave a vivid sense of historical perspective – the way things have been done in the City for centuries; it's a potent mixture of valuing the past and looking to the future, with all the challenges that face us as individuals and as a Livery Company.

Mine was an unforgettable year in office. Every Master has plans and aspirations; with encouragement from the Court and the support of the Livery I was able to achieve much that I hoped to do.

I set out with special four projects in mind, all of which were reported in the last edition of *Preserve Harmony*: an exhibition of some of our treasures at Barbican Music Library; the transfer of our archives to safe storage in Guildhall Library; holding a Company Open Day and conferring the Company's Honorary Freedom on Dame Janet Baker.

The Master's year is full of splendid events and it is difficult to select just a few to mention. Perhaps most memorable was the celebration last June to mark the 90th birthday of HRH The Duke of Edinburgh, our Honorary Freeman. The City organisations with which he has special links met at Fishmongers' Hall for dinner, at which Her Majesty The Queen

and HRH The Princess Royal were also present. As a special offering, the Company commissioned *A Ducal Fanfare* from the composer Tarik O'Regan, to be played as the Royal Party entered the Hall; our award winner James Woods-Davison led the brass ensemble. It was a proud moment and I was mindful of all the Company members I was representing. Several visits to the Mansion House for dinners, lectures and a private tour were similarly impressive, particularly as the Lady Mayoress was our own Liveryman Barbara, now Lady, Bear.

Our annual Evensong in St Paul's was very well attended, with many other Masters and guests present. This is our principal annual City event and it shows the Company at its best. Reading a lesson from a lectern under the dome gives a sensation that nothing else can match. Other Companies'



Playing 'A Ducal Fanfare'

Photo Gerald Sharp Photography



'Jukebox Platoon'

Continued from page 1

the Household Cavalry since it was first performed at the Royal Tournament in 1882. Army bands, from the disposition of instruments, have a distinctive British sound; bands from other countries have their own personalities and characteristics.

### Role of Bands

Army Bands have always had a role in setting the time for marching; today, there is very much more to it than that. The primary role of Army Bands is to play music in support of the Army's morale component to fighting power, to supply first class music for any military event and to assist in its engagement with civilian

communities. This can range from parading in marching bands outside Buckingham Palace to performing for the troops in operational theatres such as Afghanistan. As Bob Meldrum explained, "music is a universal language of communication, and that applies equally to the army".

Music from a band helps to establish an atmosphere and adds a sense of occasion, which makes a big difference to morale. Hence in England they are used for homecoming and medal parades, whilst concert work brings a range of performance venues and occasions, all bringing people together. Bands may be seen at events around the world in support of army and nation, providing influence; they help to raise the profile of the Army and are often associated with charities and charitable work around the world. In short as Col. Meldrum notes, "Music makes a difference".

### Deployment in Afghanistan

Amplly covered in the news, the British Army continues to have a significant presence in Afghanistan; this naturally

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**Immediate Pastmaster Paul Campion being presented to Her Majesty The Queen**

hospitality during the year was very generous and I made a number of friends among my fellow Masters, some of whom I met at events several times each week!

I was able to represent the Company further afield, on visits to the RNCM and Birmingham Conservatoire for concerts and opera performances and to meet our Silver Medallists, the Principals and members of staff. In November 2010, at the International Guitar Festival of Great Britain, I attended the première of our Honorary Fellow Guy Barker's Spirit of

Django – A Suite for Martin Taylor, which the Company and several liverymen supported. In London, musical events included concerts and competitions at the Barbican, at London conservatoires and schools and at the Wigmore Hall.

When I visited Cheshire in July, I spent half an hour with Pastmaster Professor Sir Bernard Lovell who, in October 1987, clothed me with the Livery of our Company. Sir Bernard, 98 last year, was interested to hear about our activities. The other purpose of my visit to the north west was to attend

a performance of Lucia di Lammermoor at Clonter Opera, founded and run by Pastmaster Jeffery Lockett – an excellent production.

On a personal note, I was proud to present to Pastmaster Adrian Davis the Company's Gold Medal for conspicuous service as co-founder and editor-in-chief of Preserve Harmony since its inception in 1990. Adrian and I worked together, latterly with support from other editorial liverymen, for 17 years and I owe him much for all that I learned from him.

One project that I commend to all liverymen is the exhibition Butcher, Baker, Candlestick-Maker: 850 Years of London Livery Company Treasures, which will be held from 22 June – 23 September 2012 in Guildhall Art Gallery. Several treasured items from our own archives will be included in this celebration of all Livery Companies and their history. Definitely not to be missed! Further details of the exhibition are reported elsewhere in this issue.

The Company has other exciting plans afoot and I wish the current and future Masters every success for their fruition in the coming years.

As I now re-adjust to real life, I thank everyone who helped to make my Mastership so fulfilling. Special among these is Maggie Alford, our indomitable Clerk, whose advice and support were invaluable! I am most grateful to you all for giving me this opportunity.

*Immediate Pastmaster Paul Campion*

includes musicians whose deployment makes it obvious that bands are not just for marching.

A challenge for Directors of Music is to split their multi-talented musicians into smaller performing units, highlighting the need for musicians to be sufficiently flexible and able to play in different styles.

On one recent deployment – typically, a few weeks not a 'full tour' – the regimental band broke down into a number of discrete musical ensembles able to perform independently. There were two six-piece brass ensembles, a mixed woodwind group and a six-piece rock/pop group ('Jukebox Platoon'). Some special preparation is needed before

deployment and adjustment to the harsh climate; sunburn in the day and freezing cold nights. Duties may not be only musical, but include guard duty and support to the medical services.



Repertoire tends to be upbeat and groups provide a wide range of playing duties ranging from rock concerts to the support of church services. The value of small groups is that they can be rapidly deployed, and mobile using helicopters. Robust but lightweight amplifiers are used; in the words of one musician "it was quite a sight to see a ton of band equipment swinging underneath a Chinook helicopter" heading to a forward operating base. There, the small musical ensemble acts as morale booster, helping to bring a sense of rootedness, normality and familiarity in dangerous situations.

Bands have also brought to Afghanistan valued bridge-building with the local population – the above photograph illustrates musicians with Afghan children – as well as developing a relationship with the Afghan National Army Band.



**Performing at Kandahar School**

**Acknowledgements**

This brief insight into Army Music would not have been possible without the valued help of Lt. Col. Meldrum, Captain Stewart Halliday and Freeman Berendina Norton, Professor of Pianoforte and Academic Music Director, and Liveryman Elizabeth Lloyd-Davies to whom grateful thanks are recorded.

*Liveryman Adrian Mumford*

# Reflecting on Richter

Hans Richter, the greatest conductor of his time, is probably best known as Wagner's 'right-hand man'; he worked for him for many years, conducting the first performance of the Ring at Bayreuth, followed by numerous performances of his operas (899 performances in total!) at Bayreuth and elsewhere, including the first performance of the Ring in English at the Royal Opera House.

Richter was a phenomenal musician who conducted everything from memory; he was a professional horn player and was able to play every instrument in the orchestra, apart from the harp! What is perhaps less known is that in the twenty years that he toured the UK with his own orchestra, as well as being Principal Conductor of the Hallé Orchestra (1899-1911), he introduced British audiences to the works of contemporary composers including Brahms, Bruckner, Dvořák, Tchaikovsky and Glazunov as well as encouraging young English composers, including Parry, Stanford, Sullivan and Elgar.

Perhaps what interests me as much is that he was also a very devoted father to his six children, of whom the penultimate was my grandmother, Mathilde (Tilde). Because of her youth, she and her sister came with their parents to live in Manchester when their father took up his appointment at the Hallé; she subsequently married Sydney Loeb, a Pastmaster of this Company\*.

A couple of years ago my father's maiden sister, Sylvia, died; she lived in a small and very full flat in Chelsea. The



**Liveryman Caroline Loeb with 'The Father of the Company', Senior Pastmaster David Loeb**

family had always talked about the Wagner items that had been passed down the family, but somehow nothing else that we were to find. So, amongst all the dust, we fell upon a treasure trove of Richter's scores, letters and programmes, bound in leather, of his concerts with the Hallé and the Birmingham Festival, with copious programme notes. We also found concert and opera programmes and libretti (with lists of all the performances and casts, written in by hand), which my grandparents had attended. Sylvia was similarly passionate about the arts. There were also programmes, extensive press cuttings for concerts, plays and other performances which, when added to those of her parents, cover much of the artistic life in London during the last century.

On Richter's marriage to Marie von Sztitanyi, Wagner gave him leather-bound engraved scores of the Ring Cycle with a dedication in the front of Die Walküre, in rhyming couplets – these I found in a cupboard! The other scores were a mixture of Richter's working scores – works he had conducted in the UK, but as he always conducted from memory they have very few markings. There were also proof copies signed and sent by Elgar, of

the Enigma Variations, the First Symphony (dedicated to Richter), In the South, the Violin Concerto, The Apostles etc.

However, for me, the biggest thrill was finding a brown paper bundle, hidden behind books in a bookcase, with my grandmother's writing listing the contents of the packet – 70+ letters from Elgar to Richter. As one reads through the letters they reveal how a true friendship grew and just how much Elgar respected and treasured Richter.

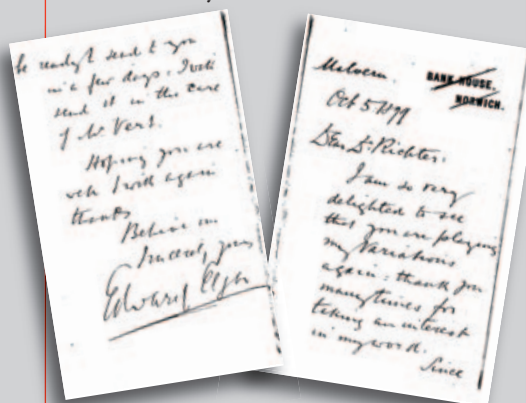
The family's concern has always been what to do with these archives because I, for one, firmly believe that having been hidden away for so long, interested parties should have access to them. I am absolutely delighted therefore, that having approached the Hallé Orchestra, which has a very informative website, and who fortunately employ a professional and charming archivist, they agreed to house our archives. Mark and Mandy Elder and I were colleagues at ENO, which made it

an even more natural place to start. Part of the agreement with the Hallé Society is that the archives (known as the Richter/Loeb archives) should be accessible for researchers – there is endless material not only for musicians but also for social historians who might find the programmes of interest. Through the generosity of one of the Hallé's benefactors, the letters from Wagner to Richter, which have sat in a box in the bank all my life, have already been mounted and can be perused; an English translation will appear alongside in due course.

The Hallé are, I think, as delighted to receive this material, as we are to give it – my grandmother was absolutely devoted to her father (we also found all his letters to her) and always spoke so affectionately of their time living in Bowdon, outside Manchester. I am sure she would have been delighted that the archives have been restored to their rightful place.

*\*My Father, David, is also a Pastmaster. As Master he was the youngest the Company had had, and is now the Senior Pastmaster. He became a Liveryman 74 years ago. Is this a record?*

*Liveryman Caroline Loeb*



**Letter to Richter from Edward Elgar, 5 October 1899**



So commented one of the brass performers at Treloar on the day after St David's Day. The performers came from the Royal Welsh College of Music and Drama, on behalf of the Company, and through Liveryman Professor Bob Childs. It was a brass quintet, Perfect Fifth, who gave the outreach on this occasion. In fact, three sessions in one day. When asked to say what they got from the day, one of the performers wrote: "Confidence in front of a different audience-life experience."

Treloar's School and College have a beautiful new building. Designed to accommodate modern wheelchairs of severely physically disabled people, it is light, airy and bright. Perhaps this accounts for the amazingly upbeat feeling in the building, although its positive atmosphere has always struck us, even when the buildings were not as new. When the Company offered the outreach in the autumn, saying that the contingent from Wales would give it, we were asked to link it to St David's Day, with Welsh melodies and songs, and we agreed with the music specialist that the pupils would learn to sing the Welsh National Anthem. Bob Childs, with the five students, drove from Cardiff, accompanied by a friend who undertook some of the driving (do not forget the friend, he had his part to play, too).

As the day progressed we saw that the musicians had prepared a remarkable and very exciting programme to fit the school's wish. With confidence and verve, they began by inviting us all to sing the English National Anthem. Then one after another they introduced their instruments, playing pieces to highlight the particular sound of that instrument. Their comments were lighthearted, funny, and yet had plenty of information too. The faces of the listeners were awed when Jake, the tuba player, walked slowly from his place, making a terrifyingly low note. Soon they caught on – it was the beginning of the shark

# TAKING WALES TO TRELOAR

**"It was a real eye-opener. It was great to work with these youngsters."**

theme from Jaws! The other brass players joined in to give the rest of the extract, and then we moved on, through the themes from Coronation Street, Match of the Day, to Flight of the Bumble Bee (500 notes in one minute, explained James, who played this on the euphonium). James is a student of our own Yeoman David Childs, who must be proud that

James is playing so well.

With the story of Gelert, the dog, read charmingly by Bob Childs, and with musical accompaniment from the brass, we finally came to the Welsh National Anthem.

The pupils sang this with gusto and then Austin, Bob Child's friend, whom we all thought had simply come to help with the driving, suddenly stood up to sing the anthem in its real language, Welsh. Amazed, we all listened to the very different sound of this ancient language. Some of the sounds we had heard at rugby matches suddenly became more real.

This outreach programme, with some variations, was repeated twice more in the day, a real test of strength and purpose for the musicians. However, we expected them to say that after starting their journey at 7.00 a.m. they were now tired, but not a bit of it. They all stayed on, chatting happily to everyone, until we all reluctantly drifted away, our ears full of mellow brass sounds, and our minds full of the joy brought by giving such pleasure to disadvantaged youngsters.

"A really lovely day for the students, thank you", wrote the music specialist.

*Liveryman Patricia Norland Prindl,  
Chairman, Yeomen Coordinator Committee*



# Installation Dinner 2011



*The Master and Wardens with the 2011 medallists and award winners*



*Guest Speaker,*



*Martin Hinton and The City of London Brass Quintet perform the 'Coach Horn Solo'*



*Sung Grace by members of St Paul's Cathedral Choir, directed by Andrew Carwood*

## Knowing the City

**Court Assistant Christopher Lawrence reports on the course organised by the Corporation of London at Drapers' Hall in September 2011**

The Company's highly successful Open Day at Charterhouse on 10 May seemed a distant memory as Junior Warden Sir Anthony Cleaver and I gathered at Drapers' Hall with a host of Assistants and Wardens drawn from over 60 Livery Companies. However, the talk given all those months previously by Liveryman Deputy Bill Fraser, member of the City's Court of Common Council, had struck a chord. It reminded us that a proper grounding... and understanding of the structure, governance and activities of the City of London is essential if we are to play full and effective roles as members of the Company's Court. He urged us all to attend one or other of these briefing courses. So we duly signed up to learn, in their words, how the civic and financial city works.

The objectives of the day were stated

simply: To explain how the City Corporation operates; to set out the roles of the Lord Mayor, Court of Aldermen and Court of Common Council; their interdependences and interrelationships; and the relationship and significance of the Livery with the City Corporation.

The importance that the City attaches to these courses can be gauged very simply by the high calibre of the speakers. These included: The Lord Mayor, the Chairman of the Policy and Resources Committee, the Commander of the City of London Police, the City Planning Officer and the Assistant Town Clerk

The City makes up 10% of the UK's GDP, contributing some £53bn in taxes to the Revenue. It

has a vital role in creating jobs throughout the economy and is a global player – as the ambassadorial role of the Lord Mayor demonstrates. The City secures its sustainable future by building competitive advantage and delivering commercial success. This takes planning to ensure that the financial, commercial and built environments are all ahead of the competition, wherever it comes from. The continuing leadership of the City in international financial markets is



*Guildhall – The Dance Porch and Art Gallery*





**The Rev Canon Roger Royle entertains his audience**



**"The Master's Dessert"**



**The Clerk and The Master**



**The Fanfare Trumpeters of The Royal Military School of Music, Kneller Hall, led by Student Bandmaster Simons**



**The Immediate Pastmaster (right) and his guests Peter and Eugénie Owen celebrate the Ceremony of the Loving Cup**

Photos: Peter Holland

testament to what has been achieved so far. The common theme throughout the day was the consistent and insistent focus on the future and what was being done to ensure that this leadership is maintained.

We also learned that philanthropy lies at the heart of the City's concerns. The Corporation gives some £60m per year, the Livery Companies a further £40m and a staggering additional £800m of in-kind support from City Institutions and companies.

The Livery Companies are at the heart of the City and its governance. With a past and future Lord Mayor and an Alderman on our Court, the Musicians' Company is playing its part. Like the rest of the City it needs to continue to do so. I urge all members of the Company to consider seriously attending one or other of the City Briefing Courses. Not only will you learn a great deal, but you will also see the broad context within which we ourselves operate and sense the collaboration and companionship that lies at the heart of the Livery Companies and their work as an integral part of the City of London.

Sign up – you will not be disappointed!



**Guildhall – preparing for a meeting of Common Council**



The collective talent possessed by the Company's liverymen, freemen and yeomen is so considerable, it is no wonder that many performances, recordings, musical composition and writing are given or published regularly. Regrettably, we do not have space to review all this excellent work in *Preserve Harmony* in every issue. However, as an occasional feature, these pages include a small sample of such inspired endeavour.

## THE ORANGE ROSE by Noel Ross-Russell

Liveryman Noel Ross-Russell's new novel, *The Orange Rose*, is set at a critical point in the history of both Britain and the Netherlands, the Glorious Revolution of 1688. Richly detailed and meticulously researched it has at its heart an exploration of the relationship between William of Orange and Mary Stuart, his queen.

The novel has a broad, panoramic canvas: Whitehall, Westminster, The Hague, military campaigns in Ireland, Amsterdam and a teeming cast of characters that Ross-Russell brings vividly alive. Politics, diplomacy, music, literature, medicine and warfare all contribute to what is a rich and lively tale.

What makes the novel unusual and fascinating is that it is largely written from a Dutch perspective. This adds depth to our understanding that there were two nations and two very different traditions coming together to secure the protestant succession that has shaped Britain ever since. This was the point when the role and status of the monarchy changed fundamentally, something that, in being crowned, was accepted by Mary as the Stuart heir.

The novel also helps us to see that it was not easy for the Dutch either. After all, the second half of the 17th century had seen three wars with the Dutch. Ross-Russell gives us great insights into the politics and diplomacy of the time

and the different approaches of the two traditions. William may have been crowned King but for the Dutch he would remain a prince and not their monarch. He clearly understood this in patiently building the strategically critical alliance that would secure the platform for the war of the Spanish Succession that was soon to begin in 1701.

The novel shows us what a complex and fascinating man he was: husband, bisexual lover, warrior, diplomat and monarch. The sympathetic portrait of Mary is equally insightful. Her devotion to her husband and her great love for the Netherlands are matched by her extraordinary sense of duty as Queen. Her love of music creates the opportunity for the golden thread of Purcell and his circle to be woven through the book.

Less music was being composed for court from 1688 and Purcell, working from his base as organist of Westminster Abbey, developed other avenues of work for the theatre and public concerts. There was an immediate and instinctive appreciation of Purcell's art by Mary and the works he wrote for her show that this was mutual. In exploring this the author takes us into the Purcell household: Henry, his wife Frances and their friends John Dryden and Stephen Crespion, the Abbey Precentor.

The experiences and emotions of the Dutch courtiers and their servants who loyally serve William and Mary are used to bring the historical setting and facts of the



## THE PRODUCERS

### An Arts Educational Schools Production

At the initiative of Immediate Pastmaster Paul Campion, the Court of the Musicians' Company approved the award of a Silver Medal to an outstanding student in the Musical Theatre Department of Arts Educational Schools. The recipient was Abigail Brodie, now pursuing a career in the theatre. Following the award, Court members were invited to attend a performance of *The Producers*, a musical composed by Mel Brooks and adapted from his 1968 film.

Paul, Pastmaster Gavin Barrett and I attended the opening night and were treated to what can only be described as a totally 'professional' presentation. The story tells of a Broadway producer Max (Matthew Corner) whose accountant Leo (Piers Bate) had declared the Company bankrupt. They decided that the only way to financially recoup was to present a Broadway 'flop' which ironically was a



### The Arts Educational Schools production of 'The Producers'

great success.

The story progressed with chorus auditions, the casting of Franz (Simon Bamforth), a Nazi inspired young man who delighted us with his friendly pigeons. A 'gay troupe' of chorus boys and one girl led splendidly by Roger (Lewis Kirk) who certainly gave a convincing interpretation of the genre in the 'Keep it Gay' number. Ulla (Melissa James) admirably portrayed the Swedish blond bombshell and, for favours given, the group of salacious 'Old Ladies' presented cheques to cover the costs of mounting the new production.

The cast gave a fine display of musical talent in their singing, dancing and acting,



# HANDEL IN IRELAND

story to life. These memorably include the young Arnold Joost van Keppel, with whom William becomes infatuated, and the Earl of Clarinacarde, fighting in Ireland on the losing side for James II through his fatherly concern for a young trumpeter. Through them the author creates a mirror in which the complexity of the William and Mary partnership is reflected and assessed. Purcell, his family and friends and the servants we meet, inhabit parallel worlds to that of the court. Ross-Russell deftly uses the tangential links to explore personality, friendship and the nature of loving relationships. Everyone is affected in different ways by the sempiternal conflict between what people want and what is expected of them.

The challenge of historical fiction is that the ending is known before you start. The author handles this with skill. The suffering and deaths of Mary and subsequently of Purcell are treated with great sensitivity but do not bring this rewarding novel to a close.

This is done with the affirmation of the more ordinary people: diplomats and soldiers. The novel leaves me with a sense of satisfaction that it is about much more than The Orange Rose and a growing sense of curiosity about a decisive period of shared history with the Netherlands that should be explored further.

Published by Valerius Pers, The Hague, 2011, 225 pp ISBN: 978 90 79715 00 8

*Court Assistant Christopher Lawrence*

and together with the excellent costumes and imaginative scenery, created a splendid rapport with the audience who responded with great enthusiasm. Congratulations to the Director Russell Labey, the Band under the direction of Carol Humphris, the Choreographer Drew McOnie and the supporting staff.

This was my first visit to Arts Educational since I retired as Principal fifteen years ago and what a delight it was.

*Pastmaster Peter Fowler*

The recent CD from Junior Fellow of the Company (2006) and Yeoman, harpsichordist, conductor and early music specialist scholar, Bridget Cunningham, is a rewarding and fascinating exploration of Handel and Ireland.

It is well known that the first performance of Messiah took place at the New Musick-Hall in Dublin in 1742 in aid of the Mercer's Hospital. This CD sets the context for Handel's extended stay in the City admirably. The well researched and informative booklet reminds us that by 1750 Dublin was regarded as the second largest city in the British Isles after London, with music firmly established as an integral part of the daily and social hierarchy. Dr Johnson, in a typical aperçu, considered that "Dublin, though a place much worse than London, is not as bad as Iceland". In accepting the invitation of William Cavendish, 3rd Duke of Devonshire and Viceroy of Ireland, Handel was escaping from disappointment in London to a place where he had many friends and contacts and where his reputation was solid. Jonathan Swift was the Dean of St Patrick's Cathedral and his close friend the violinist Matthew Dubourg had been Master of the State Music since 1728. For Handel, with his commercial instincts as alert as ever, this was a chance to repair finances and rebuild. Bridget Cunningham brings fully to life the thriving musical scene of the time painting a vivid picture of the composers, performers and social setting of mid eighteenth century Dublin.

The repertoire that she has chosen represents a range of Handel's compositions and transcriptions, transcriptions by contemporaries and works that he clearly inspired. It is a rich mix that shows off the great quality and originality of Handel's own work and the extent to which he inspired and enthused others.

The 8th Suite in G minor by Thomas Roseingrave is a fascinating contrast with the Handel's own 7th suite in the same key. Roseingrave studied in Italy with Domenico Scarlatti and was the first

organist of St George's Hanover Square, close to Handel's house in Brook Street and where he worshipped. Bridget Cunningham makes a persuasive case for this composer who had clear gifts.

The movements from Thomas Carter's Twelve Familiar Sonatinas are clearly focused on the domestic market and one



can see how his gift for easy, approachable melodies made him a successful composer of popular songs. The two arrangements by William Babbell of arias

from Rinaldo predate Handel's visit to Ireland and are the result of Babbell's close acquaintance with Handel in London. Handel, as Christopher Hogwood tells us, delighted the London audience with the 'lightness and elasticity of his finger' in his improvised breaks for the harpsichord. Babbell's transcriptions are attempts to capture this and are a fascinating contemporary insight into the way in which Handel engaged and impressed his audiences. In contrast to Carter's works, these are demanding virtuoso pieces that will have given eager audiences a foretaste of what was to come when Handel arrived. They will certainly have travelled to Dublin long before Handel's visit.

As a *bonne bouche*, Bridget Cunningham rounds off the recital with two contemporary arrangements of Irish folk songs reminding us of the deep, rich vein of plaintive melody and lyricism of this profoundly musical country.

With excellent recorded sound and a rich variety of colours and styles from the two modern copies of 18th century harpsichords, Bridget Cunningham's engaging and accomplished playing, backed by insightful scholarship, add to our understanding and appreciation of this great composer and his influence. She quotes the opinion of Handel recorded by Alexander Pope, which makes the point better than any reviewer; "Conceive the highest that you can of his abilities and they art much beyond anything you can conceive."

This is a CD that rewards exploration and is to be recommended.

*Court Assistant Christopher Lawrence*

*Handel in Ireland*

Bridget Cunningham, Harpsichord  
(Rose Street Records, RSR 002: 2011)

## A NEW PERSPECTIVE ON J S BACH

Xuefei Yang, the Company's Ivor Mairants Guitar Award recipient of 2000, recently released her first album of baroque music. An all-Bach programme is anchored by three concerti newly arranged for guitar and string quartet by Xuefei herself. The concertante



repertoire is complemented by solo guitar arrangements of the Violin Sonata No 1 (BWV 1001), the Prelude in C major from the Well-Tempered Klavier (BWV 846) and the Air on a G string from the Orchestral Suite in D major (BWV 1068).

# 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 Verables





**Percy Godfrey's 'Coronation Prize March'**  
 printed on silk, generously donated to the Company  
 by Pastmaster John Iles

## Building an Archive

Following the recent transfer of our extensive paper archives to Guildhall Library, the Company's next aim is to build an archive of music and the written word of work created by our members and award winners. Over time this will create a unique facility for research by future Musicians and others interested in our activities – it's essential that such material be safely preserved! We already have some recent scores, books and CDs given by several of our liverymen.

So here is an open invitation for everyone linked to our Company to donate a copy of books or music they have written, CDs and DVDs they may have made etc, so that a comprehensive record can be kept of the range of our musical activities. Do please be generous – and no false modesty – we would love to have your gift, please, as we build a treasure house for our successors to study, research and enjoy. In the first instance such donations should be sent to our Company Office for safekeeping.

Anyone interested in researching our archives, either at the Library or in the Company Office, should contact the Clerk, who can also provide a full inventory (in electronic form) of those items held at Guildhall Library. Thank you for your generosity!

*Immediate Pastmaster Paul Campion*

## The Worshipful Company of Musicians' Midsummer Banquet 2012

**Guildhall Old Library: 21 June 2012**

The Master, Alderman Dr Andrew Parmley, is delighted that the venue for this year's Midsummer Banquet will be Guildhall Old Library and looks forward to welcoming as many of our readers and their guests as possible to this magnificent occasion. That it will be held on Thursday 21 June is particularly appropriate as this is the first day of Celebrate the City, bringing together the Master's deep commitment to – and love of – the civic, cultural and

social life of the City of London. The launch celebrations, which will be attended by Rt Hon The Lord Mayor, Alderman David Wootton, start at 6.00 p.m. and will include a free public performance of Tchaikovsky's 1812 Overture, given by musicians of the Guildhall School of Music & Drama in Guildhall Yard. So, guests arriving early for the Midsummer Banquet will be able to get into the celebratory spirit by first enjoying one of the most exhilarating pieces in the musical canon. (Your Editors apologise humbly – the pun was irresistible!) The Company will also have a stall on Saturday 23 June in the market to be held in Guildhall Yard – so come along and see us.

## BUTCHER, BAKER, CANDLESTICK MAKER

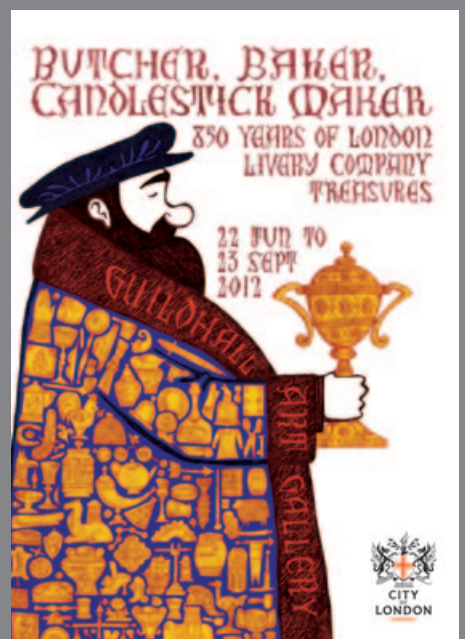
**850 years of Livery Company Treasures**  
**Guildhall Art Gallery:**  
**22 June – 23 September 2012**

Described as encapsulating “from the rare to the curious, from the ancient to the modern”, this major exhibition will showcase the collections held by London's livery companies, usually not on view to the public, with some 80 livery companies contributing exhibits. As mentioned by Immediate Pastmaster Paul Campion in this issue, the exhibition will contain treasures from the Musicians' Company Archives, seen together by the public for the first time last year. So, if you were unable to view them at the Barbican Music Library, visit the Guildhall Art Gallery where they will be on display throughout the summer, alongside splendid medieval illuminated manuscripts and many other priceless documents, works of art and historic artefacts.

With 2012 marking the Diamond Jubilee of Her Majesty The Queen's Accession to the Throne, it is entirely appropriate that the other exhibits will include the Worshipful Company of Barbers' portrait of Henry VIII by Holbein and the pair of gloves presented to Queen Elizabeth I by the Worshipful Company of Glovers for her Coronation in January 1559. As part of Celebrate the City – a four-day special events programme in the Square Mile (21-24 June) – entry to the exhibition is free on 23 June between 10.00 a.m. and 5.00 p.m.

For details of this and other special events, together with the exhibition's regular opening hours and ticket prices, visit:  
[www.guildhallartgallery.cityoflondon.gov.uk](http://www.guildhallartgallery.cityoflondon.gov.uk)

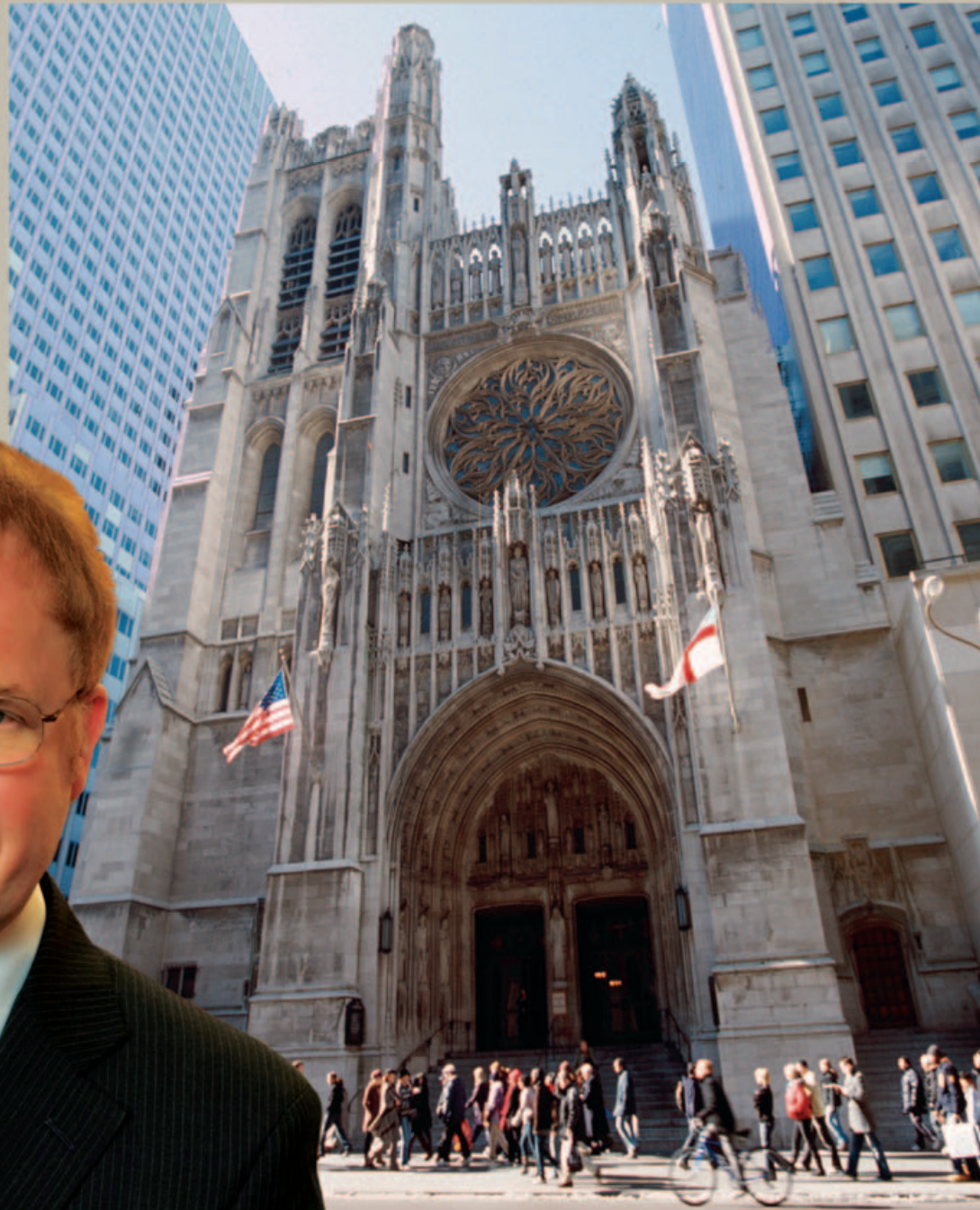
For further details of the Celebrate the City events, visit: [www.visitthecity.co.uk/culture2012](http://www.visitthecity.co.uk/culture2012)





# An Organist

This is the latest in a series of articles written by liverymen who live and work away from the United Kingdom. We welcome further contributions from abroad for inclusion in future issues of *Preserve Harmony*



**Left: Liveryman John Scott LVO Above: St Thomas Church Fifth Avenue**

I moved to New York in August 2004 to take up the post of Organist and Director of Music at St Thomas Church, Fifth Avenue. I am just beginning my eighth year (or 'season' as the locals refer to it!) and continue to find my work here stimulating and enjoyable. St Thomas is an imposing building of Cathedral-like proportions built in French Gothic style, completed in 1913. It contains magnificent English stained glass windows (by Powell and Sons, from Whitefriars) and a spectacular reredos, the largest in Christendom, apparently. There are two organs in the church: the main chancel organ, something of a monster, containing more pipes than the organ in St Paul's Cathedral (!) and a most beautiful organ on the gallery,



# st in New York

built in 1996 in North European 18th Century style.

The music foundation at St Thomas is unique in North America, having the only church-affiliated residential choir school in the United States, and one of only a handful of such schools remaining in the world. Westminster Abbey Choir School would be our UK equivalent, these days. We owe its existence to my illustrious predecessor, T. Tertius Noble, who arrived here as the first organist of the 'new' St Thomas Church in 1913, having been Organist of York Minster before that. He agreed to accept the invitation to leave Old York and take up the post in New York, on the condition that the church authorities founded a Choir School, 'after the ancient English model'. Thus, the Choir School was opened in 1919, and has flourished ever since. I find it strangely moving to be part of this little pocket of Anglican excellence in the midst of the crazy and exhilarating city that is New York. Most significantly, this is a choir with a school attached, not a school with a choir, as one of the choristers eagerly pointed out to me on my arrival here. As well as the five weekly choral services, we have a concert series, which showcases the choir in the great sacred repertoire. In recent years, as well as the annual Messiah performances, with our own period-instrument group, Concert Royal, we have performed works such as the Monteverdi Vespro della Beata Vergine 1610 (with His Majesties Sagbuts and Cornetts), Bach's St Matthew Passion (with The English Concert) and this year, his Mass in B minor. We sang a memorable Evensong, with Fretwork, who were over here touring at the time. We also tour, from time to time, and this summer will give a series of concerts in Germany, including one in St Thomas's Leipzig, as part of the International BachFest.

In one sense, moving here was a bit of a gamble, a leap into the unknown. I did not know what to expect and I was fearful of not living up to expectations. Yes, there was some apprehension on my part, but I can honestly say that I've never regretted the move. It was the greatest privilege, of course, to work at St Paul's, but after a 26-year association, and as Director of Music there for my last 14 years, I felt that the time was ripe for me to seek another challenge. I live in a very comfortable apartment on the twelfth floor of the Choir School, which is about half a mile away from the church. It's an ideal location, just one block from Central Park



*St Thomas Church Fifth Avenue, The Nave*

and just around the corner from Carnegie Hall. Lincoln Center is a short walk up the road. I enjoy telling people that, from my living room, I can see the whole length of Central Park, though I have to add that the view is crammed between two buildings about ten feet apart!

Living and working in America can be confusing. I had to learn a whole new musical vocabulary when I arrived at St Thomas – no more crotchets and quavers for me, though I found the habit hard to break at first. I just recall the Head Chorister viewing me with such a look of abject pity when I had inadvertently referred to a minim, yet again, and he shaking his head saying 'we know what you mean, really'.

I've often been amazed by the wonderful 'can-do' mentality here. The first time we had a serious snowfall, in my first year, happened to be over a Saturday night. I awoke to several inches of snow on the ground outside. My first reaction was one of panic, for we were due to sing the Vaughan Williams Mass in G minor at the Sunday Eucharist, and I assumed that none of the choir members would be able to get there as the transport would have

closed down. Nothing of the sort – the boys walked to church, as usual, in their Potteresque winter capes and boots, and all the choir members, save one, managed to get in!

I return to the UK about two or three times each year, often to play recitals in the summer. It's always great to be back, of course. So what do I miss from the homeland? Well, in no particular order: cricket; Marks and Spencer food hall; the Today programme; Newsnight, Livery Company dinners and a decent pint of beer!

*Liveryman John Scott LVO*

## Harriet Cohen Bach Prize 2012

On 23 February, Immediate Pastmaster Paul Champion had the pleasure of presenting this year's Harriet Cohen Bach Prize to Roope Grondahl from Finland. Roope played movements 1, 2 and 3 from the Italian Concerto (BWV 971) and the Partita in E minor (BWV 830), movements 5, 6 and 7. The adjudicator was Colin Booth. Initially trained as a pianist and organist, Colin has been a harpsichordist and harpsichord-maker for more than 30 years.



# Carol Service 2011

There was a change of venue for the 2011 service to being guests of St James, Garlickhythe; Wren's lovely church of 1683 where the Master has been stand-in Organist for 30 years!

As ever, music played a central part in the service, much of which is associated with members of the Livery. Choral music by Byrd and Charpentier was given in

editions by the Senior Warden and Master respectively; both also contributed original carols.

The Master wrote both the words and music for May Angels Guard Your Dreams which also marked the stirring debut performance of 'The Musicians' Company Choir' and the lovely pure-toned voice of Assistant to the Clerk, Eva Karell; an altogether charming carol. The Senior Warden's setting of Joys Seven was a virtuosic and thoroughly joyful romp

indeed! The third new piece was a Company commission, a sophisticated and lively setting of Hodie Christus natus est by Andrew Campling, already well established as a London-based composer and conductor.

After the magisterial reading from John Chapter I by the Company Chaplain, The Rev Alan Boddy, the final solo item sung by the professional church choir was the ever-poignant setting of In the bleak mid-winter by former Honorary Freeman of the Company, Dr Harold Darke. It was conducted by Pastmaster Jonathan Rennert, who shared conducting and accompaniment duties with the Master.

After a well deserved round of applause for the Master's concluding performance of Bach's Fantasia on In Dulci Jubilo the side-aisle of the church was converted into a buffet. There followed a welcome opportunity for the large gathering of liverymen and guests to circulate, exchanging convivialities of the season.

*Liveryman Adrian Mumford*

## The Musicians' Company helps ring the changes...

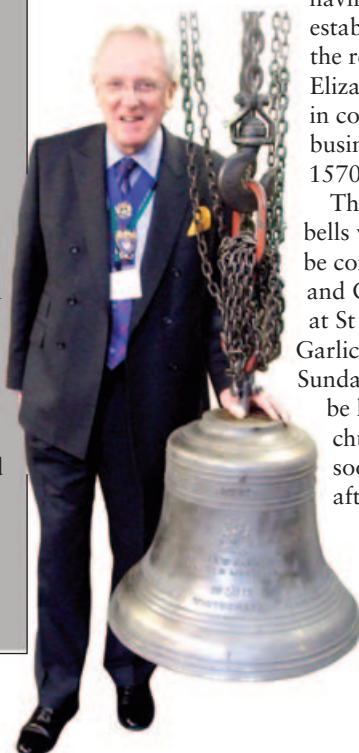
The Master pictured with the smallest of the new peal of bells commissioned for St James Garlickhythe, the venue for last year's Company Carol Service. The bell bears the inscription "Andrew Parmley Master Musician 2012 Whitechapel".

The new bells will precede Her Majesty The Queen in the Thames flotilla of 1,000 vessels celebrating the Diamond Jubilee on 3 June. It is, therefore, entirely appropriate that they should have been cast at the Whitechapel Bell Foundry, believed to be Britain's oldest manufacturing company,

having been established during the reign of Queen Elizabeth I and in continuous business since 1570.

The new bells will then be consecrated and Christened at St James Garlickhythe on Sunday 17 June and be hung in the church tower soon afterwards.

*Liveryman Jeff Kelly*



*Goldsmiths' Hall interior*

## From Fish and Chips to Golden Finery:

### A feast of virtuoso performance...

The inspired collaboration between our Livery Club President, Virginia Harding, and Pastmaster Leslie East, Chairman of the City Music Society, guaranteed a memorable evening at Goldsmiths' Hall on 15 March and I almost need write no further as the title encapsulates it all.

One of the largest attendances for a Livery Club event ever, I understand, turned up at Balls Bros. in Carey Lane to enjoy traditional fare and a glass of wine before we made our way round the corner to the glorious Goldsmiths' Hall. Just sitting in there and soaking up the surroundings would have been enough but the gilding on the cake was the magnificent concert we enjoyed. From the opening bars of Suk's Meditation on an Old Bohemian Chorale to the closing notes of Haydn's Quartet in G Op.77 No.1, we were privileged to listen to performances that were not only impeccable and highly accomplished, but played with all the zest and enthusiasm of young professionals setting out at the start of their careers.

Piazzolla's Tango Sensations introduced me to a trio of instruments playing together in the opening bars that

I had never come across before – viola, cello and accordion. Ksenija Sidorova's expressive playing had us all entranced as she worked her magic on her accordion – her international reputation is justly deserved.

Another surprise lay in store as Martin Cousin (piano) and Amy Dickson (saxophone) played Gate (2001) by Graham Fitkin – a fine example of contemporary music superbly translated into a full-blown piece that had started from a trill placed in different temporal contexts. The fact that it was commissioned by the Mixing Music Festival gives a good guide as to how this fascinating piece of music evolved.

Ben Hancox, violinist with the Sacconi Quartet, neatly summed up the whole performance by describing Haydn's composition as "enabling the musicians to converse with each other and the audience and above all, take risks".

A big thank you to Virginia, Leslie and such talented artists – all Company Prizewinners – for giving us a truly exciting evening.

*Liveryman Emma Ryder Richardson*



## 2012 – THE OUTREACH STORY SO FAR

Since January the Outreach Working Party of the Yeomen Coordination Team has organised sixteen workshops in primary schools in Camden, Islington, Wandsworth and as far afield as Hampshire. Three of the workshops have been in schools for visually and physically impaired young people or for those with special educational needs. The impact of live music on these young people is immense and their enthusiasm to join in with the musical activities is always heart-warming. Eighteen yeomen have been involved this term in presenting music to just-under one thousand school children. And there is so much more to come.

*Liveryman Nicolas Chisholm*

## NOT ALWAYS ENTIRELY ACCORDING TO PLAN...

One Outreach visit to Culloden School didn't go quite as planned. Poor Yeoman Phil Dewhurst (trumpeter) got stuck between stations on a train following an accident where a vehicle hit a rail bridge. We couldn't talk but he managed to get a text out to us. Holly, our contact teacher at Culloden, pushed the session back one hour in the hope that Phil would be freed by then. In the event he got to Regent's Park at just after 2.00 p.m. and was never going to make it to the school in time. To make matters even more difficult, he had an orchestral rehearsal at 3.00 p.m. to go on to.



**Liveryman Gordon Buky Webster building a full head of steam!**

So rather than disappoint the children entirely, and much at Holly's behest, Pastmaster Gavin Barrett and I stepped into the breach. Gavin conducting 60 eight year-old children lustily singing Twinkle, Twinkle Little Star is an experience not to be missed! Vuvuzellas were



**Yeoman Shane Forbes and young colleague at Gospel Oak Primary School, Camden**

tooted, Sea Fever was sung and work was carried out on pitching and rhythm. The children enjoyed it and the teachers were grateful for our efforts in the circumstances. We scored our feedback sheets as straight sixes out of five – but then we would!

An unusual if stimulating day.

*Liveryman Gordon Buky Webster*

## ONE OF THE MANY YEOMEN WHO GIVE REMARKABLE SESSIONS OF COMPANY OUTREACH

Seb Philpott is a great asset to the Company's initiative; he does an outreach which shows the history of the trumpet, as well as its



**Seb Philpott in action**

contemporary use, showing military trumpet calls on a baroque trumpet, fanfares, the Last Post on a bugle, as well as playing well known trumpet tunes too. The pupils at St Edmund's Primary School were clearly fascinated when they met Seb last October!

## A NOTE OF THANKS

Patricia Norland Prindl, Chairman of the Company's Yeomen Coordinator Committee, received this expression of thanks from Marjorie Wood who is Head of St Jude and St Paul's Primary School in Islington. Patricia was particularly delighted to hear from Marjorie as hers was the school where the Musicians' Company Outreach began and Marjorie was a guest and speaker at the Company Open Day last year.

**Dear Patricia,**

I wish you had been here too as Friday was amazing. The boys\* told me afterwards that they had not worked together on the programme before, which made it all the more

amazing. They held 90 children on a Friday afternoon spellbound! It really is a joy to see how much our children enjoy and experience music in such an environment as school where they are familiar. Please thank everyone at the Company for allowing us to take part in such a wonderful outreach.

**Marjorie**

\*Patricia points out that "The boys" were two brassists to whom she had sent a DVD of Yeoman Jessie Grimes doing an outreach session, plus a commentary from Lindsay Ellis, Music Advisor for Islington, (both also speakers at the Open Day). As the boys hadn't given an outreach before, clearly these helped them score such a success with the pupils at St Jude and St Paul's.

## YEOMEN WORKING PARTIES

The Company's outreach activities are really burgeoning and in addition to the wonderful yeomen who have embraced this work so enthusiastically, we are extremely grateful to all those who help organise events and engage and support these talented young musicians. The recently formed Yeomen Coordinator Committee has, under the chairmanship of Liveryman Patricia Norland Prindl, set up three working parties to develop the outreach still further. We felt it was only right to sing their praises in *Preserve Harmony*, so here are the names of all those who contribute to this important work.

### Outreach

Nicolas Chisholm  
Gordon Buky Webster  
John Nichols  
Susan Cornish  
Ralph Pool  
Neil Cocking  
Ann Redfearn  
Peter Berry  
Patricia Norland Prindl  
Richard Lea

### Nurturing

Patricia Norland Prindl  
Lucy Beacon  
Derek Aviss  
John McCuin  
Eva Greenspan  
Stephen Barter

### Performance Opportunities

Michael Hockney  
Alistair Telfer  
Jeannette Holmes  
Ron Corp  
Paul Davies  
Penny Jonas

## ASSISTANT TO THE CLERK

Having joined the Company Office in 2010 to assist our Clerk, Maggie Alford, Eva Karell has now left to pursue her singing career. We take this opportunity to thank Eva for all her help and assistance during her time with the Company, to wish her all good fortune in the future and to congratulate her on her forthcoming marriage in the summer. We would also like to extend a very warm welcome to Amanda Ratcliffe, the new Assistant to the Clerk, who took up the post on 10 April.



### ST PAUL'S CHORISTER

The Company makes an annual award to a young chorister on the recommendation of the Director of Music at St Paul's Cathedral with funding provided from the Allcard Fund. The current recipient of this award is Kevin John.

## A REQUEST FROM THE CLERK'S OFFICE

Due to the increasing number of members telephoning the Office with their request to be placed on an events list – these requests will no longer be accepted. Liverymen and Freemen MUST complete the notice for each event and send their cheque or credit card details. This will ensure that you end up on the correct event list and cut down on administration time where the office: a) has to fill out the form for you and b) has to send a reminder about payment. Your kind assistance in this matter will be much appreciated.

## MUSICIANS' COMPANY WIGMORE HALL PLATFORM CONCERTS

Dates for your Diaries: 2012-2013 (further details to be confirmed).

### Maisie Lewis

1 October 2012  
Sarah Power soprano  
Fraser Langton clarinet

### Concordia Foundation

4 February 2013  
Njubulo Madlala baritone  
Maja Irgalina piano

### Maisie Lewis

1 July 2013  
Ashley Riches baritone  
Anthony Brown saxophone and  
Leo Nicholson piano

## IN MEMORIAM

We record with regret the death of Liveryman John Gardner CBE.



## A NEW PRESIDENT

Congratulations to Liveryman Stephen Plumb on his being elected President of the Aldgate Ward Club for the year 2012-13. We wish him a most enjoyable and successful year in office.

### Errata

We are always grateful to our eagle-eyed readers for pointing out mistakes printed in Preserve Harmony, which have "slipped through the net". The Editorial Team apologise for misspelling the surname of Milos Karadaglic in the report on page 15 of our last issue. On page 16 of the same issue we stated that one of the two recipients of last year's Charles Santley Award was Australian soprano Yvonne Kenny. In fact the Award was made to the Australian mezzo-soprano, Yvonne Minton. We send our sincere apologies to both distinguished ladies. **[Ed]**.

## COURT NEWS

### NEW YEAR HONOURS 2012

Our warmest congratulations to the following:

Sir Michael and Liveryman Lady Bear  
Liveryman Philip Chancellor RVM  
Liveryman Ron Corp OBE  
Liveryman Carl Jackson MVO  
Liveryman Ian Stouzker CBE  
Freeman The Right Reverend Graeme Knowles CVO

### NEW LIVERYMEN

Christopher Moore  
Nicolas Chisholm  
Richard Smith  
Richard Evans  
Colin Freeman

### NEW CORPORATE MEMBER

Trinity College Examinations Ltd

### WALTER WILLSON COBBETT MEDAL

Malcolm Singer

### CHARLES SANTLEY MEMORIAL GIFT

Catherine Bott  
Simon Keenlyside

### JOHN CLEMENTI COLLARD FELLOWSHIP

Jonathan Little 2011  
Naomi Pinnock 2012

### PRIAULX RAINIER PRIZE

Andrew Hoole

### BEETHOVEN MEDAL

Erdem Misirlioglu

### The WCOM DANKWORTH JAZZ COMPOSITION PRIZE

James Opstad First prize; William Gibson Second Prize

### IVOR MAIRANTS GUITAR AWARD

Francesco Scelzo First Prize; Marta Dolzadelli Second Prize; Jonathan Wiseman Third Prize

### COMPANY CHARITABLE DONATIONS

The Lord Mayor's Big Curry Lunch in aid of the Army Benevolent Fund  
Performing Right Society 20:12 compositions  
City of London Festival  
Manchester Mid-Day Concerts  
Youth Music Theatre  
Brighton Festival  
Rye Festival  
National Youth Orchestra