



Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

The New Master: Sir Anthony Cleaver

"I seem to have spent most of my life dealing with change."

After a long and illustrious career, Sir Anthony Cleaver is ideally placed to become Master at a time of important changes for the Company – a change of Clerk (Tony's installation coincides with Hugh Lloyd taking over from Maggie), the move of the Company office to the Barbican, and a new IT system and website.

Born on the South Bank, at the end of Westminster Bridge, Tony grew up in Hertfordshire, progressing from village school to Public School and then on to Oxford on scholarships. There was always music at home. "In fact, I owe my very existence to music – my father played the violin and my mother was a pianist. They were introduced to each other, aged ten and twelve, to play duets."

After playing in several theatre orchestras, his father was apprenticed to the Aeolian Piano Company building Duo-Art Pianolas. Tony blames his father's pianola for his own poor performance as a pianist. "I spent hours pedalling away and it seemed pointless when, however hard I practised, I could never match the output of the music rolls. So now I only play when the house is empty".

After National Service and reading Greats at Trinity College, Oxford – where he is now an Honorary Fellow – he joined IBM in London in 1962. Progressing through programming, systems engineering and marketing – "the highlight was leading the team that developed the first on-line cash dispenser" – he enjoyed a range of postings, including the USA, and Paris, where he had the opportunity to travel around Europe. He moved steadily through the ranks, becoming UK Chief Executive in 1985 and adding the Chairmanship in 1990. IBM's UK turnover rose from £7 million to £4.5 billion over those thirty



years and his career culminated with his Knighthood for "Services to Exports" in 1992. Tony is modest about the many other honours that he has accumulated, not least eight Honorary Doctorates from UK universities.

After thirty years at IBM, Tony became Chairman of the UK Atomic Energy Authority, leading its reorganisation and privatisation. Since then he has undertaken a variety of academic and Governmental roles, his other Chairmanships including the Medical Research Council, Birkbeck College and founding Chairman of Business in the Environment, as well as bringing sage advice to a number of smaller start-up companies. Unsurprisingly, Tony calls himself a "Serial Chairman" but nevertheless considers becoming Master of the Musicians' Company both a privilege and a challenge.

In such a busy and fulfilling professional career, Tony has always found time for

music. His greatest love is opera – a passion whose start he can date precisely. "It was my twenty-first birthday and my parents took my sister and myself to see *The Magic Flute* at Covent Garden. I enjoyed it so much that, when the Touring Company came to Oxford two months later, I queued up for all three productions and I have been going ever since. The day after my first visit to Glyndebourne I applied for membership. It took twenty-nine years although by then I was already a regular visitor when IBM was a sponsor. This led, in turn, to an invitation from late Liveryman Lord Harewood to join the Board of ENO. "A great privilege", Tony says. "I was there for twelve years, including the 'Power House' period and finishing as Vice Chairman."

Tony's favourite operas cover all periods, from Monteverdi *via* Mozart to Mark Anthony Turnage. "Perhaps one contributory factor is the number of operas with classical plots, reflecting my education."

But while opera clearly heads Tony's musical passions, he also takes a real interest in other areas. Just as he was retiring from ENO in 1999 he was invited to become Chairman of The Royal College of Music, following former Liveryman Leo de Rothschild, a position he held for eight years. "Unquestionably one of the highlights of my life – the sheer enthusiasm and vitality of the hugely talented young musicians and the professors was really energising. I still go back and there is always a buzz." It also gave Tony a chance to meet and support youngsters at the start of their careers. "Violinist Ruth Palmer, and the Sacconi Quartet, both Company Award winners, came through in my time and I still go to see them when I can, not least at the Sacconi's Festival in Folkestone, not too far from our home in Kent." It was while he was at the RCM that Tony became a Member of the Company, having previously been one of the first Liverymen of the Worshipful Company of Information Technologists.

Outside music, our new Master aims to



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Clerk Margaret Alford

Magazine co-founders

John Iles and Adrian Davis

The Worshipful Company of Musicians
 6th Floor 2 London Wall Buildings
 London EC2M 5PP
 Tel 020 7496 8980
 Fax 020 7588 3633
 E-mail clerk@wcom.org.uk
 Web www.wcom.org.uk
 Registered numbers of the Charitable
 Funds 310040 and 264303

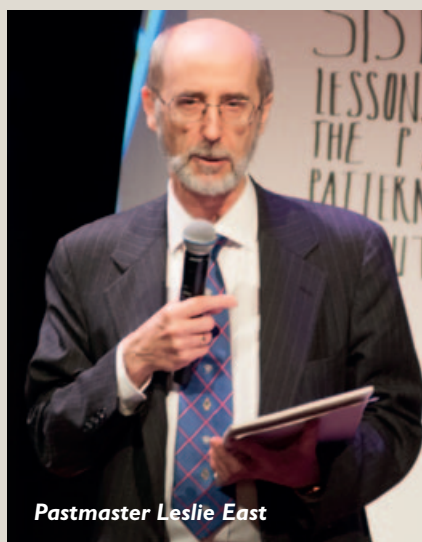
Diary 2013–14

13 November	Installation Dinner Goldsmiths' Hall 6.15pm
26 November	Musicians' Company Concert St Martin in the Fields 7.30pm
11 December	Carol Service & Supper St Michael's Cornhill /London Capital Club 6.00pm
29 January	Court Meeting & Informal Lunch Cutlers' Hall 11.00am
3 February	Musicians' Company Concert Wigmore Hall 7.30pm
19 March	Livery Club Event Oxford & Cambridge Club 7.00pm
4 April	United Guilds Service St Paul's Cathedral 11.00am
9 April	Court Meeting & Livery Dinner Vintners' Hall 4.00pm
May 8 – 11	Livery Club – Elgar Birthplace visit w/e Malvern
18 May	Jazz Winner's gig Soho Jazz Club
25 June	Midsummer Banquet Fishmongers' Hall
7 July	Musicians' Company Concert Wigmore Hall 7.30pm
9 July	Court & Informal Lunch TBA 11.00am
21 September	Jazz Competition Soho Jazz Club
13 November	Installation Court – Kathleen Duncan Drapers' Hall 4.30pm

The Worshipful Company of Musicians HON FELLOW DEBATE PURCELL ROOM SOUTH BANK CENTRE June 2013

The 2013 The Company's Hon, Fellow, Marshall Marcus, is arguably the most seasoned, experienced, knowledgeable and perceptive exponent of *El Sistema* in the country. He was involved from the outset when working in Venezuela in the mid 1970's. It has remained an integral part of his life throughout his long, varied and distinguished career as a performer, administrator, thinker and commentator on music.

Until very recently, he led the England based *In Harmony* projects for the South Bank Centre. His commitment,



Pastmaster Leslie East

enthusiasm and engagement with all things *El Sistema* remains undimmed – as we discovered.

Marshall had been at the Company debate in January 2010 on *El Sistema*. The question then had been '*El Sistema*: will it translate into English?' Nearly five years on, Marshall felt that the questions had now changed, and that we needed to consider how translation had worked, hence: 'Europe's *Sistemas*: Lessons from the past. Patterns for the future'.

Pastmaster Leslie East, as in 2010, opened and closed the debate, presented jointly with the South Bank Centre as part of the annual *Nucleo* festival for England based *In Harmony* projects. This welcome collaboration is a first for the Company, and we are grateful to them for their help and support in making it possible.

Having traced the history of *El Sistema* and shown some inspirational video footage, Marshall identified core concepts at the heart of *Sistema*: musical excellence with an absence of a fear of failure; access for all irrespective of ability or disability; a focus on social change; community involvement; a commitment to innovation and learning; peer teaching and the need to start young; joy and the 'flame of happiness'.

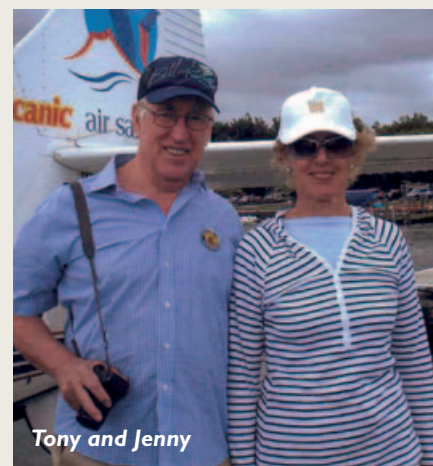
He highlighted the dilemma of what he described as the ambiguity of freedom for

► Continued from page 1

continue to keep fit. As *Preserve Harmony* has previously reported, he starts almost every day with a swim, most often in the Serpentine – an activity he shares with his wife, Jenny, who bicycles there with their two whippets. Another shared pleasure is their two Bristol cars. On one occasion they shipped the Beaufighter 12,000 miles to join fifteen others from the UK Bristol Owners' Club on a month long drive all round New Zealand. Tony and Jenny both enjoy travel, often with a musical element, so they were delighted to join the Versailles trip earlier this year.

Tony says he has enjoyed his time in the Company enormously "It's hard to single out any one aspect. I love the great Services we support, the beautiful Elgar *Elegy* in the St. Paul's Evensong, the fellowship of the Livery dinners and

the music at all our events, showcasing such outstanding young talent. And that, for me, will be right at the heart of my year – the opportunity to build on the growing success of the Yeomen's programme, to help the young performers and to raise both their and our profile through our joint efforts"



Tony and Jenny

others to reconfigure and shape the Venezuelan model in their own ways with danger of dilution of the core concepts.

There are now 30 or so projects across the UK and Europe – all translations of the Venezuelan model. There are four broad categories:

- **The Pure model:** Big Noise in Raploch Stirling, only possible in a community with a homogeneous demographic profile.
- **The Mixed model:** Projects initiated and funded by the Arts Council of England and supported by *In Harmony Sistema England*.
- **The Franchise model:** *Superar* in Austria, singing based, also in neighbouring East European countries.
- **The Latin model:** Turkey. We saw an astonishing video of an exuberant and joyful *William Tell Overture* by children 65% of whom had been playing for four only months!

The panel discussion members, Marshall apart, had no direct *El Sistema* involvement but were informed and perceptive commentators on music and education. The brief was to challenge and question, as much as comment on the progress of the projects.

Dr Pam Burnard, Reader in Music at Cambridge University, questioned the underlying value assumptions the student voice was not being heard and the ethics and approach ran a risk of adult domination. She asked whose music was being represented and whether we were really resonating and celebrating the rights of the children involved. She challenged us that we were merely privileging cultural activities prized by adults, and asked whether the high culture value system was appropriate.

Yemisi Blake, artist, producer and writer is a Creative Mentor for young people at the South Bank Centre. He observed that *El Sistema* could not flourish in the UK without adaptation. The education system and free time available to children made a Venezuelan approach impossible. Music was a joyful agent for change. Young people in the projects had multiple identities as citizens, artists, scholars and teachers. He saw its great importance in a world with a general climate of intolerance and a negative attitude towards children.

Our own Yeoman, saxophonist Nathaniel Facey, is the Musical Director of Tomorrow's Warriors at the South Bank and is an active member of our outreach team in inner London schools. He shared his personal journey of music discovery as he grew up in South East London, emphasising the transformative power of music on his life. He hears the articulate and insightful voices of young people responding to the universality of music with intelligence and curiosity. *El Sistema* provides communities with a collective



ability for expression. The Venezuelan model needs to be adapted to meet the challenge of coping with cultural diversity yet respecting the various cultural backgrounds and heritage. The voices of the young need to be heard. We need to get past the perception that classical music is on a higher plane.

Dr. Claire Fox, the director of the Institute for Ideas, is wary of its being seen as a catch-all solution for all the world's ills. Arts and music were being marginalised by an over-emphasis on social outcomes. Violence had actually increased in Venezuela since the inception of *El Sistema* – coincidental and not linked. She saw it fitting into the working class tradition of self improvement, and valuable despite little respect. The narcissism of the “me, me” generation and its celebrity culture of fame without hard work was a toxic mix. She saw it as good to push children hard and to demand excellence and commitment from them, although she acknowledged the risk of being branded as authoritarian and of imposing an adult will on young people.

The present focus on past abuse in specialist music schools ran the risk of

representing music education as domineering and abusive in itself. We were overly cautious of inspiring leadership. Music was characterised as “high art”, elitist and exclusionary with the risk of *El Sistema* seen as an attempt to “civilise” the lower classes. The view that classical music was a cultural imposition was patronizing. *El Sistema* should be rightly proud of what it does.

The quote of a Venezuelan graduate of *El Sistema* was illuminating, “Maybe it is ironic that we have been transformed by classical music from the west. It has opened our mind. Mozart and Beethoven have shown us that they could be ours”.

Throughout the event, a pictorial representation of the presentations and discussion was being created behind the speakers on a large whiteboard. This creative response to the live debate gives a visual focus on issues and strands that both captures themes and stimulates new ways of reflecting and thinking. We will ensure that this striking piece of work is available on the Company website.

The slides of Marshall's presentation are available on his website at:

<http://marshallmarcus.wordpress.com/wcmlecture/>

There is also a video transcript of the debate captured by Reynaldo Trombetta of *In Harmony Sistema England* available for streaming at:

Part 1/3: <http://youtu.be/kDYK3vFmDw0>
 Part 2/3: <http://youtu.be/tVYmfA4nQNY>
 Part 3/3: http://youtu.be/9Lo_K9j3HVs

A personal visit a week later to a concert by *In Harmony Norwich* with contributions from Lambeth and Liverpool projects showed great progress after just four years. This movement is gaining tremendous pace and traction. It is an increasingly important contributor to the rich pattern of music education transforming young people's lives.

Court Assistant Christopher Lawrence

Elgar's 'Elegy' Op.58.

Liveryman Dr Christopher Kent

This miniature masterpiece, familiar to members of the Company, was composed at the request of Alfred Littleton, Chairman of Novello & Co. (Master 1910), following the sudden death on 11th June 1909 of Company Warden and Lord Mayor's chaplain the Revd. R.H. Hadden. It was first performed privately at The Mansion House on 13 July 1909 conducted by Elgar, and since 1914 at the Company's St. Cecilia's Day Evensong service in St. Paul's Cathedral. Thanks to the initiatives of two pastmasters the composition documents of the piece are preserved. First, Arthur Hill, who acquired Elgar's initial pencil sketch in 1913, and the first draft of the full score in 1916, and latterly, Pastmaster Paul Campion, who placed them on loan to the Guildhall Library.

From Elgar's viewpoint it is difficult not to disassociate the piece with the similarly untimely death of August Jaeger ('Nimrod') on 18th May, the news of which reached him in Italy. The manuscript was sent to Littleton on 24 June with a note that belittles its qualities:

"Here is the little Elegy you asked for – if it will not do never mind – tear it up. It is not very original I fear but it is well meant".

The following day he wrote in a similar vein:

"The little piece I sent yesterday makes no pretention to be anything but quiet, somewhat sad and soothing. I forgot to say it is meant for *all* your strings & there is a double bass part – one of course will do: if you think it worthwhile to play the piece. I see you refer to it as a *Dirge* – I have put *Elegy* on the copy but please alter it – I think I like *Dirge* best – but the little piece is such a trifle that it is scarcely worthwhile to dignify it by a title at all. So please do exactly as you think best".

The published score relates the piece to 'Mordiford Bridge 1909' the significance of which Elgar expressed to Keith Harvey in 1931:

"Most of my 'sketches', – that is to say the reduction of the original thoughts to writing, have been made in the open air. I fished the Wye around Mordiford & completed many pencil memoranda of compositions on the old bridge, of which I have vivid and affectionate memories."

The initial pencil sketch was possibly made in Italy as the text of the part song *Angelus, Tuscany*, copied in Careggi, is on the reverse side. This sketch encapsulates many of the essential melodic features: it is not always harmonically complete, but some significant details of the inner parts are present and were clearly a part of Elgar's spontaneous initial thoughts. The bass line is initially present but it lapses

once its character has been established. Lady Elgar's diary suggests that the *Elegy* was not completed until early July after their return to Plas Gwynn, Hereford:

1st 'E. getting ready for cycle excursions and looking up sketches – &c...'

5th 'E & C ride before lunch – E finishing short Orch. piece – Afternoon rather stormy & uncongenial.'

The draft full score shows that structurally the deletion of five bars from the introduction in the sketch (Ex.1 facsimile) was not absolute; Elgar in his characteristic mosaic manner of composition incorporated them into the Coda (Ex.2). Other deletions were made to sustain the concentrated flow of the melodic prose. Inner parts were crafted to highlight moments of melodic counterpoint (Ex.3). He made careful adjustments to details of articulation, dynamics and rhetoric, and harmonic alterations to the overlapping inner parts of the final cadence. (Ex.4)

Recent writers have assessed the piece positively:

'In this small work Elgar produced the most concentrated of his mourning pieces. The string writing is dense...the 'Wagner' turn releases tension. The shape is arched from its remote rapt opening to an end that has gained serenity from passion spent.' (Anderson, 1993, 376-377).

'... nothing written to order ... harmonic tension, concentrated melody. The control of phrase lengths and internal imitation is masterly.' (McVeagh, 2007, 136).

Additionally, we might note the Mahlerian progressive tonality as it begins in *E_b* major concludes in *C* major. Within the sixty bars there are many harmonic ellipses and a few clearly defined cadences. Also notable are the areas of pan diatonic harmony, including mediant triads, with a predominance of first inversion harmonies deftly tinted with subtle chromaticisms.

The latter are evident in the introduction where the major and minor modes of *E_b* are interfaced at opposite ends of the gentle ostinato bass. The most prominent chromaticisms are the 'Neapolitan' semitones of *C*: *B* natural and *D* flat which occur not only within in the melodic line but are augmented to focus the tonic of the final cadence. (Ex.5).

Elgar was admitted an Honorary Freeman of the Company at a special ceremony held at Alfred Littleton's home on 14 December 1911. He conducted a recording of the *Elegy* on 28 August 1933 for EMI, which has since been reissued. A complete critical commentary of the piece and its documentation are available in volume 24 of the Elgar Complete Edition edited by Julian Rushton.

Ex.1
strgs (with Bass) Elegy Melody

pp pp p X

allarg pizz pizz

Ex.2 poco rit. espress.

sf ppp

Ex.3

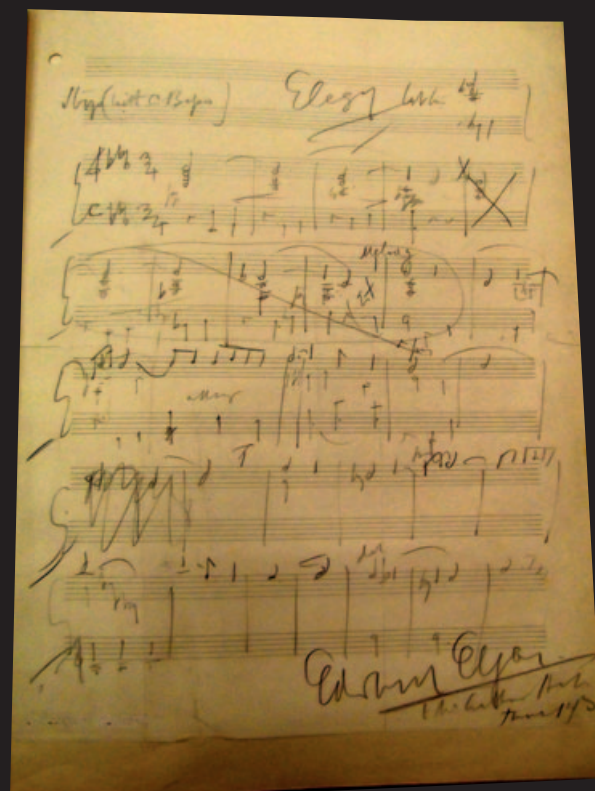
dol 3

Ex.4

mf f mf 3

Ex.5 molto rit. espress.

sf ppp pp pppp pizz



Elgar Manuscript



Mordiford Bridge

FRANK FOWLER FISOB FIMIT FRSA
3 April 1930 – 17 May 2013

Clothed with our Company's livery in 1979, Frank Fowler was elected Master in 1997. During his year he was proud that the first lady Liveryman Honorary Court Assistant Jan Lowy, was appointed to the Court. He enjoyed City life and was also Parish Clerk to St Benet's Sherehog.

Born in Bridport, even from the pushchair he was captivated by the sound of the organ and would 'create merry hell' if his mother didn't take him into the church to hear it. He became organist there at fourteen.

As a larger than life character, Frank's charm and sense of fun would bring any gathering to life. A legend in the world of organs and organ building, he had been the Managing Director of Hill, Norman & Beard and grantee of their Royal Warrant, he was also a trustee of the Musical Museum in Kew.

His skills at the console, whether at a four manual cathedral organ or a Mighty Wurlitzer, were expert if not mischievous. As a church organist, he had been known when a bride was late to improvise a theme and variation on the pedals to the tune of *Why are we waiting* or, at Christenings, he played *The Teddy Bears' Picnic*.

Frank was a man of many talents: his musical compositions and arrangements are sheer delight and full of melody; his



poems – a little on the naughty side – were regularly read on BBC Wales and he also gave public performances as a conjurer.

I met Frank in 1998 when looking to join the Company and I am proud that he

agreed to be my proposer. My partner and I were privileged to call Frank a dear friend, he kept a watching eye over us both and was delighted when I was elected to the Court. I miss his wise counsel and

SIR COLIN DAVIS
25 September 1927 – 14 April 2013

A personal recollection by Freeman Sir Nicholas Kenyon, Managing Director of the Barbican Centre.

Colin Davis was one of the most remarkable musicians – and human beings – one could hope to meet. Music coursed in his veins. He longed to communicate it: to share it; encourage others to take part in it; and lead others to perform it at the very highest level. In his earlier years this led to a musical style, sometimes brittle – dynamic, rhythmic, vivid and a quite aggressive personal style to match. His musicianship was unquestionable; his success, fuelled by a famous substitution in 1959 for Otto Klemperer conducting *Don Giovanni* at the Royal Festival Hall, was instantaneous. But his conductorship of the BBC Symphony Orchestra from 1967 really established him, with countless appearances at the

Proms (as many as anyone after Sir Henry Wood) and particularly the burden – as he saw it – of directing the famous Last Night. He took on many challenging contemporary scores (including some by Harrison Birtwistle, Nicholas Maw and Peter Maxwell Davies), a huge range of central repertory and the birth of his great Berlioz revival.

His charisma and brilliance were always



evident (indeed my first girlfriend seemed to have a closer relationship with TV glimpses of Colin than with me). But his character changed as he deliberately tried to quell his ego and put his work at the service of the music. When I was fortunate enough to run the Proms he was a model of co-operation and great programme planning: bold, simple juxtapositions like Tippett's *Fourth Symphony* and Beethoven's Third, Tchaikovsky 4 and Elgar 1, great events like the Berlioz *Requiem* by students from the Guildhall School and the Paris Conservatoire.

Alongside his extensive work with his beloved LSO, he was always passionate about music for young people; many of those outstanding Proms were with the National Youth Orchestra, the European Union Youth Orchestra, or colleges like the Royal Academy and Juilliard whom he brought together for special projects. When I came to the Barbican we immediately conceived the Barbican Young Orchestra, to demonstrate the talents of a generation of young Londoners from 8



his reassuring wink of approval

Frank was an eminent Pastmaster who will be sorely missed, especially by his beloved partner, Junita Perry.
Court Assistant Alistair Telfer

upwards who would not have played in a real orchestra on a world stage with a great conductor – Colin gave it his commitment and energy and it was an immediate success; it will return in 2014 conducted (as was the opening of the Guildhall School's Milton Court concert hall, in Colin's place) by Edward Gardner.

I shall miss deeply my regular visits to Highbury, with the iguana for company in the front room, to have an Alexander Technique lesson with his beloved second wife Shamsi (who died tragically in 2010), and then jousting over a cup of coffee around our favourite subjects: period instruments for or against (he was in no doubt, as was I on the other side!), William Glock's achievements at the BBC, or how no-one wrote music better than Mozart. Colin worshipped music, and we all – musicians, the LSO, the Barbican's audiences – benefited hugely from that wonderful, generous absorption in the art that, for him, made life worth living.

Unknown Russian Music: My experience

In the past year I have had a few wonderful opportunities to discover unknown territories lost in a vast land of piano repertoire.

It all began with an offer from the Tcherepnin Society and Toccata Classics to make a première recording of the set of miniatures by Alexander Tcherepnin (1899-1977). He was the second in the dynasty of three composers (the other two are his father Nikolai, known for his collaboration with Diaghilev's "Ballet Russes", and his son Ivan).

Alexander left his native St. Petersburg shortly after the 1917 Bolshevik Revolution and graduated from the Paris Conservatoire. He had settled in France and his career as a pianist and composer took him everywhere in the world with the obvious exception of the USSR. He had created his own musical language, very distinct and recognisable despite its stylistic evolution. When I first sight-read these little pieces I was going to record, they struck me with their clarity, freshness and charm. It has been a great honour to share the CD with Alexander Tcherepnin's own recordings, being published for the first time.

The success of this CD led to an invitation from The Zaubерsee Festival in Lucern. There, along with Tcherepnin, I was asked to perform works by Alexander

Mosolov (1900-1973) and Nikolai Roslavets (1881-1944). These two composers were Tcherepnin's contemporaries, but what different lives they were destined to have!

Having decided not to emigrate like many other artists, they had to pay for their *avant-gardist* darings and non-conformist ideas with the price of their careers, and even with imprisonment (Mosolov). Their names were almost forgotten until about two decades ago when musicologists and performers started re-discovering their heritage.

Another performance, which I consider worth mentioning, was in Trinity Laban where we with Ani Karapetian, played a UK' première of the *Violin Sonata* by Nikolai Miaskovsky (1881-1950). This composer, although respected in Russia and abroad, still does not get an adequate place in today's concert programmes where he deserves to be on equal terms with Prokofiev and Shostakovich.

The whole legacy of the 20th century is enormously complex and has yet to be digested. Thanks to many dramatic events in its history, it is no wonder that some names end up being forgotten or obscured by others. It should be to an artist's virtue to be able to see clearly what is hidden in the shadow.

Yeoman Mikhail Shilyaev



The Midsummer Banquet

“a joyous combination of white-tie dinner and musicians’ family party”

Held at the Mansion House 2013



The Master gives the Lord Mayor the Company's donation to the Lord Mayor's Appeal



The Master accompanies the Lord Mayor in a Handel Sonata



The Lord Mayor with Liveryman Paul Gobey and the immediate Pastmaster Andrew Parmley



Left to Right: Steward John Sargent, The Junior Warden, The Senior Warden and Mrs Morehen, The Master and Lady Cleaver, The Clerk, Steward Alison Pearce

On tour with the Budapest Festival Orchestra

Yeoman Edward Farmer is Music Director of the London Arts Orchestra, Assistant Conductor to Ivan Fischer (April/May 2013) and recently conducted the London Symphony Orchestra in the Discovery masterclass with Michael Tilson Thomas. He graduated from the Royal College of Music supported by the Constant and Kit Lambert Scholarship. Here he recalls his experiences when touring in Budapest in 2011, and how they have affected his thoughts for the future.



Edward Farmer

I have always admired musicians who share a certain disregard for the many rules and traditions inherent in classical music; artists who see limitless possibilities in the ways we perform music, and whose performances excite me emotionally, not just intellectually. Rather like a jazz musician transcribing 'licks' and phrases, developing one's conducting is often about learning ideas, gestures, and techniques from others, and adapting them to suit your own way of thinking. When I first encountered Ivan

Fischer I knew immediately that he was someone from whom I wanted to learn. I travelled to Budapest in 2011 to observe rehearsals with his Budapest Festival Orchestra, and a letter of recommendation from Liveryman John Nichols, a former UK ambassador to Hungary, led to my being invited to join the orchestra as Assistant Conductor for concerts in Hungary, Germany, Italy and the UK, earlier this year.

Assistant Conductor is an interesting role, with a very flexible job description according to whom you are assisting. Sometimes when the assistant conductor stands on the podium there is a general 'school is out' type atmosphere which filters through an orchestra, and everything from paper aeroplanes to rude jokes begin to fly across the room. Fortunately for me, this was not the case in Budapest. The musicians of the orchestra responded openly and generously to my conducting and the rehearsal continued with the Maestro making comments and suggestions when necessary.

Once the tour began it was incredibly interesting to hear just how differently the same orchestra, and the same pieces, sounded in different halls. The job of architect and acoustician has newfound importance in my mind, as the

hall is the speaker through which great orchestras are heard. The acoustic of the Alte Opera in Frankfurt stood out as exceptional. It gives clarity to each instrument, a warm reverberation, and a full projection of the bass tones of the orchestra, all in satisfying partnership. Each performance was also distinctly different in character. One evening the Brahms Symphony was full-blooded, passionate, and rather Hungarian, and the very next night it became philosophical, elegant, refined, and more Viennese. It was these observations, as well as any issues of balance and ensemble, which were my responsibility to observe and record, for the Maestro to adjust during the next general rehearsal.

After many concerts and several long journeys by train, plane, and coach, the tour culminated in a recording of Brahms' Fourth Symphony for Channel Classics, during which the orchestra worked in detail to capture all the magic of a live performance with the refinement of a studio recording. Through this combination of recording and touring, the BFO has put itself firmly on the international map, and is ranked amongst the best in the world. But it is also firmly rooted in the community of Budapest, which it serves not just with orchestral concerts. Classes of children in high-visibility jackets regularly attend rehearsals, late night informal concerts appeal to the younger generation, concerts featuring chamber groups from within the orchestra take music to smaller venues, competitions and events encourage more audience engagement with classical music, everything contributes towards a thriving community and family, which we call the orchestra.

The idea of an orchestra not just serving a community but also actually being a community is one of the biggest things I have learnt from my time with the BFO. It is my desire in the next few years that my own orchestra, London Arts Orchestra, should continue to grow in a similar way. Not to put on education projects at arm's length from the main concert activities, but instead to invite and include more people in every stage of putting on orchestral concerts. I want to build a community of artists and art lovers to contribute to each of our events, and help us to create new avenues for creative exploration. I shall be speaking with the Musicians' Company Outreach team over the coming months, in the hope that we can work together in building our community right here in London.

The general rehearsal for the final concert of the tour, given in the Auditorium Conciliazione di Roma, in Rome



CONGRATULATIONS

QUEEN'S AWARD FOR DENIS WICK

Congratulations to corporate member Denis Wick Products on being awarded the Queen's Award for Enterprise in International Trade 2013. Very many of their mutes and mouthpieces are sold overseas and there is hardly a band or orchestra anywhere in the world that does not use one of Denis Wick's products.

BRITISH OPEN BRASS BAND CHAMPIONSHIPS

This year sees the 60th anniversary of the Iles Medal, awarded to Phillip McCann pictured below; and the Mortimer Medal to Chris Jeans, pictured below with their medals, presented by the Master.

ALDERMAN DR. ANDREW PARMLEY

In May, Professor John Morehen was delighted, as Master, to announce to the Livery that the Immediate Pastmaster at that time, Alderman Dr. Andrew Parmley, is to be supported by The Court of Aldermen to become Sheriff in 2014. Andrew received the very warmest congratulations from all members of the Company on this fitting recognition of his many – and continuing – contributions to the important work and daily life of the City of London. The Company takes great pride in the fact that one of its members should become Aldermanic Sheriff so soon after providing the City with a Lord Mayor! The Preserve Harmony Editorial Team is very pleased indeed to take this opportunity to

add its warmest good wishes to Andrew on this excellent news.

GRAHAM HARVEY ENTERS THE MUSICIANS' COMPANY DIPLOMA OF HONOUR

Former WO1 (Corps Bandmaster) Graham Harvey has been awarded a significant tribute by the Worshipful Company of Musicians as, having been recommended by the Company's Court of Assistants, his name has been added to the Company's *Diploma of Honour*. This was in recognition of his contribution to music generally – and to young players in particular – following his retirement from the Royal Marines Band Service. The Master directed me, as a Liveryman of the Company, to present Graham with a parchment scroll to commemorate this achievement in May in front of a capacity audience in Dover Town Hall where Graham's band was giving its inaugural public concert since re-branding itself as *White Cliffs Symphonic Winds*. As its Musical Director he was given a richly deserved standing ovation from everyone present and, to my knowledge, becomes the only former Royal Marines musician to have received this recognition. As I extended my personal congratulations to him I was left wondering what further steps this gentle man may be capable of taking in the world of music!

[Liveryman Graham Hoskins](#)

GLYNDEBOURNE AWARD

On August 9th the winner of the 2013 John Christie singing prize at Glyndebourne was chosen. It is supported by the Worshipful Company of Musicians and the Richard

Lewis/Jean Shanks Trust. The four singers who were in line for this prestigious award (now into its 49th year) were of a high quality, and already enjoying careers all over the world, so the choice was not easy. This award is ostensibly for the recipient to be able to have further singing advice and coaching in languages, roles and repertoire. There was unanimous agreement that Ulyana Aleksyuk (Soprano) was the best choice.

This high soprano is from Kiev where she studied at the National Music Academy of Ukraine. In 2011 she was a member of the young artists' programme of the Bolshoi Theatre, giving her debut as the First Lady in *Die Zauberflöte* and *Frasquita* in *Carmen*. Soon she will sing in a new production of *Ruslan & Ludmila* with the Bolshoi (conducted by Vladimir Jurowsky) as well as two operas (*L'enfant et les sortilèges* and *La Sonnambula*). Her Glyndebourne début this year was as Zerbinetta in a new production of Strauss's *Ariadne auf Naxos*. She has a glorious high secure soprano as well as a good stage presence, so yet again the panel have chosen a truly worthy young singer to enjoy this distinguished award.

THE LORD MAYOR'S COMPOSITION PRIZE

This year's winner, for a composition for the organ, was Robert Busiakiewicz. His piece was entitled 'A luddless marriage' and he is seen here (below) with Jonathan Scott – who gave the first performance in the Mansion House – the Lord Mayor and the Immediate Master.



Immediate Pastmaster
Alderman
Dr Andrew Parmley



Iles and Mortimer medal winners



Ulyana Aleksyuk



Lt. Col Graham Harvey Diploma Award



Left to Right: Robert Busiakiewicz, Jonathan Scott,
The Lord Mayor and The Master



SOHO JAZZ CLUB, DEAN STREET MAY 2013 THE LAURA JURD QUARTET

Winner of the 2012 Musicians' Company Young Jazz Musician Competition, Laura Jurd ... is a splendidly diverse musician – trumpet player, composer and improviser. All these talents were on show at this gig, clearly drawing on a wide range of musical influences. Laura was joined by Elliot Galvin on piano, Conor Chaplin on bass and Corrie Dick on drums. Together, the quartet has performed in some of the country's most prestigious venues, and delighted the full house with several sets of great variety and both individual and ensemble virtuosity. Several audience members snapped up copies of her début album 'Landing Ground'.

Pastmaster Leslie East was on hand to present Laura with the Young Jazz Musician Medal, granted to an exceptionally talented British young musician. He also made another award, the Jazz Medal for lifetime achievement, which is given to an established artist in British Jazz. This was made to Digby Fairweather. Already showered with awards from a 40-year career, Digby has been described as a British 'jazz legend' and 'the best Ambassador British jazz could have'. Some of this was revealed in a witty acceptance speech and evening highlight when Digby was persuaded to perform a duet with Laura. The audience were in no doubt that Laura and Digby were both marvellously worthy winners.

HONOUR FOR PASTMASTER MAURICE SUMMERFIELD

The Board of Trustees of the Guitar Foundation of America honoured Maurice Summerfield with its 'Industry Leadership Award' in recognition of his extensive career as a proponent of music, which has influenced generations of guitarists worldwide. This award is part of the GFA's prestigious Hall of Fame and its 'Industry Leadership Award' is given to entrepreneurs and artisans who have made significant or visionary contributions to the advancement of the classical guitar and its community. The awards ceremony took place at the 2013 Guitar Foundation of America's International Convention held in Louisville, Kentucky on 30 June.



Maurice Summerfield receiving a commemorative plaque, marking his induction into the GFA's Hall of Fame, from Brian Head chairman of the GFA's Board of Trustees



For the first time, this year's Young Jazz Musician Competition was for vocalists rather than instrumentalists. The standard was very high throughout, but the popular winner voted for by the audience was Emma Smith who, in 2007, was awarded a scholarship to study at the Purcell School of Music – the first-ever jazz vocalist to do so.



GUY BARKER: JAZZ MUSICIAN OF THE YEAR PARLIAMENTARY JAZZ AWARDS 2013

We are delighted to report that Guy Barker, who was the 2010-11 Musicians' Company Honorary Fellow, has been named Jazz Musician of the Year. As reported in an earlier edition of *Preserve Harmony*, the Company part-funded a composition of his work *Concerto Grosso: the Spirit of Django*, which was premièred at the Birkenhead Guitar Festival in 2010 with Liveryman Martin Taylor as the featured soloist.

London born trumpeter Guy has been a well-known musician on the UK scene for three decades, since his early days as a member of the National Youth Jazz Orchestra. He has worked with many fine bands led by the likes of Gil Evans, Georgie Fame, Cleo Laine and Clark Tracey. He's the first-call bandleader and arranger for the gala opening night concert of the London Jazz Festival, *Jazz Voice*, working with top vocalists and matching them with songs from the jazz repertoire. He's also a regular arranger and bandleader for BBC Radio 2's flagship live programme *Friday Night Is Music Night*, working with the BBC concert orchestra, for which he's recently been appointed Associate Composer.

THE PRINCE'S PRIZE FINALS CONCERT 2013



Left to Right: Liveryman Dr Marios Papadopoulos, The Master, Liveryman Rev Ronald Corp

On 4 April some fifty Liverymen, friends and supporters of the four finalists for the Prince's Prize gathered in the Parry Rooms of the Royal College of Music. We were in for a most enjoyable and exciting musical occasion. The three adjudicators pictured above (The Master and Liverymen the Reverend Ronald Corp OBE and Dr Marios Papadopoulos) were seated at a separate table, ready to make what must have been a difficult decision – to determine the eventual winner of the Prize, with its value of £2,000, and a Silver Medal.

The audience and performers were warmly welcomed by the Master who explained the origins of the Prize, and then the first performer, Anthony Brown, with his accompanist Leo Nicholson at the piano, took the stage. Anthony proved a most engaging young musician, playing both soprano and alto saxophone in Mark-Anthony Turnage's *Shout* and *Elegy II* from *Two Elegies framing a Shout* and

three movements from Paul Maurice's *Tableaux de Provence*. He produced a very fine range of dynamic and tonal colours and played this demanding music with real conviction and sensitivity.

The second performer was the pianist Ashley Fripp who presented a French Suite by Bach, *Tango* from Thomas Adès Concert Paraphrase on *Powder her Face*, and two Rachmaninov Preludes from the Op. 23 set. Ashley's modest platform manner seemed to endear him to the audience and his playing, refined and stylish, was most engaging.

After an interval when wine was served, Ashley Riches, a fine young baritone with a commanding stage presence presented a varied programme of songs by Fauré, Brahms, Mussorgsky, Britten and Verdi, singing expertly in five languages. Though there was a slight tendency for him to over-sing for the relatively small size of the room, his voice has great character,

flexibility, colour and authority. He was ably accompanied by Peter Foggitt.

The final competitor was the guitarist Francesco Scelzo. Originally from Peru, he studied the classical guitar from the age of eight. I cannot ever remember hearing a guitarist with such a prodigious technique, and his challenging programme of works by Regondi, Llobet and Ginastera gave him ample opportunities for demonstrating it.

All performances were warmly and enthusiastically applauded. The adjudicators were then left to come to a conclusion as to the winner while the audience drank more wine and themselves voted in the ballot for the Prudi Hoggarth Audience Prize. No one envied the adjudicators in their predicament as any of the four finalists could have won. The Master announced that the winner, by unanimous agreement of the adjudicators, was Ashley Fripp and that Francesco Scelzo had won the audience ballot. The outcome was warmly received, the winners and the other competitors applauded again, more wine was served and a very convivial conclusion to a marvellous evening ensued.

Liveryman Christopher Moore



Top: The Master with Prince's Prize winner Ashley Fripp. Above: Prudi Hoggarth Audience Prize winner Francesco Scelzo with James Hoggarth. Left: Competitors await the adjudicators' decision



The Value of Musicians' Company concerts

When we enter the Musicians' Company as a Freeman or a Liveryman, one of the aspects of this privilege is the charitable work the Company engages in and that the chief among this work is the support of the best of the young talented musicians. This support is very real, in the form of us – the Company – paying for the opportunity for our best-chosen musicians to perform at the Wigmore Hall. In most cases, this is their Wigmore début. I want to tell you more about this important area of our mission.

The concerts began as a memorial to the wife of Sir Edward Lewis, who was Chairman of Decca and a friend of the then Master, John Iles, and the concerts were endowed as such in 1969. Historically, we put on two Maisie Lewis concerts a year involving two young musicians or groups in each concert, and these set the standards for other groups and charities. However, when Liveryman Gillian Humphreys suggested that the Concordia Foundation pay for a third concert (with prizes attached), the Concerts Committee under my predecessor, Pastmaster Leslie East, was delighted to have the chance to give another two young musicians or groups the opportunity to perform.

Auditions to choose these young musicians are held at the Wigmore Hall, when a panel selects from about 20 musicians or groups (which have previously been selected from around 60) the six young musicians or groups to represent the Company at the Company concerts. In recent years, these concerts have formed part of the Monday Platform at the Wigmore, but they were not always so and might not always be so. Nevertheless, the Concerts Committee values our link with the Wigmore, and with our colleagues in organisations, which, like us, are charities supporting young musicians. Tickets for these concerts are not hugely expensive and this is an opportunity for those who would like to attend a Company event and meet fellow Liverymen but who have to think twice about paying to attend the Company banquets.

The key to the success of these Musicians' Company Concerts is the support we receive from our own members, Freeman and Liverymen. There is nothing more shocking than to claim, as a body, to support the young of our kind and yet, when it comes to it, we do nothing of the sort, other than the Clerk signing the cheque. I have to admit that the numbers of Liverymen attending our concerts has gone down to an unacceptable level. Whereas most of us have busy lives, and working musicians are busy earning their crust during most evenings, it is surely not unreasonable to suggest that Freeman and Liverymen should feel obliged to attend one concert a year or, at the very least, one concert every two years? We surely owe it to these young people on the threshold of their careers. If these concerts die through lack of support, one could ask what the Company stands for apart from being a dining club. These concerts, my friends and colleagues, are the cornerstone of our mission and our conscience. Please support them and the next generation who will continue our work and profession.

Court Assistant Andrew Morris

Chairman, Musicians' Company Concerts Committee

Postscript: Since writing this article, there has been a development in the form of an experiment, which I hope will be popular with members of the Livery. We have decided to hold the next Maisie Lewis Concert in the beautifully restored church of St Martin-in-the-Fields, which has a huge concert programme and is very central. Furthermore, many tourists attend concerts at this church, which we hope will add to our audience. This concert is on Tuesday 26 November 2013 at 7.30pm and will feature a very talented pianist, Samson Tsoy, and a brilliant young duo in Joseph Shiner clarinet and Frederick Brown piano. I very much hope that both Liverymen and Freeman will wish to support this exciting new venture. The ticket prices will be very similar to the Wigmore Hall prices. I look forward to seeing you there! Andrew Morris

The First City Livery Concert: July 2012

It was a family affair. Just the Lord Mayor and five hundred of his closest friends!

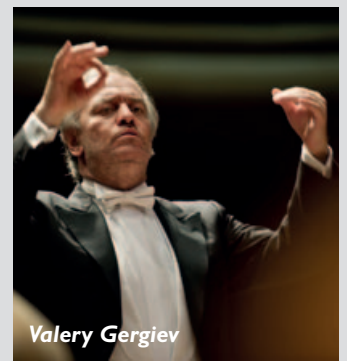
Last July it gave me the greatest possible pleasure to join the Lord Mayor and Kathryn McDowell, Managing Director of the London Symphony Orchestra, in welcoming several hundred Liverymen to the first ever Livery Concert and the members of the Worshipful Company of Musicians, together with their families and friends, were out in force.

As Richard Fairman reported in the *Financial Times*, "This concert marked both an end and a beginning. It was the final event in the 50th anniversary season of the City of London Festival and at the same time inaugurated the first Livery Concert, attended by the Lord Mayor of London and marking the support that the City of London's livery companies give to the arts."

To hold a Livery Concert was a long cherished ambition of the Worshipful Company of Marketors, guided by Liveryman Steven Rowe. His original vision was that the performers would be drawn from across and within the livery; that we would hire a concert hall and promote our own music to our own people. Following a meeting with Kathryn McDowell (LSO) and Liverymen Prof Barry Ife (Guildhall School of Music and Drama), Freeman Sir Nicholas Kenyon (Barbican Centre) and Liveryman Ian Ritchie (City of London Festival), we agreed to take the path of least resistance and "piggy back" on an existing concert with the added ingredient, courtesy of Jonathan Vaughan, Director of Music at GSMD, of an early evening foyer performance by the wonderful musicians from the Guildhall School.

The LSO, *the finest orchestra in the world*, was on sparkling form under the highly charged direction of Valery Gergiev. If Debussy's *La*

Mer served as a wonderful appetiser, the banquet had only just begun. For me, the highlight was the overdue UK première of Henri Dutilleux's *Le temps l'horloge*, inspired by and written for the diva's diva, Renée Fleming. The unusual, sometimes sleazy orchestral timbres were perfectly suited to the surreal poetry of Jean Tardieu and the concentration camp poet Robert Desnos. Miss Fleming continued with Ravel's *Shéhérazade* in which "eroticism and artifice were held in perfect balance" (Tim Ashley in the *Guardian*). The feast ended with Gergiev's by now familiar reading of Stravinsky's *Petrushka* – colourful, thrilling and a



Valery Gergiev

Photo: Alberto Venzago

perfect vehicle to demonstrate the LSO's collective virtuosity.

There can be no doubting that this concert was a milestone for the livery movement; it was made even more significant by the death of Henri Dutilleux, aged 97, in May this year.

I am delighted that my colleague, Alderman Sir Paul Judge, agreed to take the lead in organising a similar event in 2013 and I hope you enjoyed the concert in June this year. The Lord Mayor's charity, the City Music Foundation, has helped to reinforce the importance of the arts to our lives and to the economy. The City of London's cultural offering is enormous and I for one am proud that the Worshipful Company of Musicians is at its heart.

Immediate Pastmaster Alderman Dr Andrew Parmley

LIVERY CLUB VISITS

LIVERY CLUB TRIP TO VERSAILLES IN JUNE

On a bright Thursday morning at the end of June a group of 30 gathered at St Pancras International and boarded the Eurostar train bound for Paris. After an uneventful train journey of a couple of hours, we arrived at the Gare du Nord, where we swiftly transferred onto a coach, which wound its way through the Paris traffic towards our base for the next few days, the Novotel hotel in Versailles. Upon arrival we were quickly able to check-in, and there was a light lunch waiting for us, which was very gratefully received.

After a short rest in the afternoon, we gathered in the lobby, boarded the coach, and made our way back to Paris. We headed for the Opéra Bastille, the contemporary concert hall located in the Place de la Bastille, inaugurated in 1989 under President Mitterand's "Grands Travaux", and were there to enjoy a concert performance conducted by Sir Andrew Davis. It should probably be mentioned that this event was a change from the original itinerary, where we were scheduled to be taking in a production of *Don Giovanni* at the magnificent Versailles Opera House. This production was unfortunately cancelled at very short notice due to "artistic differences"

between the director and producer – much to the chagrin of many on the trip. The Sir Andrew Davis concert was, however, a more than adequate replacement. We were treated to a splendid performance of Messiaen's *Un Sourire*, along with Mozart's *Concerto No 20*, with David Fray as the piano soloist, and Nielsen's *Symphony No. 4*, and the concert was enjoyed by all. Afterwards, we rejoined the coach and slowly meandered our way back to Versailles, being treated to a view of many of Paris's landmarks by night.

Following breakfast, on a damp Friday morning, we made our way to the Palace of Versailles (a short bus ride, or slightly longer walk away). There we were given a rather more public, "private" tour of the



Palace. We had a very enthusiastic guide, using radio receivers so we could each hear the commentary individually. A slight problem being that, though we could hear the commentary well, it was sometimes difficult to find our guide amongst the throng and know precisely what she was talking about! After the tour and afternoon at our leisure, we moved to the evening's entertainment, which comprised two separate events. A small group of five (myself included) journeyed back into Paris, to Palais Garnier (the magnificent 19th Century opera house), where we witnessed a marvellous production of Pierre Lacotte's ballet, *La Sylphide*. The majority of the group stayed in Versailles where they took in a chapel concert conducted by Jordi Savall, followed by Handel's opera *Acis and Galatea* in the Versailles Opera House. Despite some local organisational difficulties, I understand that both these performances were most enjoyable.

We woke to a bright, sunny Saturday morning and, with nothing scheduled until the evening, we were left to our own devices. Some chose to travel into Paris to enjoy her many delights, while others spent the day locally in Versailles, where one could enjoy the extensive Palace gardens, including the Trianons and Queen's Hamlet, or the wonderful markets and museums of Versailles town. Late Saturday afternoon, we all made our way back to the Palace, where, in bright sunshine, we were given a most interesting

COMPANY YEOMEN NEWS

Schools Outreach

Once again Yeomen have been busy over two terms giving 36 workshops to over 2000 school children in seven London Boroughs. The Company now has over 40 schools wishing to invite our Yeomen to demonstrate their instruments and inspire the young people to play classical music. Irmina Trynkos visited a school in Camden where the children had the opportunity to play violin for half a term. After hearing Irmina, many children chose to continue with their violin. Next term a different Yeoman will visit to continue this encouragement.

The concentrated listening and intelligent questions asked by the children during these sessions is fascinating and rewarding for all participants and observers. As a result, our team of volunteers, who arrange and accompany Yeomen to schools, has been growing. However we always welcome fresh volunteers to help us meet the rising demand from schools. Each volunteer arranges only one to three sessions per term – after learning how workshops are run.

Performance opportunities

Liverymen's and Freeman's contacts with music societies, festivals and orchestras, means that over a twelve month period, more than 60 performing opportunities have been arranged for our Yeomen. They include two Beethoven Piano Concertos with Brighton Philharmonic Orchestra, recitals at Rye Festival, St Lawrence Jewry and St Olave's churches in London. The Yeomen Coordination Committee is keen to develop these contacts and if any reader has connections with music organisations who would welcome suggestions, please contact the Yeomen Coordinator, Nicolas Chisholm.

Yeomen progress

Along with some exceptional performances and awards, there have also been births and weddings amongst our Yeomen. A son – Bayanda – was born to baritone Njabulo Madlala and his partner, Georgina; and wedding bells rang for both Katie Stillman and Amy Dickson (our very first Yeoman to become Freeman).

Yeoman Sarah Sew recently acquired a



Yeoman Sarah Sew at the Wigmore Hall

1760 Gennaro Gagliano violin, which she describes as beautiful. She has been playing as a guest principal with some major orchestras and also performing solo recitals on the instrument (see photograph from her Wigmore Hall recital).

Further exciting news came when Njabulo was awarded the South African Achievers Award for Outstanding Achievement in Music at a London ceremony. Amy Dickson reached the top of the Classic FM CD chart with her new album, *Dusk to Dawn* (Sony Music Classical). Also in the classical charts was former Ivor Mairants and Prince's prizewinner, guitarist Milos Karadaglic,



Livery Club Musicians' group Versailles

performance of period music and dancing in the famous Hall of Mirrors. The repertoire was mostly baroque and was performed entirely with period instruments. We then ventured out into the gardens once again, where the exceptional fountains of Versailles were in full flow and it was a great pleasure to stroll the grounds, enjoying the fountains as the sun set across a clear sky. This, however, was not the end of the evenings entertainment, and as dusk set in, we were encouraged to find a view from where we could watch a majestic firework display, magnificently choreographed to music.

Somewhat jaded, after a busy few days and an exciting Saturday evening, we met on Sunday morning after breakfast, and headed to the renowned Versailles equestrian academy. Though I have little understanding of horses, or horsemanship, even I could appreciate the great skill of both horses and riders in an extraordinary environment. Following a light lunch, we boarded the coach and headed back to Paris Gard du Nord, and onwards to London with fond memories of an enjoyable trip to Versailles.

Liveryman Ralph Pool

with his album *Latino Gold* (Decca UMO).

Elsewhere, **Adam Kornas** was commissioned by the Pacific Trio to write a piece inspired by London. He chose to include some familiar London tunes in his work, including *Oranges & Lemons*, *London Bridge is Falling Down*, and the Westminster chimes from the Big Ben peal. The piece was premièred on September 24th at St-Martin-in-the-Fields.

Yeoman **Ksenija Sidorova** enjoyed a positive review of her CD *Fairy Tales* (Champs Hill) in September's "Gramophone". The online version of the magazine featured a blog about the rise and rise of classical accordion. We are delighted to note that Ksenija's outreach



Yeoman guitarist Manus Noble at St Clement Danes School, Drury Lane

work with schools rated a mention. Two Yeomen ensembles gave lunchtime concerts at the Rye Festival in Sussex; **Katie Stillman & Simon Lane**, and the Jacquin Trio featuring **Jessie Grimes** and **Zoe Matthews**. Whilst at Rye, both Jessie and Katie made themselves available to the local school for an outreach workshop for the children.

At the time of writing, our Yeomen singers past and present are doing particularly well, all receiving excellent and a few outstanding reviews: **Duncan Rock** is at Glyndebourne as Novice's Friend in *Billy Budd* and will sing Tarquinius in *The Rape of Lucretia* with Glyndebourne Touring; **Anthony Gregory** sings Tamino in *The Magic Flute* at Neville Holt. **Ashley Riches** takes the eponymous role in *Eugene Onegin*, and **David Butt Philip** is Prunier in *La Rondine* – both for the Jette Parker Young Artists programme at the Royal Opera House. **George Humphreys** is the Duke in *The Killing Flower* at Buxton. **Julia Sporsen** is Rosalinde in *Die Fledermaus* and Antigone in *The Thebans*, both at ENO; and John Christie Award winner, **Kate Royal** will sing Feldmarshallin in *Der Rosenkavalier* at the opening opera of Glyndebourne 2014.

THE LIVERY CLUB PLANS FOR 2013-2014

Livery Club President, Jenny Chism writes "I sincerely hope many of you will join me for the events being set out below."

WEDNESDAY 19 MARCH 2014

Three-course dinner in the Princess Marie Louise Room at The Oxford and Cambridge Club in Pall Mall followed by chamber music performed by The Jubilee Quartet.

THURSDAY 8 MAY 2014 – SUNDAY 11 MAY 2014

Staying at The Abbey Hotel, Great Malvern commencing with a private welcome dinner. On 9 May we walk to the 11th Century Great Malvern Priory for a guided tour and to listen to the organ. Travel by coach to the Elgar Birthplace Museum at Lower Broadheath for a light lunch and a talk on Sir Edward Elgar's achievements. Tour the museum, cottage and garden, have a cup of tea and head back to the hotel for a private dinner. On 10 May travel by coach to Worcester to visit the Worcester Porcelain Museum, have free exploration time and lunch, before visiting Worcester Cathedral and attending Choral Evensong. Coach transportation back to the hotel for dinner in the restaurant. Departure on 11 May after breakfast.

LATE JULY/EARLY AUGUST 2014

We hope to attend opera with picnics in delightful gardens in Hampshire – it is too early for definite plans.



Yeoman trombonist Phil Dewhurst at Amherst School Sevenoaks

Yeomen's Partytime!

Of particular note and much enjoyed in April, was the annual Yeomen Party held in the magnificent setting of St John's, Smith Square – provided at no cost to the Company by Richard Heason. Held in the church crypt, it really was a pleasure to see so many Yeomen gathered: some with long association and others new to the Company. The turnout was exceptionally good and aided by excellent food and wine, stories were swapped and new friendships formed. Afterwards, Yeomen continued partying in the pub round the corner. It was delightful to see this annual event increasing in popularity. Long may it continue!

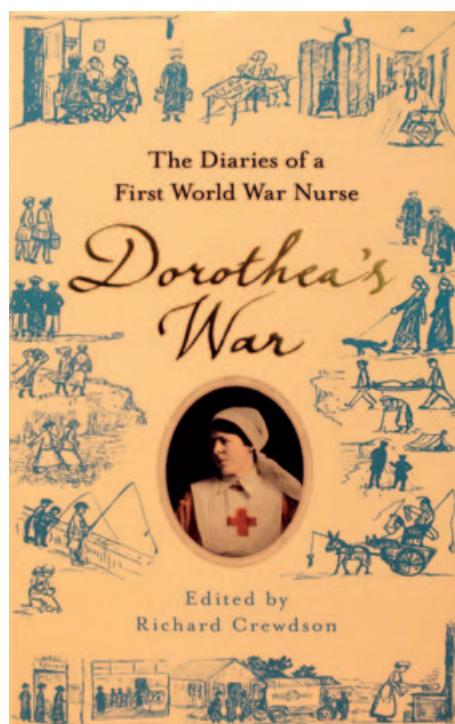
WELCOME NEW CLERK



We welcome our new Clerk, Hugh Lloyd who has been working alongside Maggie Alford since September and takes over at the end of November. Hugh comes from a distinguished career in arts management, in particular, working with young musicians. He reports “looking forward to meeting the members of the Company and playing a part in what I know to be one of the most convivial of City Livery Companies”. There will be an appreciation of Maggie’s time with the Company in the Spring edition of PH

DOROTHEA’S WAR

From Pastmaster Richard Croudson, author of our definitive company history “Apollo’s Swan & Lyre” comes a new book, now available (RRP £16.99).



A CITY IN HARMONY

This is the title of a delightful film clip produced by the City of London Corporation featuring music performed by The Lord Mayor, Court Assistant Alderman Roger Gifford and Charlotte Barbour-Condini (recorders) and Immediate Pastmaster Andrew Parmley on the organ in the Egyptian Hall of the Mansion House together with short interviews.
www.youtube.com/watch?v=Fd4vJG2_Zpw

APPRECIATION

Thanks are expressed to Pastmaster Maurice Summerfield for his invaluable and generous support over many years in the preparation and distribution of *Preserve Harmony*.

THE LIVERY OFFICE IS ON THE MOVE

Work is underway on the accommodation at the Guildhall School of Music and

Drama to house the new Musicians' Company Office. The move is expected to take place later in the year and full details will be circulated when available.

BRITISH RED CROSS CHRISTMAS MARKET

at the Guildhall, London
18-19 November 2013

There will be over 100 stalls involving both specialist retailers and City organisations not least, Livery Companies, in the magnificent setting of Guildhall with live entertainment on both days.
www.redcross.org.uk/market

FOOTNOTE

If you enjoyed reading this magazine, please consider contributing to a future edition; ideas are always welcome, so do contact a member of the Editorial team by email to ph@wcom.org.uk

COURT NEWS

NEW COURT ASSISTANTS

Alun Hughes (October 2013) and
Adrian Mumford (October 2014)

NEW STEWARDS

Manuel Cerrone Morales, Catherine McGuinness, Margot Mouat, Peter Williamson

HONOURS

MBE

Liveryman Michael Henderson-Beggs

AWARDS

New Lambert Fellow
Jens Lynen

Allcard Awards

Bing Xiang (violin) –
Royal Northern College of Music
Claire Wickes (flute) –
Royal College of Music
Yuki Ito (cello) –
Royal College of Music

Busenhardt Morgan Evans Award

James Vaughan (piano accompaniment)
– Royal Northern College of Music

Goldman Award

Robyn Parton (soprano) – Wales
International Academy of Voice

John Christie Award

supported by the Richard Lewis/Jean Shanks Fund
Ulyana Alekseyuk

RAM Brass

æðelfrith (brass quintet)

Iles Medal

Phillip McCann

Mortimer Medal

Chris Jeans

Terence Pamplin Award for Organology

Rachael Durkin
(University of Edinburgh)

Jazz Young Musician

Emma Smith

St Paul's Chorister

Hector Revill, who receives a bursary of £3,000 from the Company. He is seen in the photograph below with the Clerk and Clerk Elect.



Carnegie/Palmer Award

Jordan Sian

City University

Martina Blatkalne.