



Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

A JACK OF ALL TRADES... AND MASTER OF...

The New Master: Professor John Morehen

Whenever I am asked about my profession I usually reply simply that I am 'a musician' or 'a teacher'. This almost invariably prompts a 'supplementary' question, "Oh, what do you play (or teach)?" I then try to explain that a career as a musician often involves much more than merely playing or teaching an instrument, and is, in effect, a 'portfolio career' – a bit of this, a touch of that, and a smattering of just about everything else. Indeed, I often reflect on how fortunate we are as musicians to earn our livelihood through a range of activities which can be as infinitely varied as it is artistically rewarding.

Despite having been born in the shadows of Gloucester Cathedral (literally) I was never a cathedral chorister, though I did sing from an early age in two local church choirs and studied organ with the cathedral organist, Dr Herbert Sumsion, a close friend of Elgar. I was only about eleven when my curiosity in the Square Mile and its history and traditions was first aroused. My father was employed by a company which built railway carriages. Its Chairman, Sir Leslie Boyce, was Lord Mayor of London in 1951/2. At the Christmas Party that Sir Leslie gave in 1952 for the employees' children I bravely took along my autograph book for him to sign, which he did most willingly. I still have it to this day.

Gloucester Education Committee, who plucked me out of my local grammar school and transplanted me into boarding school in Bristol, oversaw my secondary education. At Clifton College I studied piano with the legendary one-armed



Director of Music, Dr Douglas Fox OBE, and also studied organ, French horn and clarinet. The highlights of my teenage years were playing the solo piano part in concertos by Beethoven and Rachmaninoff, and in Franck's *Variations Symphoniques*.

On leaving Clifton in 1960 I was awarded a scholarship to the Royal School of Church Music, which was then located in magnificent and extensive grounds at Addington Palace, Surrey, the 19th-century country home of Archbishops of

Canterbury. Here I gained valuable experience as a church musician, honing my organ-playing and choir-training skills, and forging useful contacts in the world of the organ loft. The following year I was lucky enough to be awarded the first Organ Scholarship at New College, Oxford. Working daily with a professional choir under the guidance of Dr (now Sir) David Lumsden was an invaluable experience and stood me in good stead when I later came to train choirs for conductors such as Yehudi Menuhin, Sir David Willcocks, and Sir Charles Mackerras. When I graduated Sir David suggested that my career would probably be very different from that to which I then aspired (i.e. to be a cathedral organist). To be honest I did not believe him, but how correct he proved to be. Had anybody suggested then, for instance, that I would spend 20 years of my life writing computer software for identifying the composers of anonymous 16th-century musical compositions (see *PH* 32, Spring 2006) I would probably have wondered which one of us should go to a darkened room and start taking the tablets!

I spent 1964-7 at King's College, Cambridge, pursuing doctoral research, at the conclusion of which I was short-listed for the post of Sub-Organist at Westminster Abbey. I recall that there were just two of us in the final selection process. I came second! Fortunately, I had a 'plan B' in the form of an offer of two linked positions in Washington DC – one at the College of Church Musicians



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Diary 2012-2013

8 November	Installation Court & Dinner Drapers' Hall 6.15pm
21 November	MBF St Cecilia Festival St Paul's 11.00am
12 December	Carol Service St Michael's Cornhill 6.00pm
2013	
30 January	Informal Lunch Cutlers' Hall 11.00am
4 February	Concordia Foundation Wigmore Hall
2 March	Livery Club Musical Museum Visit Kew All day
10 April	Livery Dinner Stationers' Hall 6.30pm
19 May	Jazz 'Winners gig' Soho Jazz Club 7.30pm
20 June	Midsummer Banquet Mansion House 6.15pm
27-30 June	Livery Club Versailles France
1 July	Maisie Lewis Concert
11 July	Informal Lunch TBA 11.00am
15 September	Jazz Competition Soho Jazz Club 7.30pm
13 November	Installation Dinner Goldsmiths' Hall



The Master at the organ of the Megaron Concert Hall, Athens, with resident organist Nicolas Kynaston

(administered by Washington National Episcopal Cathedral) and a Lectureship at American University. I jumped at the opportunity – a decision which led to one of the happiest periods in my life, and which marked the start of a lifelong association with an exciting city I regard as a second home. As resident music critic for *The Musical Times* I had complimentary tickets for concerts at Washington's Constitution Hall. On one occasion I invited an organ pupil to accompany me to a concert by the Boston Symphony Orchestra under Erich Leinsdorf. As a student at New England Conservatory, in Boston, she had sung under Leinsdorf at the Solemn Pontifical Requiem Mass for the late President Kennedy. Now, forty-four years later, that student still accompanies me to concerts, though in a different role – as my wife Marie!

On my desk at Washington Cathedral one morning was a telegram offering me the post of Sub-Organist at St George's Chapel, Windsor. It was an offer I could not refuse. I took up the post two days after the Funeral of HRH The Princess Marina, Duchess of Kent, and five days before another Royal Funeral – that of Katherine Peebles, former Governess to Prince Charles and Princess Anne. A perquisite of my Windsor appointment was a grace-and-favour penthouse apartment in Windsor Castle, with magnificent views over the River Thames towards Eton. My regular duties involved playing the organ or directing the choir for the Chapel services, at which the Royal Family were often present, sometimes *en masse*. Among many events that remain in the memory were the spectacular annual Services of the Order of the Garter and – at the other end of the emotional spectrum – the funerals of military heroes such as Earl Alexander of Tunis and Viscount Slim.

By this time I was spending much of my time editing Renaissance music, and I suspected that my future probably lay outside church music. In 1973 I was appointed to a Lectureship in Music at the University of Nottingham. Thus began a very happy 30-year association with the University, culminating in my appointment as Professor of Music (1989) and, finally, as the inaugural Head of the School of Humanities (1998-2001). Establishing from scratch a coherent academic School embracing Archaeology, Classics, Music, Philosophy and Theology was an exciting challenge. In the process I discovered the foibles of archaeologists, classicists, philosophers and theologians, and concluded that musicians were perhaps not quite as eccentric as I had previously supposed.

On taking early retirement from the University in 2002 – a step which Marie describes as 'the ultimate promotion' – I assumed the honorary position of Fellowship Director of the Guild of Church Musicians, and joined the Guild's Council and its Academic Board. Ten years into retirement I remain active as editor, adjudicator, examiner, critic, reviewer and keyboard player (just about), and I have even had the audacity to dabble in composition. My increasing involvement with the Musicians' Company has reinforced old friendships (several Liverymen are former students) and has generated many new ones. I look forward to getting to know our hugely talented Liverymen, Freeman and Yeomen even better during the exciting year that lies ahead.

John Morehen's edition of three major collections of Elizabethan popular music – *Pammelia* (1609), *Deuteromelia* (1609) and *Melismata* (1614) – will be published in the series *Musica Britannica* in November 2012 to mark the inauguration of his Mastership.

Musicians' Company Hon.Fellow's Lecture Professor Leslie Bunt

Guildhall School of Music and Drama 21 May 2012

Thanks to the generosity of Professor Barry Ife, the Principal, we were able to hold this year's lecture at the Guildhall. Just as well, as an audience of over 100 music therapy professionals, practitioners, students, teachers and Company members gathered for this fascinating and valuable survey of music therapy and its increasingly important place in community health.

Professor Leslie Bunt MBE, this year's Honorary Fellow, began his career-long journey in Music Therapy at the Guildhall under the guidance and tutelage of Juliette Alvin, the founding pioneer of the course which still thrives. Leslie's gift for bringing this subject vividly to life and for engaging us was immediately apparent through an active listening exercise inviting us to consider the opening of the slow movement of Schubert's great two 'cello quintet, first without and then with the score. For most of us, there was a manifest difference between the initial spontaneous and 'emotional' response and the second one, more considered, possibly intellectually based. The subsequent live improvisation by members of the Therapy Department of the Guildhall in response to

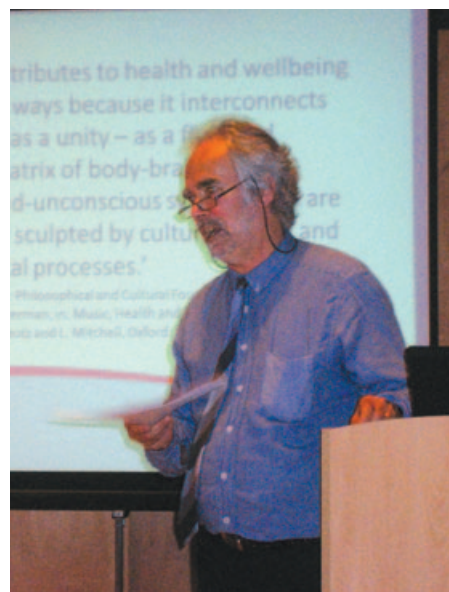
the Schubert showed with great immediacy the innate ability of the music to provoke further feelings and the differing ways of expressing these both individually and collectively.

The subsequent sequence of films of music therapy in action were both moving and revealing. The ways in which the therapists were able to use music to connect, to bring life and to engage with children with cancer, motor neurone disease sufferers and people with severe mental and physical handicaps were powerful. It was clear that it was the unspoken language of music, of rhythm and harmony, that brought a renewed quality of life and experience to a broad range of sufferers. Music was seen to be much more than a catharsis, as a way into accessing, releasing and expressing feelings and emotions of vital importance, not only for the patients, but for us all.

In highlighting the work of music therapists, Leslie Bunt not only showed how essential a service this is in community health but also the critical importance of the training that Guildhall and others provide. We were reminded of the ways in which music therapy serves the

community and how it can work in partnership with other care professionals.

I can only echo the sentiments of past Master Leslie East writing about this lecture for the British Music Therapy Society... "how lucky we are to have in our midst people like Leslie Bunt who, through determination, courage and immense belief in the power of music, has done so much to improve the lives of those less fortunate than ourselves." We are also doubly lucky to have Leslie as one of our Honorary Fellows and for making a contribution of such distinction and value.



Professor Leslie Bunt

Corporate Members Reception

A reception for current and prospective Corporate members took place on Tuesday 12 June in the dignified setting of The Old Library of the Guildhall in the City of London. Background music

was provided by an excellent jazz trio led by trumpeter Laura Jurd, our Dankworth Jazz Composition 2011 prize winner.

Special guests were Liverymen Karl Jenkins CBE and Carol Barratt. After a warm welcome to the guests from Pastmaster Nigel Tully the main section of the evening was taken up with a Questions and Answers session with Karl Jenkins and the Master, Alderman Dr. Andrew Parmley. The Master had taken the place, at short notice, of Pastmaster Leslie East who sadly could not attend due to a chest infection. Karl made it very clear to the

audience how important the Musicians' Company's support is to talented young musicians. Our award winner Yeoman Jessica Grimes then demonstrated on her clarinet one of her typical entertaining Musicians' Company Outreach programmes which she has given in many Inner London schools and deserving institutions. Then the new Corporate Members' Industry Award was announced.

The formal part of the reception was followed by wine and canapés and it was obvious that the guests had been impressed by our speakers and had enjoyed an entertaining two hours with Company members. Representatives from existing Corporate members Boosey & Hawkes, Music Sales Limited, Sound Technology, [Summerfield MI,] Trinity College of Music and Victoria College of Music attended and we were delighted to welcome colleagues from Denis Wick Ltd and Peters Edition, both companies that have expressed interest in membership. Thanks must be given to Pastmaster Dr Andreas Prindl who had arranged with Lloyds to make this special venue available to the Company.



The Master with Karl Jenkins

Pastmaster Maurice Summerfield

Notes from a Luncheon...

... it was, of course, a spectacular occasion. Having been told by letter that I was invited to join the Musicians' Company party attending the Livery Luncheon at Westminster Hall to celebrate Her Majesty The Queen's Diamond Jubilee, I was then invited to sit at the Queen's table! We were told to arrive between 10.30am and 12 noon, at which time the doors would be closed.

... we assumed Her Majesty would arrive at 12.30 and had been briefed that we should not leave the Hall once she was present. That meant all comfort calls were to be made beforehand. So, at about 11.30 I headed for the restrooms, which were mostly outside in the yard... Anyway, I had some very friendly moments with other ladies in the queue, not to mention gentlemen, who were mortified to find that they had to queue also! I met one or two old friends that way...

... at about 12.30 champagne was served and everyone fell on the canapés. After standing for nearly 90 minutes, I was grateful that they suggested we sit down. I then realised that the TV cameras had been on us for all this time. There was the National Youth Orchestra playing, wonderfully, especially the brass, who seemed to want to outdo each other... we passed the time and I chatted to others on the table, including the Lord Great Chamberlain who



The Musicians' Company party at Westminster

mentioned he would escort the Queen into the Hall, (good thing he did as I might not have recognised him, because he donned an amazing uniform)...

... finally, a fanfare announced the Royal Party's arrival. They sat at different tables, well spread around, I thought. We, of course, watched the Queen; we had been told to acknowledge her arrival with a bow or curtsy. The speech of welcome was followed by Grace, then the meal began. Although the wine flowed, the Queen had a gin and Dubonnet. Neither she nor I ate much, but I was delighted when the dessert arrived, and there was a tiny, warm egg custard amongst the three puddings...

... I was distressed to see the number of young uniformed men, obviously war wounded, in the Hall. Every Livery Company has links with the armed forces, and so they invited those who deserved recognition to be present that day. The whole emphasis of the day was on youth, which I think was why I was selected to be on that table, because of my involvement in the Company's Outreach Programme.

Then the call was for the Loyal Toast and it felt strange, for once, to be drinking the toast "The Queen" with the Queen actually there in front of us. The Toast had hardly died away when the Queen stood, we all stood, and she and the Royal party left the hall by the door right next to us. We all thought that was it, but not a bit of it. A brief wait, in silence, and then we heard the tramp of feet as the Yeomen of the Guard entered the Hall by the main door. They

lined the gangway between the tables; the Hall staff lined the gangway from the side entrance, and then in came the Royal Party. The orchestra played again, and first came the Queen, the Prince of Wales and Duchess of Cornwall, followed by the Duke and Duchess of Cambridge and finally Prince Harry. We were within inches of them. How good to see that the Duchess of Cambridge is every bit as stylish and pretty as her photos suggest, and Princes William and Harry are two very handsome young men...

... after all the excitement I realised that I hadn't thought of the cold for over an hour, but I did now! I couldn't wait to get outside and find Andy, who had promised to meet me afterwards. He, poor fellow, had been stopped all the way along because the roads were closed. But he worked his way towards Victoria, miraculously found a taxi and met me opposite the Houses of Parliament, brandishing my oldest, most battered pair of flat shoes... Andy had seen the event on TV and had recorded it for me, so that I could re-live the moment, and so that the grandchildren can see it when they next visit.

... so many memories of a wonderful lunch: the Queen's Dubonnet arriving on our table fifteen minutes before she did; seeing so many of the Royal Family at such close quarters; Black Rod very smart in his black coat, breeches and ruffles; the Lord Great Chamberlain telling me that his beautiful uniform had been made for his grandfather; he would not be able to have one made nowadays he said – far too expensive, with all the gold embroidery on it...



Patricia Norland Prindl with the Lord Great Chamberlain

Liveryman Patricia Norland Prindl

A CELEBRATION OF BRASS CHAMBER MUSIC

In memory of Philip Jones

A concert to be given in association with the Worshipful Company of Musicians on Saturday, 16 February 2013 at St John's Smith Square, London.

The British trumpeter, Philip Jones, was renowned for forming the internationally famous Philip Jones Brass Ensemble in 1951 and playing a pivotal role in the renaissance of brass chamber music, both in the United Kingdom and throughout the world. For decades the Ensemble championed not just the early and Baroque brass repertoire, but also the work of many contemporary composers, giving nearly ninety World Premières, many works being commissioned by Philip himself. He enjoyed the long-term commitment of many fine players including Elgar Howarth, John Fletcher, Michael Laird, Ifor James and Frank Lloyd, making fifty recordings and touring over thirty countries. In recognition of his services to music, Philip Jones was awarded the OBE in 1977 and the CBE in 1986.

Although Philip's crucial role in promoting brass chamber music is widely known, some of our more recent readers may be unaware that, at his untimely death in January 2000, he was Junior Warden of The Worshipful Company of Musicians, having been a member of the Livery for many years.

This special concert is being arranged in association with the Company, by Liveryman Dr Ursula Jones OBE to celebrate both the memory of her late husband and also the glories of the brass chamber repertoire. What better way to do so than to provide a platform for some of the most talented young musicians from the UK's major conservatoires at St John's, Smith Square? We asked Ursula to tell us more.

Liveryman Jeff Kelly

PH: How did you and Philip first meet?

Ursula: My first encounter with Philip was over the phone in the '50s when I worked in the office of the Philharmonia Orchestra where I was in charge of booking the orchestral players. I offered him a date to play in a performance of the Verdi *Requiem*, for which I needed extra trumpets. He told me that he was unable to do the date because he had an important cricket match. For me, cricket was the same as croquet, and I couldn't

believe that he would turn down such an important concert date to play croquet! However, I engaged him again for some dates later, and eventually he "engaged" me. We married in 1956.

PH: How did the two of you become involved with the Livery?

Ursula: Philip had been a Liveryman and often took me to Livery events. After his death, the Musicians' Company invited me to become a member in 2003.

PH: What does The Worshipful Company of Musicians mean to you personally?

Ursula: I value the WCM's support of musical performances, especially the support the Company gives to young musicians at the start of their career.

PH: You must be very excited about the concert. How did it come to fruition?

Ursula: I give an annual prize in memory of Philip to some UK music colleges for the best student brass ensembles, and in recent times I have been impressed by how many excellent brass ensembles have emerged. At last year's brass ensemble competition at the Royal Welsh College of Music and Drama in Cardiff, no fewer than twelve different groups competed for the Philip Jones Prize, and several performed new works composed by fellow students. The concert in February seemed to me to be a natural progression in providing a platform for such talent and enthusiasm.

PH: There are so many excellent concert venues in London, why choose St John's, Smith Square?

Ursula: I think St John's, Smith Square is an ideal venue for brass chamber music. Philip made several recordings there for Decca with his brass ensemble. It has a perfect size, is a pleasant place and good for sound.

PH: What for you will be the most significant aspects of this celebration?

Ursula: The two main reasons for mounting this event are:

- 1 To give outstanding young brass players the chance to perform in London, and

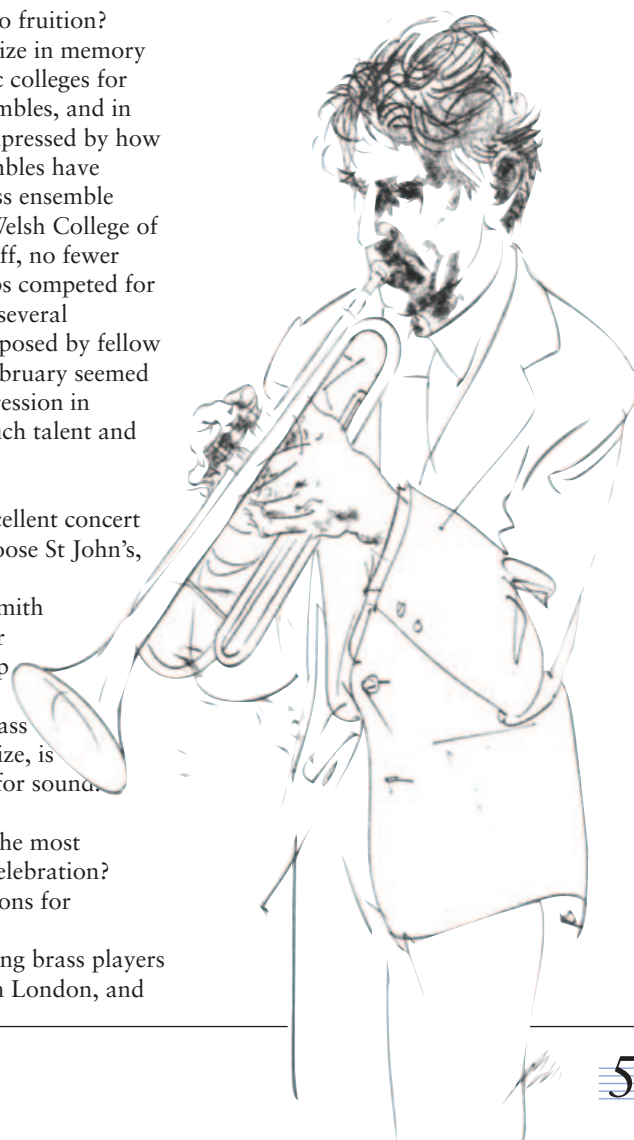
- 2 To remember my late husband, Philip Jones, who pioneered brass chamber music, both here and abroad.

PH: Are you hopeful that there will be an on-going musical legacy following the concert in February and, if so, what would you like that to be?

Ursula: I hope this event will be the first of an annual *Celebration of Brass Chamber Music* to show that brass can be as interesting and attractive as a string or woodwind ensemble.

PH: Finally, we know that your life is a very busy one. What is your favourite form of relaxation?

Ursula: I love going to concerts, theatre and opera, and I like skiing and mountaineering.



IVOR MAIRANTS GUITAR AWARD

March 2012

Administered by the Worshipful Company of Musicians and now well established on the circuit of influential guitar competitions, the 14th IMGA took place at the Coopers' Hall in the City of London. Here Court Assistant Michael Lewin reports on this year's competition.

By encompassing both jazz and classical styles, this important award seeks to broaden the musical horizons of aspiring guitarists and help those selected for the award to launch their professional careers, through a range of financial and other benefits, including recital opportunities and a Wigmore Hall audition. The IMGA's profile has been much enhanced by the international success of former winners, who are bringing the classical guitar to the attention of a new and remarkably wide audience, not only in some of the world's most prestigious venues, but also through numerous recordings and appearances on major radio and television networks.

While the majority of the contestants this year were British, there were a number from France and Italy giving added interest

to the adjudication. In accordance with standard procedure they were required to play a selection from Ivor Mairants's *Jazz Sonatas*, plus one item from a set list of works by composers as diverse as Brouwer, Ginastera, Rodrigo, Rózsa, Tansman and Lennox Berkeley, himself a Pastmaster of the Musicians' Company.

In addition, each contestant was encouraged to talk briefly about his or her involvement with jazz. One of those, who had had relatively little previous experience in this field, was Benjamin Bruant, but his interpretation of the Mairants showed an instinctive flair; unfortunately, this was followed by a rushed performance of the opening movement of the Tansman. Showing finer control in the latter and, in general,

excellent tonal quality, to gain 3rd Prize, was Jonathan Wiseman, while the playing of Marta Dolzadelli, particularly in the Rodrigo, impressed the jury with its sense of line and rhythmic composure, thus earning her 2nd Prize.

The winner, who is presently studying at the Guildhall School of Music & Drama, was Francesco Scelzo; his outstanding aptitude for the guitar and clear musical convictions, a definite requirement for a work such as Ginastera's *Sonata*, gave his programme the edge on this occasion.

As in previous years, Margaret Alford, the Company's Clerk, expertly administered the competition; Pastmasters Adrian Davis and Maurice Summerfield attended as auditors. Sponsors included the D'Addario Foundation for the Performing Arts, Classical Guitar Magazine, Mel Bay Publishing Inc., Intellitouch Tuners, Manuel Rodriguez Guitars, Chanterelle Verlag, and Ediciones Joaquín Rodrigo. The panel of adjudicators comprised Michael Lewin (as non-voting Chairman), Eleftheria Kotzia, Graham Devine and Gary Ryan.



Francesco Scelzo

RECORDING PREMIERE LATIN SERENADE FOR THE CITY OF LONDON

Those liveryman who attended the 2009 Installation Banquet will have heard the world premiere of 'Latin Serenade for the City of London' by the Argentinian composer Jorge Morel performed by the Stell Guitar Duo. This work is dedicated to the Worshipful Company of Musicians and was commissioned by Pastmaster Maurice Summerfield as a gift to the Musicians' Company on the occasion of his installation as Master. The composer's original score is now in the Company archives. The first recording of this work has just been released on the Luthier Music CD label release 'Latin Dialog – The Music of Jorge Morel' – Luthier LMCD007. The work is played on the CD by guitarists Jorge Caballero and Rene Izquierdo.



**Maurice Summerfield with
Stephen Dodgson**

The Board of Trustees of the Guitar Foundation of America has voted to honour Maurice Summerfield with its 'Industry Leadership Award' in recognition of Maurice's extensive career as a proponent of music which has influenced generations of guitarists worldwide. This award is part of the GFA's Hall of Fame. And its Industry Leadership Award is given to entrepreneurs and artisans that have made significant or visionary contributions to the advancement of the classical guitar and its community.

Maurice has been invited to receive this prestigious honour at the 2013 Guitar Foundation of America International Convention's Award Ceremony which will be held in on 30 June 2013.

COLIN COOPER 1926 – 2012

Colin Cooper, editor of the UK magazine *Classical Guitar*, died on 25 August 2012 following a massive stroke the previous evening. Although not a liveryman Colin attended the annual Ivor Mairants Guitar Award meetings over 12 years to offer his professional and valued opinion on the format of the competition. He was also a jury member for the first ten competitions and will be greatly missed.

Pastmaster Maurice Summerfield

The Phantom of the Opera at 25

Andrew Lloyd Webber's *Phantom of the Opera* is described as 'the most successful theatrical show in history'. After 25 years and over 10000 performances, it is the second longest musical in the West End and third longest running West End Show overall. In New York, it holds the record as the longest running Broadway show in history.

Just past its 25th anniversary, it is interesting to look back on the crucial contributions that two members of the company contributed to its success. One was Freeman Richard Stilgoe; while most lyrics were by Charles Hart, Richard wrote the originating book with Lloyd Webber

and contributed additional lyrics to *Phantom*. He was also the lyricist for Lloyd Webber's highly successful *Starlight Express*. The other was the conductor of the show at Her Majesty's Theatre London for the first nine months, Liveryman Mike Reed.

By 1986, Mike had known Andrew Lloyd Webber for a long time although not had a chance to work with him. That came as Mike joined the rehearsal period for *Phantom* at a relatively late stage. However, Mike had been no stranger to musicals, starting conducting even during his time as a Foundation Scholar at the Royal College of Music. [It was while at the RCM in 1970 that Mike formed an enduring violin/piano duo with Past Master Petronella Burnett-Brown.] Just before starting work on *Phantom*, Mike was conducting *Barnum* at the London Palladium with Michael Crawford who was Lloyd Webber's first *Phantom*.

It seems surprising now, but Mike reflected that none of those preparing *Phantom* had a real appreciation of the extraordinary critical and popular success of the show until the opening night. It was at once, and long remained, the 'hottest ticket in town'. So what are the ingredients for success? Design, costume, performance and direction were extraordinary, but musically Mike notes that the melodies are 'like old friends'; Lloyd Webber ensures that they permeate the score subliminally. But while the tunes are easily 'hummable', Mike rates *Phantom* – through composed and operatic – as a 'difficult show to conduct' needing a classical technique with a crucial sense of pacing and 'driving through'.

Mike's background placed him ideally to take on this challenge.

The popularity of *Phantom* was confirmed in 1987 when Mike led another extraordinary success, conducting the original cast recording; it was the first album in British musical history to enter the album chart at number 1.

After nine months conducting *Phantom*, what next? Mike stayed with Lloyd Webber, working closely with him on the musical preparation of the next musical, *Aspects of Love*, also having active input in the harmonisation and orchestration. Another hit, it opened in the West End in 1989, Mike conducting for several weeks. He again conducted the cast recording, the single from which (*Love changes everything* sung by Michael Ball) was in the charts for a remarkable 14 weeks. As with *Phantom*, Mike also supervised the Broadway productions.

In 1991, Mike conducted *Joseph & the Amazing Technicolor Dreamcoat* at the London Palladium, a time when Lloyd Webber was riding high. Working for the 'Really Useful Company', there was one time when Mike was undertaking the musical supervision of no less than six shows running concurrently in London. In 1998, *Whistle down the wind* was Lloyd Webber's musical based on the 1961 film of the same name. Again, Mike was responsible for musical preparation, conducting the opening series of performance and the cast recording. He also conducted Lloyd Webber's 50th birthday concert at the Royal Albert Hall in 2001.

Since Mike's 'Lloyd Webber years' he has gone on to guest conduct leading UK orchestras (he is founder-conductor of the Royal Philharmonic Pops Orchestra), to be the music supervisor on numerous shows, to conduct Royal Variety Shows, and to compose award winning musicals. But being 'in there' at the music icon which is *Phantom of the Opera* takes a lot of beating.



Mike Reed



Andrew Lloyd Webber with Trevor Nunn and Mike Reed

Reflections from
Liveryman
Mike Reed in
discussion with
Editorial Team
member, Liveryman
Adrian Mumford

The Midsummer Banquet

Held at the Guildhall 2012



The Master wi



Speech from the Master



Speaker Sir Nicholas Kenyon

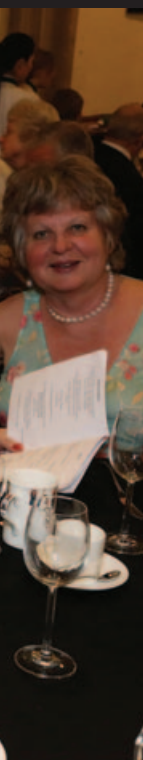




with the loving cup



Entertainment from NYJO2

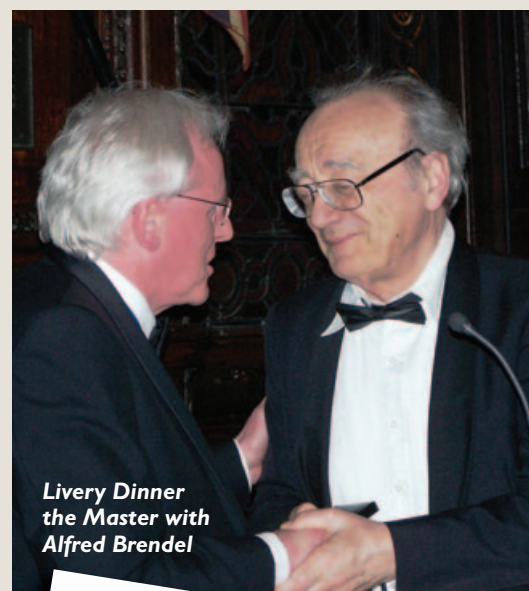


The Master and Senior Warden greet Liveryman Tim Hoggarth

Livery Dinner

In April, the annual Livery Dinner was held at the Stationers' Hall. The speaker was Freeman of the Company, Richard Stilgoe (now 'Sir' Richard). Well known for his brilliant, humorous poems, Richard penned 'the Birth of 'Cello' especially for the occasion. That, along with many others, can be downloaded from his website, www.richardstilgoe.com on payment of a modest donation to his designated charity, The Orpheus Centre.

It was also the occasion on which Alfred Brendel received the company's Gold Medal from the Master (which had been awarded back in 2009). He sent a letter to the Master after the event which is reproduced here:



Livery Dinner the Master with Alfred Brendel

To The Master
The Worshipful Company of Musicians

Dear Andrew,
many thanks for your letter and, belatedly, for inviting me to receive the medal. Mesta and I, not knowing what to expect, had a lovely evening with qualities that one could not find outside the British Isles. The ease and brilliance of the speeches, and the appropriate dose of self-irony made it all thoroughly delightful.

Many thanks also for your help for, and assistance of, young musicians - on me.

Even the dinner was delicious.
With all warm wishes,

Berlin, 10.5.2012 *Alfred Brendel*

THE PRINCE'S PRIZE FINALS 2012

All the competitors who made it to this final stage of the competition treated a distinguished panel of adjudicators and a fairly small but warmly appreciative audience to extraordinarily high standards of musicianship. Of course, to have reached the finals at all meant – as the Master said when announcing the result – that each competitor possessed technical fluency of an exceptionally high order. That much could be taken for granted and thus what the judges and audience alike were looking for was maturity of approach, insight and sensitivity to a composer's intentions and vision.

The Prince's Prize was ultimately awarded to the clarinettist, Fraser Langton, who displayed all those qualities in abundance and, in addition, had the advantage of a talented and extremely sympathetic pianist in James Willshire. Indeed, across the board, all the pianists demonstrated impressive skill going way beyond what is sometimes described as mere "accompanying" – in each instance, every piece was a joint enterprise of well-matched talents, working sympathetically together, although the less-than-ideal acoustic of such a small hall made one wish, from time to time, that the piano lid might advantageously have been lowered! Fraser, who is already an experienced and well-travelled soloist, phrased the



Princes Prize winner, Fraser Langton with Judge, Sarah Walker

Australian Robert Clerisse's beautifully rhapsodic *Promenade* with imagination and abundant, sweet tone. That was followed by Rory Boyle's captivating *Burble*, commissioned by Fraser only last year and which required not only constantly changing fingering but also the use of three adjoining music-stands in performance! It is a piece of infinite variety of tone colour, hugely demanding of technique yet holding no terrors for our virtuoso, who threw off the work's exceptional difficulties with masterly aplomb. Perhaps the highlight of his recital was Debussy's *Première Rhapsodie*,

written a century or so ago as a test piece for the Paris Conservatoire. Once more, the tone was warm and sweet, the phrasing imaginative and the intonation near flawless.

Fraser Langton was certainly a most worthy winner, but Mikhail Nemtsov and his sister Elena won both the audience's heart and the Mrs. Prudi Hoggarth Audience Prize with an astonishing display of passionate and remarkably mature playing. Mikhail drew wonderfully full-blooded, rich tone from his instrument in the Debussy D minor sonata (with only occasional lapses in intonation), the first movement truly "sostenuto e molto risoluto", the pizzicato in the Serenade deft and determined and the extraordinary technical demands of a very "anime... et nerveux" final movement despatched with ease. For his final piece – an ambitious choice – he played Piazzolla's *Le Grand Tango*, technically formidable (not least in its testing syncopation) but he managed nevertheless to maintain a rhythmic



Princes Prize Competitors left to right: Mikhail Nemtsov, Fraser Langton, Yuka Ishizuka and David Butt Philip

Cobbett's Phantasy

Endowed by W.W. Cobbett (Master Musician 1928-29) in 1924, the Cobbett Medal is one of the Worshipful Company of Musicians' most prestigious prizes. But what do many of our readers know of the man behind this Award? We asked Dr David Maw, who holds Lectureships at Oriel and Christ Church Colleges, Oxford, and is Organist of Christ Church Hampstead, to write about this intriguing character and his influence upon the Company.

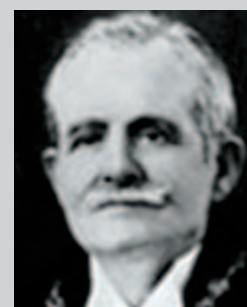
Walter Willson Cobbett was born in Blackheath in 1847 and made his fortune as a businessman. The business he co-founded in 1879 is a parent of present day BBA Aviation, but it is not for that that he is best remembered. It was said of him that he gave to business the time he could spare from music, and it is his contribution to this art, and particularly to chamber music, that still claims our attention.

From his first youthful encounter with Beethoven's Op 132, he was devoted to music; and to within days of his death in

1937, he played the violin. On retiring from business in 1905, he was elected a member of the Worshipful Company of Musicians; and so began his second career as a sponsor and promoter of chamber music. His self-elected mission was, as Herbert Howells put it, to instil "a national chamber-music consciousness". To this end his initiatives were diverse: competitions, commissions, journalism, lecturing, an encyclopedia, the establishment of a free chamber-music lending library; and his energy was tireless: merely to consider his

journalism, he contributed 60 articles to the second edition of the *Grove's Dictionary*, as well as significant quantities of articles to the *Musical Times*, *Music News* and the *Music Student*.

On joining the Musicians' Company, he was encouraged 'to do something for music in the name of the Guild' and had the idea for a competition. He thought the length and difficulty of much chamber music led to its neglect, especially by amateurs. As he said, 'in literature there are the lyric and the epic poem, the short story and the long novel; in the orchestra,



besides the symphony, the overture and the symphonic poem; but... in chamber music there is only one form that counts...' He sought to create the chamber-music equivalent

tautness. One would have liked to hear a greater dynamic range, perhaps, in order to enhance the contrasts in mood between the sections of the piece but this was undoubtedly a *tour de force*. This is a 'cellist of remarkable promise and individual talent.

The evening had opened with the *Allegro Vivace* from Beethoven's second violin sonata, played by Yuka Ishizuka and Simon Lane (perhaps the most impressive of the pianists). Yuka played with power and confidence, the phrasing well-shaped, with appropriate contrast between playful lightness and sombre introspection. For the intriguing piece of minimalism which followed, Graciane Finzi's *Phobie*, Yuka adopted a suitably dry tone and plangent intimacy, coping well with the rhythmic demands, that dryness of tone marking her playing in the *Allegro ma Non Troppo* from Richard Strauss's sumptuous violin sonata which followed. More suppleness, sweetness of tone and romantic abandon were missing until the closing pages, which



properly became a truly "careless rapture".

The only vocalist was David Butt Philip, a tenor who, in addition to collecting a clutch of distinguished awards over the last few years (including our own John Christie Award), has some impressive concert performances and operatic roles to his name. It is not difficult to see – and hear – why: this is a full-toned, virile and muscular voice which might have been designed at birth for the great Verdi and Puccini tenor roles, were it not for the fact that, surprisingly, David started life as a baritone and, even more surprisingly, remained such until as recently as 2010. His ambitious programme took us through five composers, in four languages, in only twenty minutes – a *tour de force* of Olympian achievement – demonstrating, in the process, linguistic dexterity and obvious acting ability. He would, however, have been better advised to reveal greater breadth of his talent by the inclusion of something to show us the other, more intimate aspects of his voice – I longed to hear an introspective Schubert or Schumann lied. Arias from *Traviata* and *Butterfly* and one of Mahler's *Lieder eines fahrenden Gesellen* demonstrated the size and power of the voice, if not the necessary sense of sheer desolation in the latter, and there was certainly some scaling down in the Werther and Onegin arias – indeed, he established his credentials as a superlative Lensky within moments.

In sum, therefore, four – no, eight! – young artists of extraordinary talent and promise, from all of whom we shall doubtless hear much more in the future.

Liveryman HH Judge Tim Pontius

WCOM Young Jazz Musician competition

Congratulations to the winner, Trumpeter Laura Judd, pictured below



Photo: Melody McLaren

of the lyric poem: a form of moderate length and ready accessibility. It struck him that the old English Fantasy might be revived to this end; and he offered £50 (roughly £3,000 now) for the composition of such a piece for string quartet. The response was excellent: 67 scores were submitted. The first prize was awarded in 1906 to William Hurlstone, tragically deceased before he could claim it.

Encouraged by the success of the competition, Cobbett organised another almost immediately, this time for a "Phantasie" piano trio. Again 67 scores were received, and the first prize was attributed to Frank Bridge, winner of the second prize in the previous competition. The formula was clearly a successful one, and Cobbett organised another five competitions prior to 1920, all but one dedicated to the composition of Phantasies. After 1920, he endowed money for chamber-music prizes at the Royal College of Music, where phantasies continued to be composed until the 1950s,

Benjamin Britten and Elizabeth Maconchy being notable contributors.

Cobbett realised early on that the phantasy (his preferred spelling) had a potential beyond the gimmickry of competitions. In 1910, he commissioned 12 phantasies for various instrumentations to consolidate the genre, with works by Bridge, Vaughan Williams and Bowen amongst them. He wished to cultivate a kind of music that specifically suited the British composer, and the extent to which he succeeded can be seen in the range of phantasy-type works composed beyond his influence. The likes of Dunhill, Howells and Ireland, who had won Cobbett prizes, went on to compose further phantasies. Others such as Bax, Moeran and Rubbra contributed to the genre quite independently. Phantasy composition was also essayed outside the confines of chamber music, as in Bax's Phantasy for viola and orchestra and Goossens's two Phantasy Concertos.

There were, however, tensions in

practice. Cobbett saw the phantasy as something like the eighteenth-century divertimento: a light and immediately appealing music that could be used even as a background for banqueting. Young composers eager to make their mark on the world wanted to write more substantial works, ones that were difficult to play and demanding to listen to. Cobbett regretted this tendency, but ultimately it won through, and the High Modernism of the post-war period led to the death of Cobbett's phantasy.

Yet although short-lived, and although transitory as repertoire, the phantasy has an important place in twentieth-century British music history. It showed composers that chamber music could and should be taken seriously; and it encouraged experimentation with musical form and instrumentation in ways that post-war music has explored more thoroughly. In short, it left a clear mark on the musical landscape. Cobbett's phantasy was, then, very much fact.

LIVERY CLUB VISITS

THE NEW LIVERY CLUB PRESIDENT, JENNY CHISM OUTLINES PLANS FOR 2012 – 2014

I have always enjoyed joining in the day and weekend visits of the Livery Club. The Club gives opportunities for Liverymen and Freemen to meet socially in less formal circumstances than official Company events. This year I joined the Committee and then found I was elevated to President in one meeting! Virginia Harding's two years have been wonderful. She came through with an extremely varied programme – all most enjoyable. I do hope that many of you will be able to join in the various visits I am planning.

On **Saturday 2 March 2013** I have planned a visit to the Musical Museum at Kew Bridge. The Company has visited before when the Museum was in a rather damp church. Now it is in a splendid purpose-built modern building. It is easy to reach by public transport and parking is available. We will assemble over coffee and biscuits; take a guided tour with live demonstrations followed by lunch in the Concert Hall. Liveryman Michael Broadway will entertain us with his music. We will also be able to enjoy theatre organ music on the Mighty Wurlitzer, which will be fun.

Weekend in Versailles Thursday 27 June – Sunday 30 June 2013.

Thursday will see us travelling on Eurostar and coach to Versailles for a performance of Mozart's *Don Giovanni* in the Versailles Palace Opera House. We stay at Hotel Novotel Chateau de Versailles. On Friday we will explore Chateau Versailles (the Hall of Mirrors, Grand Apartments of the King and Queen and the King's Bedchamber). In the afternoon there is the option of visiting Marie-Antoinette's Estate Grand Trianon, Petit Trianon, Queen's hamlet, French and Anglo-Chinese gardens, French pavilion and Temple of Love. We can also go to the Night Firework Show. We are also looking into the possibility of offering an evening at the ballet at Paris Opera as a further option. On Saturday we explore Versailles town and the Cathedral St Louis with the option of visiting Versailles gardens for the Eaux du Musicales in the afternoon. After early supper we make our way to the Royal Serenade and Fountain show at Versailles. On Sunday we will go to the Spectacle du Equestre (dressage, song, artistic fencing, Kyudo – Japanese archery – and dance) before returning home by coach and Eurostar.

My plans thereafter going into 2014 have still to be finalised. I am keen to have an event with military music. Because of the Queen's Diamond Jubilee and the Olympics in 2012 it has been difficult to get their attention but I will keep trying. I will also investigate a visit to Elgar's Birthplace Museum near Worcester. Bath has a music festival each year at the beginning of June and could possibly be combined with a side trip to Wells Cathedral School. Details of these, and other plans, will be circulated as arrangements are firmed up.



Jenny Chism

Photo: Peter Holland

NORFOLK WEEKEND

Back in May a party of Liverymen and their guests assembled in the historic Maid's Head Hotel, in the shadow of Norwich Cathedral, ready to enjoy a cultural weekend arranged by Livery Club President Virginia Harding. After settling in we met up with local guide Assistant Chris Lawrence and set off for a short walk through medieval buildings in the historic centre to 'The Last Wine Bar'. The origin of this intriguing name turned out to be the City's ancient shoe trade rather than a determination to survive alcoholic armageddon!

Saturday morning found us *en route* by coach to the Sainsbury Centre for Visual Arts on the campus of the University in the city's suburbs. Robert and Lisa Sainsbury began 'acquiring things' in the 1930s and donated their by then substantial collection to the University in 1973. It is housed in the first major public building to be designed by Norman Foster – airy and spacious yet giving visitors a real connection to the objects on display. These span 5000 years of artistic endeavour, and it is really quite illuminating to see a 50-year old Giacometti bronze 'Standing Woman' alongside a 1000-year old carving of a female Shinto deity. Ancient musical instruments were in evidence too, notably some beautifully decorated Maori flutes.

Our next port of call was Chris Lawrence's magnificent early 18th Century house in Wymondham which he and his wife Judith have spent many years lovingly restoring. Particularly striking was the exquisitely rococo decoration of the drawing room. After a pub lunch we spent time looking around Wymondham Abbey, founded in 1107 but still very much in use – indeed we narrowly avoided a wedding and were entertained by a practice session on the James Davis organ of 1793.

The musical highlight of our trip was on a 'Music and Dining' evening at the Creake Centre, home of the Yorke Trust, founded by the internationally-acclaimed double bass player, Freeman Rodney Slatford OBE. In 1991, the Trust was able to buy a delightful former Independent chapel, built in 1738, together with one of the seven (!) village pubs. Here Rodney has established a thriving centre of musical and artistic education where opera and choral music courses are run. Each month sees a music and dining evening with a different theme. We were entertained at a 'Festival of Britten', featuring cellist Freeman Jamie Walton accompanied on the piano by Simon Lepper. They gave enthralling performances of 'cello sonatas by Britten and Shostakovich and the evening ended with one of Britten's last works, the solo Cello Suite No 3, a piece which Jamie Walton acknowledged as a favourite and played with absolute passion.

Chef Robert McNaughtan had created an



The Norfolk Weekend Group at the home of Court Assistant Chris Lawrence

appropriate menu: plain and simple English food as preferred by Benjamin Britten and Peter Pears. But in doing so he reminded us that with good cooking, good presentation and a smidgen of imagination English fare can compete on equal terms with those continental fripperies we are so often served!

Sunday morning was focused on the Cathedral, where we attended an impressive Sung Eucharist including music by Langlais and Tournemire. Our church

music expert pronounced the morning as being of a 'first class standard'.

Then to Houghton Hall near King's Lynn. A very stately home indeed, residence of the Cholmondeleys, one of the three families who serve as Lord Great Chamberlain in rotation. Not only did we see the immaculately kept house and grounds, we also savoured a special Diamond Jubilee exhibition focusing on the family's ceremonial role.

A particularly memorable – for some! –

exchange occurred during this visit:

Your correspondent: 'That's a nice old piano over there!'

Expert Liveryman (severely) 'Harpichord!'

Your correspondent: 'That's a nice old harpsichord over there!'

Attendant (sniffily): 'Built in 1983!'

So at least the trip was educational in one respect, even if your correspondent had to console himself by drooling over the remarkable collection of model soldiers assembled by the 6th Marquess in

VIRGINIA HARDING: AN APPRECIATION OF THE LIVERY CLUB PRESIDENT

Since its inception, the Livery Club has grown in popularity as a result of the efforts of each President, who is elected to serve for two years. With each Presidency comes an opportunity for the incumbent to provide a diary of events that stimulates and provides social fellowship for our liverymen and friends. It also provides a challenge to the incumbent to provide a balanced programme of events over a two-year period. The President for 2010-12, Virginia Harding has given us an exceptionally well organised programme that has been valued and enjoyed by all concerned.

Some of the many highlights that Virginia has organised

include: a programme of music at Dulwich Picture Gallery; a weekend visit to Yorkshire, including a private recital at Harewood House; an inspirational concert at Goldsmiths' Hall preceded by supper; and a weekend visit to Norwich which included a 'Music and Dining Evening', providing an insight into the life of Benjamin Britten.

All of the activities have been organised in a most thorough manner and have demonstrated the extensive knowledge of, and contacts within, the music profession possessed by our President. It has been a privilege to have the guidance that has been provided to the Livery Club over the last two years and a well-deserved and sincere vote of thanks comes from everybody who has benefitted from Virginia's tenure as President. Thank you Virginia!

Liveryman Alun Hughes



Rodney Slatford with Virginia Harding, Simon Lepper and Jamie Walton

the first half of the 20th Century!

A more adventurous group from the party gathered late on Sunday evening heading for an unknown destination,

there to hear 'Bow Down', by Harrison Birtwistle from 1977. A theatre piece more than an opera, it turned out to be a spare fusion of primal story-telling with snatches of folk song and ritual drumming. Deep in the countryside the forest clearing setting was enchanting, although it should perhaps be said that few would seek out future performances.

So ended a thoroughly enjoyable weekend: uniformly dull and grey weather-wise, but vibrant and interesting other-wise, thanks to the stalwart efforts of Virginia Harding and our indefatigable Clerk Maggie.

Liveryman Peter Williamson

HAMMERWOOD PARK

On Saturday 7 July Virginia Harding, our Livery Club President, arranged a visit to Hammerwood Park on the outskirts of East Grinstead following lunch at the White Horse Inn, Holtye. This interesting Grade I listed country house was built in 1792 by Benjamin Latrobe, architect of the White House and Capitol in Washington D.C. and today houses a fine collection of musical instruments, particularly early pianos and harpsichords. The building is both the family home of David and Anne-Noelle Pinnegar and a venue for musical events.

Our tour guide – the eccentric (to use his own word) David purchased the house in 1982 upon graduation from Imperial College, London, aged 21 years, with the challenge of restoring the building to its former glory as a single residence. It had been mutilated into flats in the 1960s, then purchased by Led Zeppelin in the 1970s and had fallen into serious dilapidation. David married Anne-Noelle in 1990 and together they have worked upon the restoration of the house and acquired many historic

musical instruments. We were shown many interesting facets of the building, which houses a copy of the Elgin Marbles, and were given descriptive explanations of the Greek mythology and murals.

David's knowledge of the different techniques of tuning must be second to none. His explanation of "Meantone temperament" and "Unequal temperament" was simplified by the analogy of watching television in black and white or colour. Unequal temperament tuning, as used commonly prior to the death of Chopin in 1849, provides interesting tone colours and resonances. Our tour included a piano recital by Adolfo Barbarino to demonstrate such earlier pieces as they would have originally been performed by their composers. The afternoon ended with a splendid tea in the Conservatory with massive slices of home-made cake served by Anne-Noelle. We will remember two quotations from the visit – "Life is too short for cheap wine" and "A piano should be touched, not hit"!

Liveryman Neil Cocking.



Liverymen and friends at Hammerwood Park

COMPANY

YEOMEN SUCCESS

The careers of our Yeomen and Company Prizewinners continue to grow impressively. Concerts, competitions and chart topping albums are much in evidence. **Matthew Rose**, baritone, was awarded an 'Exceptional Young Talent Prize' in the Critics Circle Music Awards. Not content with taking major roles here and internationally, Matthew has started his own summer festival in Alfriston, Sussex. For the ENO this season, **Julia Sporsén** is lead in *Julietta*, **Duncan Rock** sang Donald in *Billy Budd* and, more recently, Papageno in *The Magic Flute*. Duncan and **Manus Noble** (guitar) also delighted audiences at the Rye Festival. **Kathryn Rudge** and **Natasha Jouhl** (fresh from Garsington Opera) perform with Glyndebourne Touring Opera this autumn. **David Butt Philips** and **Ashley Riches** will appear in a new production of Meyerbeer's *Robert le Diable* in the autumn season at the Royal Opera House. Following 22 weeks at the top of the classical music charts with his debut album *Mediterráneo*, **Milos Karadaglic's** new album *Latino* is well up the charts too. **Ksenija Sidorova** assisted Nicola Benedetti by creating an accordion part for Nicola's new album *Silver Violin*. The BBC Proms featured composer **Anna Meredith's** work *Hands Free* performed by the National Youth Orchestra. **Rebecca Afonwy-Jones** appeared in Opera North productions. **Jessica Grimes** was interviewed briefly by Radio Three when she performed at the Proms with the young musicians' Aldeburgh World Orchestra, conducted by Sir Mark Elder. **Amy Dickson** judged the composition competition for the Presteigne Festival and later performed the winning composition.

YEOMEN'S PARTY

Making the Difference – all those things not covered at college

The annual Yeomen's party is a highlight of the year and a wonderful occasion to share the companionship and achievements of our Yeomen members. On this occasion last May it was doubly special. First, because it was held in a truly extraordinary place – The Old Library at Lloyds in the heart of the City, courtesy of Pastmaster Andy Prindl. Embedded in the space age creation of Richard Rogers lies an oak panelled time capsule that reminds all visitors of the historic traditions that lie

YEOMEN NEWS

And as we write, news reaches us that Yeomen *Alexei Osokins* and *Jayson Gillham*, finalists at the Leeds Piano Competition, took respectively fourth and sixth prizes.

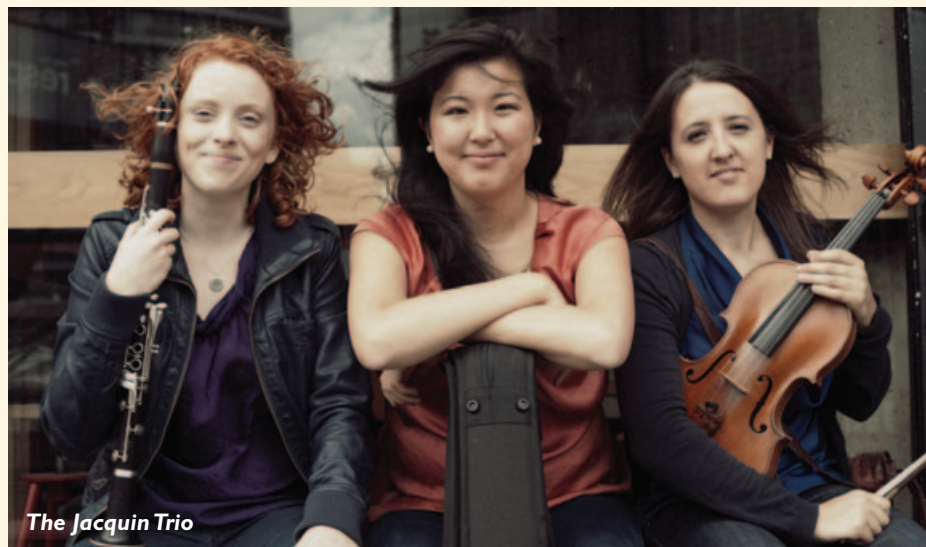
SCHOOLS OUTREACH – SUMMER TERM 2012

This term, ten of our Yeomen presented to over 600 primary school youngsters during eleven workshops covering four London Boroughs. The enthusiasm and interest engendered in the children by our Yeomen has to be seen to be believed. Many of these children have never experienced a classical instrument played live. Their delightful reactions confirm that what the Yeomen do – enriching children's lives – is very worth while. Some children will soon start to play instruments themselves under the 'Wider Opportunities' scheme. One teacher commented enthusiastically that "now the children know more about these musical



Trombonist Phil Dewhurst instructing children using vuvuzellas

instruments, their choices will be so much better informed". Liverymen and Freemen are very welcome to accompany our visits to schools to see what our Yeomen do. Volunteers for this important Outreach work are very welcome to join us too. Please contact Nicolas Chisholm, the Outreach Workshops Coordinator (nicchis@aol.com).



The Jacquin Trio

Photo: Beniamino Barrese

behind the oldest of insurance exchanges and its origin in Edward Lloyd's Coffee House in the 17th century. Second, because we used the occasion to bring a panel of three great musicians to address the thorny questions of what they do not necessarily teach you, but which can be critical in building a successful career.

The idea for the panel came from the interview with Christopher Hogwood (PH 42) who had chaired the Prince's Prize judging panel. Along with the pianist Susan Tomes and Marshall Marcus, the Company Hon. Fellow for 2012/13, they answered questions from a large and appreciative audience made up of Yeomen, members of the Livery and guests.

Marshall challenged the Yeomen to decide who they were and what they really wanted. He talked of the spirit of entrepreneurship in 18th century London

when there were no established channels but a need to design new things and approaches. Susan was concerned that music graduates needed to be employable in the 'real world'. There were worrying times for performers with a continuing dilution of classical music series. She commented on the lack of wide coverage for the BBC Young Musician of the Year compared to the performing dog on Britain's Got Talent. Chris challenged the audience to ask whether they were good enough, and compared the industry to the US car industry basing its future on past glories and a general lack of preparedness. He also picked up the need to acquire entrepreneurial expertise.

Liveryman Derek Aviss countered the assertion that conservatoires were too focused on soloists saying this view was outdated. He said that 75% of Trinity's

Nurturing our Yeomen

Of special note, The Jacquin Trio (pictured), featuring Yeoman *Jessica Grimes*, won the prestigious St-Martin-in-the-Fields Chamber Music Competition. As a result, requests for concerts have been coming in regularly and they now have secured many engagements, including several for the Park Lane Group. An outstanding event for our Yeomen nurturing team was the party held at Lloyds of London (featured elsewhere in this issue of *Preserve Harmony*). Another highlight was the market held in Guildhall Yard during the *Celebrate the City* weekend. Several Yeomen joined The Clerk and The Master on the Company's stall to sell their latest CDs. Yeoman Ed Farmer, (conductor of the London Arts Orchestra) made much of the opportunity to sell tickets for his concert at Goldsmiths Hall.

Performance Opportunities

Performance opportunities found for Yeomen are running at around 45 a year. Strong relationships have been formed with St John's Smith Square, St Lawrence Jewry and St Olave Hart Street. The Company has funded Yeoman performances at the Manchester Mid-Day Concerts, Brighton Festival, and the Rye Festival. The newly-formed Performance Opportunities Working Group has focused initially on building relationships with the London Clubs and with Concert Series and Music Societies in Greater London; responses from all have been encouraging.

Upcoming Yeomen Concerts

Yeomen concerts are found on the Company website: please click on the 'Yeomen's Notes' tab on the 'Home' page. The nurturing team would be delighted if first you took a moment to look at the concert lists, and then went along to the shows to support our talented Yeomen.

graduates were working in the profession five years after leaving. Nevertheless, there was a consensus that more could and should be done.

In the lively debate that followed. It became clear that the greatest need was for mentoring. All agreed that this was fundamentally important. Chris pointed to the past importance of the BBC and recording company producers in fulfilling this role – one that was now much diminished. The Company was seen very much as a mentoring organization and it was clear that there was considerable potential and value for doing this within the Yeomen programme.

The panel was followed by refreshments and the chance for all to connect with the panel members. Contacts were made and numbers exchanged – doubtless building the basis of future mentoring relationships.

BE MERRY!

A brand new CD, from Priory Records, of Christmas music from the City of London will be available for purchase from 1 December. Sung by the Choir of St Michael's Cornhill, directed by Pastmaster Jonathan Rennert, it features carols of rare beauty, especially commissioned by the Musicians' Company over the past ten years, alongside old favourites including Harold Darke's *In the bleak midwinter*. An ideal Christmas present and a contribution to the Company's charitable activities! Order as many as you can NOW.

Single CD price: £10 each

Multiple CD price

(2 or more in any one purchase) @ £8.50 each

P&P for credit card orders: single CD £2, 2 to 5

CDs in one package £2.50 6 or more CDs

post free

Contact the Company office to place your order:

E: clerk@wcom.org.uk

THE LORD MAYOR'S SHOW 2012

As its official website says, the Lord Mayor's Show "has floated, rolled, trotted, marched and occasionally fought its way through almost 800 years of London history, survived the black death and the blitz and arrived in the 21st century as one of the world's best-loved pageants."

Claimed to be the oldest, longest and most

popular civic procession in the world, this year's Show has a particular significance for the Musicians' Company. Following his election, held in Guildhall on 1 October, Court Assistant Alderman Roger Gifford will, on 10 November, become the latest

holder of this ancient Office, first recorded in 1189.

As his Mother Livery Company, the Worshipful Company of Musicians will play a prominent part in both the ceremonial and the celebrations, having both a carriage and a large float in the Lord Mayor's Show. The latter will, of course, feature live music and be attended by an entourage from the Company to fly the flag for the Company.

Whether you are going to accompany the Musicians' Float, view the parade from one of the stands, from the roof terrace at

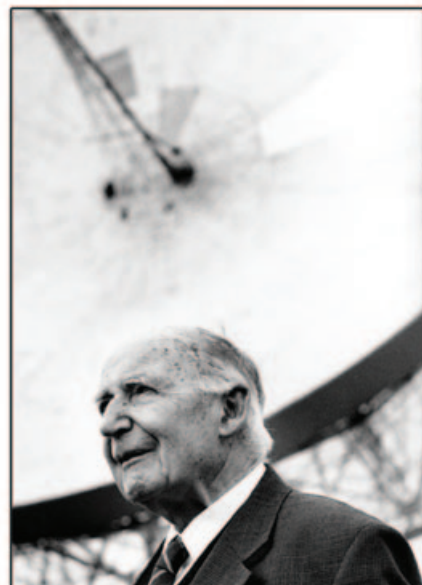
SIR BERNARD LOVELL OBE, FRS 31 AUGUST 1913 - 6 AUGUST 2012

Sir Bernard Lovell was clothed with our Company's livery in 1960 and elected Master in 1986.

As a young man Sir Bernard was an enthusiastic pianist and, latterly, being a church organist was one of the great pleasures of his life.

He was one of the most distinguished physicists and astronomers of the 20th century and is best remembered for establishing Jodrell Bank Observatory, where he constructed the then-largest steerable radio telescope in the world, which now bears his name. Sir Bernard was knighted in 1961 for his important contributions to the development of radio astronomy.

In 2009, Lovell spoke of a claimed assassination attempt during the Cold War, when the Soviets allegedly tried to kill him with a lethal radiation dose. At the time Jodrell Bank telescope was being used as part of an early warning



system for Soviet nuclear attacks. Lovell wrote a full account of the incident, to be published only after his death.

Sir Bernard was surely one of the Great Britons of the 20th century.

Pastmaster Paul Campion

Harmony will be published later in the autumn.

CONTACT PRESERVE HARMONY

Please note the new email address for members of the Preserve Harmony editorial team:
ph@wcom.org.uk

Juxon House or by joining the thousands lining the route between Mansion House and the Royal Courts of Justice, we will all be part of an event that links ancient tradition directly to the 21st century.

We hope that as many of you as possible will share such a significant day for both our new Lord Mayor and the Musicians' Company. A special souvenir *Preserve*

COURT NEWS

HONOURS

Knights Bachelor:

Richard Stilgoe (Freeman)

CBE: Michael Berkeley

(Company Gold Medal)

OBE: Colin Drummond (Liveryman)

CVO: The Right Reverend Graeme

Knowles (Freeman)

Hon D Mus, Anglia Ruskin University:

Ron Corp (Liveryman)

Officier de L'Ordre des Arts et des

Lettres (of the French Republic):

Professor Kevin Thompson (Liveryman)

WELCOMES

New Court Assistants Jeff Kelly

(October 2012) and

Alun Hughes (October 2013)

In the Livery Office, welcome to Amanda Ratcliffe as Assistant to the Clerk (pictured right).

New Corporate Member:

Denis Wick Products Ltd.

AWARDS:

WCOM John Christie & Richard Lewis/Jean Shanks Awards:
Katherine Watson

Allcard 2012 Winners:

Stephanie Edwards, Tianyun Jia and Jane Lindsay

Busenhart Morgan Evans Award:

Andrea Tweedale

Goldman Award:

Louise Kemeny

Carnwath Piano Scholarship:

Qiaojing Dai



Assistant Alderman Roger Gifford