

HARMONY

THE WORSHIPFUL COMPANY OF MUSICIANS

The New Master Alderman Sir Roger Gifford

What an honour and a privilege to be elected your Master for the year! Thank you. I promise to perform as well as I can, even if some of it is sight-reading rather than polished performance! *Preserve Harmony* suggested I write something about my own musical background so forgive the indulgence.

I grew up in St Andrews, Scotland, and music was as much one of the elements as the raw north-easterly winds which battered the ancient stones of that lovely university town. My parents were both keen pianists and singers and they started the University's Renaissance Group the year I was born, echoing Michael Howard's group of the same name from their time in Oxford. My recollections of my childhood home are a blur of polyphony and student, fuelled no doubt by mother's home-made beer without which, she felt, attendance was likely to be less assiduous – an intoxicating mix of animated talk and amateur music-making which floated upstairs of a rehearsal evening to our envious bedrooms. And mingled memories of seaside days and my mother's angst at endless pairs of sandals regularly ruined by ramblings over the salt-sea rocks that made St Andrews such a lovely town to grow up in.

The house was not large, befitting the status of a junior lecturer, and the family piano, a Steinway, lived in my bedroom, taking up a large part of it – I literally went to sleep under it on many an occasion. Being an 1890's heavyweight, now residing where Clare and I live on the Dorset-Devon border, I still don't see how it got up the stairs. My father would often come and play it late at night while I was meant to be fast asleep – it seemed quite normal at the time. A professorship and a larger living room never stopped him playing at all times of the night. So I grew up singing and playing piano and recorder and can't remember a time when the house

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Photo: The City of London

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DIARY 2016-17

9 November**Installation Dinner** Stationers' Hall 6.15pm**23 November****Help Musicians UK's Celebration of Music**

Westminster Abbey 11.00am

14 December**Carol Service** St Michael's Cornhill 6.00pm**25 January (TBC)****Court & Informal Lunch** Venue & Time TBC**27 February****Musicians' Company Concert** Wigmore Hall 7.30pm**23 March****Dankworth Jazz Composition Prize Concert**

Milton Court 7.00pm

31 March**United Guilds Service** St Paul's Cathedral 11.15am**5 April****Court & Livery Dinner** Mercers' Hall 6.30pm**7 April****Prince's Prize Competition Concert**

Guildhall School of Music & Drama 6.30pm

9 May**Sons & Friends of The Clergy Service**

St Paul's Cathedral 5.00pm

22 May**Musicians' Company Concert** Wigmore Hall 7.30pm**26 June****Midsummer Banquet**

The Mansion House Date & Time 6.15pm

wasn't full of people and music – a natural preparation for the Musicians' Company! I have never been more than an average pianist but both singing and recorder always felt more serious.

A career in banking nonetheless saw me singing in several London choirs – the Academy of St Martins, the Holst Singers and the Tallis Chamber Choir amongst others – and playing the recorder whenever I could persuade someone to accompany me. So, performing a Handel sonata at the Mansion House in 2013 for the Musicians' Company Midsummer Banquet, accompanied by Pastmaster John Morehen on the Queen's Coronation Anniversary Organ commissioned that year, was undoubtedly a recorder highlight. And I was delighted that the BBC decided to include a short clip in a radio programme entitled "What's the point of the Lord Mayor?" ...!

As a singer, London has endless opportunities and high standards, benefitting from our great

church and cathedral choral tradition. Clare and I both sang in John Tavener's all-night *Veil of the Temple* in 2004 with the Holst Singers and I was privileged to sing the following year in Vaughan Williams' *Serenade to Music* at the Wigmore Hall with Iestyn Davies, Katherine Broderick, Alan Staples and Alan Clayton amongst others, some time before they became the names they are today.

Clare, whom I met singing in the Tallis Chamber Choir, has had a similarly music-filled life. Both her parents sang, her mother with Louis Halsey, and her childhood home hosted varied musical gatherings – in particular the Dean Aldrich Catch Club, and Advent carols every year. Clare sang two services every Sunday at St Bartholomew-the-Great for many years while a student, and we both still sing with Howards Williams' CC21 and Hilary Davan Wetton and the City of London Choir, when time allows.

A lifetime of musical participation has consequently convinced me, as it will have so many



The Master greeting the public at The Lord Mayor's Show, 2012

fellow liverymen, of the transformative power of music and the enormous benefits of participation. The Musicians' Company, with its wonderful history and its clear interest in the welfare of the music industry in the broadest sense, is well placed to act as an encourager of young musicians. Long may that continue!

I believe passionately in what the Company is doing in this area, especially the support we are giving to outreach in schools and performances in festivals around the country. At one level, both of these are about more music in more places to more people, which has to be good. At another, it is about encouraging excellence in music as an inspiration to others. It is no coincidence that many of the best jazz and popular music artists have trained classically – so whatever your particular liking, encouraging young classical artists, which most of our yeomen are, has to be a good thing.

So I have two simple ambitions in the year ahead

– to increase our musical output, continuing the initiatives of the Immediate Pastmaster and his predecessors and increasing what and where we do it, especially through the Yeoman programmes. Secondly, I want to encourage long-term thinking about increasing our investments.

To be as active as we would like requires sound finances and a predictable financial future. Many livery companies of London have become great institutions through their charitable activity for the nation's schools and communities. This has been supported over the centuries by the careful handling of long-term property and endowment funds given by generous benefactors, nearly always liverymen of the company in question. It has never been easy for livery companies to raise funds from outside their immediate circles; though that doesn't mean they shouldn't try – and we have had some success.

The Musicians' Company is no exception. That's

why I will also be looking at how we might bring in individual legacy-giving more formally during the year – with the idea that all new liverymen of the Company will be asked to consider leaving something to the Company in their wills. This reflects the heritage of the livery movement as a whole and will, I hope, keep the Company ever more active over time.

We in the Musicians' Company instinctively know the power of music. We are the converts, after all – we know how music can communicate; we know it can "soothe the savage breast". Yet it remains no easier today to put this into words than it ever did – experiencing music is the key, both hearing and, whenever possible, performing. To be able to share a moving and transformative experience in music with someone is one of life's greatest forces for good, as well as one of its greatest pleasures. The world needs more of it and we can play our part.



Photo: The City of London

The Master's Chaplain



The Reverend Canon Charles Pickstone

The Reverend Canon Charles Pickstone, a native of Manchester, was educated at Sedbergh in the Yorkshire Dales, the Sorbonne and Brasenose College Oxford. After a year's community work in Walworth, he spent three years at Mirfield theological college in West Yorkshire, which included studying for a degree in theology at Leeds University and a summer placement at the church of St Edward the Martyr, East Harlem, New York.

His first curacy was in Birkenhead, his second jointly at St Giles, Camberwell and St Matthew's, Camberwell. Since 1989 he has been vicar of St Laurence, Catford. He has a particular interest in the relationship between theology, spirituality and the visual arts, is chair of the Fabric Advisory Committee of Southwark Cathedral and was installed as an honorary Canon of Southwark Cathedral in 2013.

Father Charles was chaplain to the Master when he was Aldermanic Sheriff and joint chaplain to the Master during his Mayoralty in 2012-13.

WHAT THE COMPANY'S WORK MEANS...

As our regular readers are aware, *PH* now features an update concerning the activities and achievements of the Company's yeomen and our Outreach and support in each issue. But what does it actually mean to be involved in organising, volunteering, delivering and benefitting from this work? As you know, all our yeomen have received at least one of our awards, so what difference can that make for the recipient? Here is a selection of reactions explaining what the work of the Company means to those involved.

AN INTERVIEW WITH DUNCAN ROCK (baritone)

"The prizes have absolutely helped shape my career."

PH: How did winning the John Christie Award in 2010 and the Prince's Prize in 2011 help you?

Duncan: Mainly it has meant that I never missed an opportunity for financial reasons. I never had to say no to an audition or coaching or any other potentially beneficial situation simply because I couldn't afford it. This is far more valuable than it may at first appear, as opportunities tend to build on themselves. Furthermore there is a huge amount

of confidence that comes with being awarded prizes with this kind of prestige. It is both humbling and encouraging to be deemed a singer worthy of these accolades – and I hope I have done enough (and will continue to do enough) to live up to them.

PH: Since winning the awards, what have you been most proud of?

Duncan: I think just the steady progress of my career. It seems somewhat banal – but actually this is the hardest thing to do over time. To feel that I have kept my artistic development on a par with the path my career has followed has taken a lot of work. But I am proud to have stuck with it – and hope I can continue to do so.

PH: What has been your favourite role and why?

Duncan: Definitely Tarquinius in *The Rape of Lucretia*. I have performed this role three times now (twice at Glyndebourne and once at Deutsche Oper, Berlin) and I love the challenge of trying to make the audience feel empathy for such a nasty character.

PH: What are your plans in 2017?

Duncan: 2017 will start for me at Teatro Real in Madrid. I will be reprising the role of Donald in *Billy Budd* – a role I sang early on at my time with ENO.

I will then sing my first Count Almaviva in *Figaro* at Garsington Opera. Finally I will make my debut at the Metropolitan Opera in New York as Schaunard in *La bohème*.

FEEDBACK FROM YEOMAN ADAM KORNAS

Adam was the winner of the inaugural Lord Mayor's Composition Prize in 2012. His composition *Paradise Regained* was given its premiere at The Mansion House and, through the good offices of Liveryman Elizabeth Lloyd-Davies, has been performed in Salzburg and Vienna. He now lives in Liverpool with his wife Ksenia and their new baby.



Adam and Ksenia Kornas

(WRITING TO COURT ASSISTANT JOHN NICHOLS, PASTMASTER KATHLEEN DUNCAN AND FREEMAN RACHELLE GOLDBERG.)

"Quite a trio of wonderful people you are! ... I thought I should write this email to all of you as an

Letter from Sheena Masson,
Camden Music Service

Camden
Camden Music Service
The Crowndale Centre
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Tel (020) 7974 7234
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20th July 2016

Dear Rachelle and Jan,

I write to thank the Worshipful Company of Musicians for the work you have done in Camden schools, for young Camden musicians this year. I thank you for your part in bringing this about – for securing funding, for planning, and evaluating so thoroughly with schools and for ensuring the projects happened so smoothly and effectively.

I especially thank you for embracing an experimental way of working. Both projects have been highlights for me this year, the Kentish Town Camerata performance being particularly memorable. The relationships between the Yeomen and the children was wonderful to watch; the project already has a tangible legacy; we have just received applications for instrumental lessons from seven St Patrick's children, including the three KTC trumpeters.

Your Yeomen are such incredibly inspirational role models for our young people. It is a hugely powerful thing for them to listen to and play with instrumentalists of such high calibre.

It is a privilege to be working in partnership with the Worshipful Company.

Our thanks to you.

With very best wishes,

Sheena Masson
Camden Music Service



Duncan Rock (centre) as Tarquinius in *The Rape of Lucretia*

update and a thank you... you have all opened different doors for me; I am eternally grateful and glad to keep in touch regarding my progress.

"I am very grateful for all the support from you, the Anglo Austrian Society (through Liveryman Elizabeth Lloyd-Davies), and all those who have taught me, for getting me to this, still early, stage in my development as a musician. I plan to continue my involvement in Outreach and long to be an influential figure in music not only through performance but also by passing on the great inspiration and tuition I received. I do believe that classical music must increasingly move with the times and this includes the way it is taught at grass roots level. I wish to breed enthusiasm and express the range of emotion and joy that can only be expressed through classical music."

A MEMBER OF THE YEOMEN COORDINATION COMMITTEE WRITES

"Dear Yeomen,

This has been a wonderful school year and I just want to round it off by thanking you all so much for the wonderful music you have brought to the children in my schools in Islington and Camden and in the additional project schools.

As you know, in addition to our regular Outreach work we have experimented with Developed Outreach and have undertaken two major projects in Camden. One was the whole school project of *Peter and the Wolf* at New End, with (Yeoman) Joe Shiner in the lead and then an instrumental project coordinated by Rachelle with St Patrick's and Kentish Town where the two schools took the lead

and you supported. This project has become known as the Kentish Town Camerata! Both projects were very successful; with New End having two pupils signing up to play flute and clarinet straightaway, which is terrific, and seven instrumentalists (from St Patrick's) signing up for tuition.

These outcomes are a dream and have helped the Music Hub Co-ordinator to achieve her goal of increasing the number of instrumentalists in the borough, with the main aim of encouraging them to play instruments into secondary school and beyond. This is no mean achievement, so thank you all so much."

Liveryman JAN YERBURY

YEOMEN REACTIONS TO INFORMATION ABOUT THE WCOM/YCAT PARTNERSHIP ON PROFESSIONAL DEVELOPMENT (SEE 'YEOMEN COMPANY NEWS' IN THIS ISSUE)

William Cole (composer): "This looks absolutely fantastic! Many, many thanks for setting up this programme – I will absolutely be taking full advantage of all the help on offer."

Alena Lugovkina (flute): "Wow, that is so... exciting!! Can't wait for the seminars to start. All of them sound useful and interesting! I really especially hope to be able to attend sessions about funding – where to ask/apply etc., as (I am) planning on my first CD project... which needs financial support. So I will definitely be looking out for the next emails about these sessions. Thank you again so much for all the support you give to us Yeomen!"

Laura Snowden (Guitar): "Just to say the new scheme sounds really great and thank you very much for organising this for all the Yeomen! Sounds brilliant."

THE LIVERY "PANEL OF EXPERTISE" EXISTS TO HELP YEOMEN WITH PROFESSIONAL PROBLEMS:

After being given very helpful advice by Livery experts on legal issues around recording her first CD, **Joo Yeon Sir** (violin) had this to say:

"Thank you all so much for your kind advice and support. I was feeling quite alone but hearing from you made it all different. Thank you again and looking forward to thanking you in person sometime in the near future."

A FOOTNOTE FROM YCC CHAIRMAN COURT ASSISTANT JOHN NICHOLS...

Outreach is making a deep mark on Yeomen. Jens Lynen (violin) – who came very late to Outreach – told me that he is now negotiating an orchestral contract which he insists must allow him time to do Outreach in schools – he said he would never have even thought of that a few years back, but doing Outreach with the Company has convinced him of its value. He also added, that "for a young musician, the Musicians' Company is the best club in town... for what it does and what it can do for Yeomen!"



Photo: Richard Hubert Smith

The **BIDDY BAXTER** and **JOHN HOSIER** Music Trust

Photo: Biddy Baxter



Biddy Baxter and John Hosier (then Principal of the Hong Kong Academy for Performing Arts)

It was John Hosier's fervent wish, before his untimely death in 2000, that part of his legacy should be something that helped music students to further their careers. With his wife, Biddy Baxter, John conceived a trust fund that would help financially, and in other ways, at least one student per year who would otherwise be unable to continue his or her studies. Thus was The John Hosier Music Trust set up in 2003.

John's outstanding career in music education had made him all too aware of the difficulties the most talented music students faced as they neared the end of their training. Local authority support would have dried up, there was little financial aid for postgraduate musicians from central government sources, and usually the student's (and his or her parents') resources had been exhausted. On top of that, the intensive nature of postgraduate training, particularly in opera and orchestral studies, meant that earning outside studies would be difficult if not impossible.

Biddy Baxter, with her fellow trustees, myself and George Derbyshire, both former colleagues of John's, set about realising his vision for an annual scholarship. We were helped by many of John's friends and former colleagues at the BBC, the Inner London Education Authority, the Guildhall School, even plus some of his former students, contributing to the fund. But the new trust was to be about something more than money. From the beginning we made it clear to the successful scholars that the trust would do its best to support their subsequent careers and through Biddy's sterling efforts, helped by her indefatigable PA, Pat Spencer, constant contact with all the scholars was maintained. Those who helped fund the trust were informed of the scholars' progress through twice-yearly newsletters.

Many were the times when this contact led to helpful career advice and performance opportunities. From the beginning we were also helped by the dedicated support of Sir Simon Rattle, who became Patron of the Trust and each year would make himself available to be photographed with the new scholar (in photos taken by Freeman Chris Christodoulou). Simon's connection with John dated back to 1976 when, at only 21, he had accepted John's invitation to conduct the London Schools Symphony Orchestra on its tour to the USA.

After 14 years of operating, thoughts about the future of the original trust led the trustees to approach The Musicians' Company about the



Sir Simon Rattle OM CBE, Patron of The Biddy Baxter and John Hosier Music Trust, congratulates Abel Selaocoe, the 2016 Scholarship winner at the Barbican Concert Hall, London

possibility of continuing the JHMT's good work but in a new form. Through Liverman Biddy Baxter's generosity, it was proposed that a new Trust – The Biddy Baxter and John Hosier Music Trust (BB&JHMT) – should be established by the Company, and the assets of the original trust transferred to the new one. Thus, in 2016, the first BB&JHMT scholar was identified, the South African cellist Abel Selaocoe; studying at the Royal Northern College of Music.

Why was The Musicians' Company the logical destination for the new trust? Well, John Hosier at the time of his death was about to become Junior Warden and not long before had completed a major strategic review for the Company. This review has had a lasting impact on the Company's philosophy. It was John's review that set out a future identity for the Musicians' Livery Company in which the support of young musicians in what John called 'the limbo years' between finishing undergraduate studies and finding a place in the profession would be the Company's focus. It is worth remembering that the excellent Yeoman programme we have in place now in many ways owes its existence to John's vision.

To this we must add Biddy Baxter's commitment to the Company and her career-long work in BBC television, in particular her editorship of the Blue Peter programme in which so many good causes were identified and helped. From the beginning Biddy was adamant that the scholarship would be meaningful, particularly in terms of its financial support, so that the current award of £8,000 makes a significant contribution to meeting the course fees and maintenance costs of the scholar.

The process of selecting a scholar each year, done without an audition, has been refined and improved each year over the past decade. The principals or directors of the leading UK conservatoires and the Hong Kong Academy for Performing Arts are each invited to nominate one student who is to embark on a postgraduate course. The nominated student must provide a financial statement alongside their CV, and the college at least two testimonials. Through this we found that it was possible, though not necessarily easy, to identify an appropriate 'winner' each year. Occasionally, when funds allowed, we would also offer special awards to 'runners-up'.

The roll-call of past scholars is testimony to the rigourousness of our process. Any list that boasts the bass-baritone David Stout (2004), the guitarist Miloš Karadaglić (2005), the pianist Sasha Grynuk (2006) and the baritone Ashley Riches (2011) would seem to have got its decisions correct! Here's to the future outstanding scholars...

Pastmaster **LESLIE EAST**

Photo: Chris Christodoulou

A Question of JUDGEMENT

Being invited to be an adjudicator for the Company's Prince's Prize is flattering. But then thoughts of inadequacy kick in. How will I compare with my more celebrated and qualified fellow adjudicators (The Master, Andrew Morris and the leader of the Chilingirian Quartet, Freeman Levon Chilingirian OBE)? As the competitors themselves are certain to be more gifted than myself, who am I to sit in judgement?

But then more serious thoughts occur. What criteria should an adjudicator apply to the task? 'Pick the winner' begs several questions. Two, in particular: are we there to identify potential or achievement; and how do we compare a pianist with a violinist? Or, indeed, comparison between a flautist and cellist as was the case on this occasion? For me, the latter conundrum occurred in surreal form at a past Eurovision Young Musician of the Year. Held in Vienna, and with the leader of the Vienna Philharmonic at one elbow and pianist Cristina Ortiz at the other, I had to choose between a pianist, cellist, violinist, flautist, saxophonist, percussionist and accordionist. We chose the Slovenian flute player (I properly declared my flute-playing background), but not before we had expressed bewilderment at having to make a meaningful comparison between them. In the end, it came down to very subjective opinions of musicality. Furthermore, on that occasion, competitors were at much the same point in their careers. With the Prince's Prize, there were clearly competitors at different stages of their musical journey. What account, if any, should be made for promise? We agreed that, for the Company's most prestigious award, achievement was the only appropriate criterion.

Aside from these concerns, our deliberations also threw up another issue – programming. Quite honestly, we weren't always

impressed by the choice of works offered. It would be inappropriate to name competitors in this article (other than the worthy winner, cellist Yoon-Kyung Cho), but problems with programming ranged from works that didn't display the competitor's best abilities (where these abilities were already known to an adjudicator), a selection of works that only illustrated one facet of the competitor's talent, to works which were insufficiently musically interesting or simply 'not fit for purpose'. We had an earnest discussion about whether the competitors or their professors should take responsibility for this, and how this issue might be addressed in future Prince's Prizes. I'm not sure we came to a conclusion.

So these are some of the challenges posed by competitions. But, of course, there are also criteria, or qualities, which must be present in potential winners, and which governed our deliberations. Technique (perfection or close to it), though it is always a means to an end. Musicality – although obvious when it is absent, but extremely difficult to quantify, especially at the highest level. Communication, or the ability to speak to an audience, is clearly the essential quality behind the 'Audience Prize'. And when audience and adjudicators agree, as they did on this occasion, it suggests the right choice has been made! Finally, individuality – or in other words – a distinctive musical personality is vital. This quality is certainly the rarest (and most controversial), and one generally not encountered in competitions, which tend to encourage and reward conformity. It typically emerges and matures over a career. So if this final quality was not yet obvious in the competitors we heard, then time is certainly on their side.

Liveryman BEN PATEMAN



Winner of The Prince's Prize 2016, Yoon-Kyung Cho, receives her award from The Master Mr Andrew Morris

Photo: Amanda Ratcliffe

MIDSUMMER BANQUET 2016



Between Doggett's Coat and Badge Men (L-R: Principal Guest, Mr Brian Kay; The Junior Warden, Lady Brewer OBE; The Master's Chaplain, Father Mark Williams; The Senior Warden, Alderman Sir Roger Gifford; Mrs Gillian Kay; The Master, Mr Andrew Morris; The Clerk, Mr Hugh Lloyd)



The Principal Guest, Mr Brian Kay



The Master's Address



Members of the Choir of Westminster Abbey, directed by James O'Donnell



The Ducasse Trio



The Fanfare Trumpeters from the Band of Her Majesty's Royal Marines, Portsmouth

Members' OPEN DAY

The Foundling Museum May 2016

**This is a token... I am giving it to you...
Because I have nothing else to give...
Because I am very poor... You can keep it
as a reminder that I exist... Or you can
exchange it and forget about me...
The choice is yours...**

So wrote a mother depositing her child to the Foundling Hospital. On returning to London in 1704 from America, seaman Captain Thomas Coram was horrified to see babies abandoned on the streets. A poor man himself, it took him 17 years to gain enough support to found London's



Yeoman Catriona McDermid giving an Outreach workshop at Culloden School (featuring the rubber glove!)

first and only Foundling Hospital. Women were instructed to leave an identifying token pinned to the child in case they should one day be in a position to be reunited. Handel recognised the Hospital chapel's potential as a performance venue and in 1749 arranged and conducted a successful benefit concert for which he composed *The Foundling Hospital Anthem*. The following year he returned to conduct a second benefit concert; this time he chose *Messiah*. Thereafter, *Messiah* was performed in the Hospital's chapel annually with Handel conducting or attending every performance until his death in 1759.

Sufficient reason, then, together with the magnificent rococo interior of the Court Room (where we had our refreshments), to choose this museum for the first Members' Open day for five years. It was an admirable opportunity to learn more about the Company, its purposes and charitable work. As a relatively new Liveryman, I was delighted to hear how the Company functions and about its exciting plans for the future. First and foremost we are a (large) Livery Company – with 421 Liverymen, 127 Freemen and 140 Yeomen – and secondly we are a charity. With total assets of approximately £5 million, we give over £180,000 in awards each year. Our 25 concerts annually are also part of our charitable giving, and provide valuable performance opportunities for our Yeomen.

The Company deserves better recognition for

what we do, both in the City and beyond. The PR Committee is key to this communication and is doing admirable work, not least in social media. Internal communication is also vital and *Preserve Harmony*, initiated 27 years ago to link the Court of Assistants with the Livery, now has a much-expanded role, augmented still further by the Company website. Finance is the lubricant for our work, and we heard how the Finance Committee balances investment with giving, and where partnerships with smaller organisations, such as The Instrument Fund, give added value. Corporate Membership is another important growth area for us.

As a Company with roots in the Middle Ages and its first Royal Charter granted in 1604, the Archives provide a valuable source of history. Liverymen David Herbert and Margot Mouat described the magnificent work being undertaken to digitise the archives, Company information and treasured possessions. Did you know we possess Beethoven's scissors for example? The Jewel in the Company's crown is undoubtedly the Yeoman Programme. The Company

supports our Yeomen personally and professionally, as the regular coverage in *Preserve Harmony* and on the website demonstrates. Future plans include developed outreach: concentrating projects on one school; expanding our 1:1 skills database; and collaborating with the Young Classical Artists Trust (YCAT) and the City Music Foundation (CMF) in courses for professional development for our Yeomen.

As a Livery Company, our relationship with the City is paramount. We heard from Senior Warden and former Lord Mayor Sir Roger Gifford that about the only thing that Livery Companies had in common was that they sang from the same Ancient & Modern hymnbook! The City isn't just about banking; for example, there are some 250 foreign law firms in the City; what can they be doing? City Livery Companies give about £35-40 million to charity each year.

Kathryn McDowell, Managing Director of the London Symphony Orchestra (LSO) was our one guest speaker, who, with Court Assistant Catherine McGuinness, told us of the exciting proposals for a new Centre for Music in the City, probably sited near the current Museum of London (which aims to

relocate to Smithfield). Acousticians will be crucial for the success of the new Centre and will probably be appointed before the architects. Very lively Q&A sessions with the speakers ensued, covering such topics as outreach to hospitals and old people's homes, how to use our financial capital better and the future of the City of London Festival.

We enjoyed two performances from Yeomen. In the first, bassoonist Catriona McDermid gave us an example of her outreach performance for primary school pupils. It culminated in her blowing up a rubber glove when all the holes on her instrument were stopped! In the second, we had a concert from the Kaleidoscope Saxophone Quartet. This included arrangements of a tango by Piazzolla, the third movement of the Debussy string quartet, which brought a new darkness and complexity to the musical textures, and *Sea Breeze*, by Paul Patterson. The last took the tune of *Rule Britannia* in every possible direction and left everyone smiling, if not actually laughing out loud!

16,282 infants were admitted to the Hospital between 1741 and 1760; only 152 were ever called for. Two-thirds of the foundlings died, whereas nearly half of all the children born in London perished in infancy. So, are there tokens, which we as Company members can leave to posterity? We heard that roughly 65% of current Liverymen were



Kaleidoscope Saxophone Quartet

'active', i.e. attending Company concerts or participating in other ways. Increased concert attendance, helping with the Yeomen outreach programme and their professional development, helping transcribe Company documents for the Archive, making donations and/or legacies – even suggesting news items for the Company website – are ways that all of us can raise awareness of what the Company is and what it does, and provide that legacy which will ensure the survival of music and musicians in the City long into the future.

Liveryman PROFESSOR JAMES CRABBE

Musicians' Company Honorary Fellow Event: July 2016

Guildhall School of **MUSIC** and **DRAMA**



Photo: Clive Barda

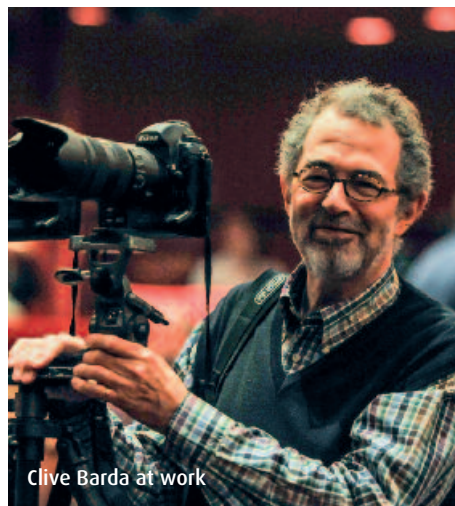
Clive Barda's iconic image of Steven Isserlis

If a picture is worth a thousand words, could it also be worth a thousand notes? We gathered in the concert hall at GSMD on a warm July evening to honour Clive Barda, indisputably one of the greatest photographers of musicians of our generation, hoping to find out and learn about the 'art and science' of photographing great musicians. In the company of Steven Isserlis, Graeme Kay, Philippe Monnet, Colin Ford and, of course, Clive himself, we were given reactions, reflections and insights into the art of revealing what makes a photograph and the nature of the photographer.

An impromptu appearance and tribute by Steven Isserlis, our latest Cobbett medal winner, made us immediately aware that we were celebrating an artist of the camera. Indeed, someone for whom great musicians not only had great respect but also tremendous affection. It also set the scene by underlying the importance of imagery and portraiture in informing our understanding of great artists. Clive's iconic picture of Steven with his head and hair thrown dramatically back was captured at a rehearsal of Elgar's piano quintet when Clive noticed this gesture by Steven every time he played a particular phrase. The rest is photographic history. It was this ability to capture the essence in a split

second, which we were recognizing and celebrating.

Graeme Kay took us on a whirlwind history tour, focusing on composers and performers from the time of Bach. He highlighted the impact of photography in the nineteenth century, with the now iconic images of Berlioz, Liszt and others bringing both objectivity and a reflection of real personality. However, his explanation of the



Clive Barda at work

limitations imposed by the technology of the time made it clear that the formality of early photographs was very much at the expense of vitality and spontaneity so much at the heart of Clive's work.

Philippe Monnet had prepared an edited version of his celebrated documentary on Clive and his work. The testimonials of great artists: Vladimir Ashkenazy, John Tomlinson, Thomas Allen, Kiri te Kanawa, Jonathan Miller and Daniel Barenboim reflect not only the level at which Clive operates but also the immense trust and respect that great musicians have in him – quite without reservation. It also highlighted Clive's work with young singers and the immense technical care and professionalism in the way he works. To see Philippe Monnet's trailer of the documentary on YouTube, visit the following link:

<https://www.youtube.com/watch?v=X0hkU-oZ8jA>

Colin Ford, the founder of the National Museum of Photography and distinguished academic, talked of the 'still moment' frozen in time, Cartier Bresson's "decisive moment". Digitalisation and modern technology will never trump the photographer's eye and the ability to capture the nuance of the subject and situation. He considered himself proud to have had a close association with Clive over many years.

Clive then took over with what he described to me as a 'magic lantern show' charting the course of his development as a photographer. It was fascinating to see some early work, street life in 70's London, architecture and landscapes, showing a breadth of range, ability to compose a picture and the inimitable eye for capturing and revealing detail. He told us of the split second decision to take a photo, an inspiration that springs from the depth of the soul to capture shared moments. He talked of his great love for and response to music, and how it is through music that we are capable of connecting and sharing our deepest emotions. He confessed it was asking a great deal of any photographer to convey such profound expressions but that this was what he always aspired to achieve. He showed us many of his pictures and highlighted a few favourite captured moments: Shura Cherkassy asleep in a session, a most moving image of Sviatoslav Richter with a crucifix, Muti in a matador pose on the rostrum, the iconic *Phantom of the Opera* photo that was of the moment and defied attempts to recreate it and his favorite, John Tomlinson as the Wanderer in *Siegfried*.

We had a glimpse of what it must be like to work with Clive. He is the nicest of men: warm and affectionate but a consummate professional. It was a privilege to spend an evening with him and his friends. It is quite wonderful that he is our Honorary. Fellow for this year.

Court Assistant **CHRIS LAWRENCE**

Photo: Robbie Jack

The new Livery Club PRESIDENT



Livery Club President Paul Gobey

It is an honour to have been invited by the Court to serve as President of the Livery Club for the next two years. I follow in the footsteps of some very distinguished former Presidents (not least our new Immediate Pastmaster, Andrew Morris), and am indebted to my immediate predecessors Keith Maries and Jenny Chism for their support and guidance.

As always, the Livery Club tries to arrange a

variety of events and visits around the country (and abroad) to suit as many interests and budgets as possible. A lot of suggestions have been received, demonstrating that interest in the Livery Club is in good health, and I hope that many will have the opportunity to take part.

PLANS FOR THE COMING YEAR INCLUDE:

November 2016: a visit to Worthing to hear Simon Gledhill play the celebrated Wurlitzer organ of 1933 (originally from Stepney, enlarged with the acquisition of other important – but redundant –

theatre organs) now in the Assembly Hall; preceded by traditional Sunday lunch

February 2017: a guided tour of Mander Organs in Bethnal Green (Noel Mander MBE 1912-2005 was a liveryman), coupled with a visit to the nearby Geffrye Museum of the Home and its almshouse; both have particularly strong City connections

May 2017: following in the recent tradition of biannual foreign trips, a visit to the Bergen Festival in Norway across the late Bank Holiday weekend. A guided tour of Grieg's home, Festival concerts and the option of taking the fabled 'Norway in a Nutshell' tour of the fjords. Those who attended the trip to Hukvaldy in 2015 may have fond memories of the low price of beer in the Czech Republic – a feature, which, sadly, will not be an element of any trip to Norway! However, many spectacular attractions – scenic, musical and culinary – await the Livery Club in Bergen and early booking is recommended.

It is hoped to visit Snape Maltings, in Suffolk, during 2017 (the 50th anniversary of the first Aldeburgh Festival) and to combine this with a visit to The Red House, the home of Benjamin Britten and Peter Pears. Beyond that, a number of ideas for 2018 include a short break to one of our wonderful cathedral cities. Everyone in the Musicians' Company is warmly welcome to take part in all of these events.

Finally, a little information about myself. I became a Liveryman in 2001 and trained as an organist and pianist at the RCM, more recently completing a Master's Degree in Choral Studies at Pembroke College, Cambridge. I have spent nearly 30 years in teaching, combining this with a post as Organist of the Norwegian Church in London, and examining for ABRSM. I also sit on the committees of the Grieg Society of Great Britain and am Treasurer of the Anglo-Norse Society.

Livery Club President **PAUL GOBEY**

Our thanks to KEITH MARIES

As a new Freeman of the Company two years ago I decided to participate in events organised by Keith Maries in order to meet more members of the Company. Keith, in his appointment as President of the Livery Club, has arranged a wonderful array of differing events with painstaking, superb organisational skills and mastery of meticulous attention to detail. These events have been looked forward to eagerly and, indeed, thoroughly enjoyed and appreciated by members of the Company and their guests, not only for their interest, but educational value and knowledge about different aspects of music.

The visit to Stone House in Lewisham was followed by a visit to the Hukvaldy Festival in the Czech Republic in July 2015 (PH Issue 51). It was a welcome opportunity to learn more about Janáček's life and his compositions as well. This was coupled very successfully with a learning curve regarding the local cuisine and beer! Unfortunately, the Bach Cantata concert at the Bishopsgate Hall in September had to be cancelled because the Hall's ceiling had collapsed a few days earlier, but the lunch went ahead and was thoroughly enjoyed. Members of the Company also attended the 2015 Annual Carol Service and Supper.

As the reviews in this issue of PH testify, visits arranged for this year have included a great variety of enjoyable treats. We have been

able to experience unique opportunities and insights organised by Keith and always with the particular perspective of the Company's history and musical interests in mind. The Bach Cantata in September at the Priory Church of St Bartholomew-the-Great followed by lunch nearby in Ely Place brought Keith's impressive service as President to a close.

A very special thank you, Keith, for the enormous amount of time, research and commitment you have given in making the visits so successful, informative, interesting and fun. We must also thank Lorraine for her indefatigable energy in supporting Keith and helping

to plan such a varied programme of activity. We now welcome Liveryman Paul Gobey's tenure as President of the Livery Club and wish him all the very best in his appointment. If the initial indication he has provided of his plans for the next two years is anything to go by, we have many more treats in store.



Liveryman Keith Maries

Freeman
RACHELLE GOLDBERG

Visit to PORTSMOUTH May 2016



The tour group assembles

All those who took part experienced a full, varied and thoroughly enjoyable two days. With their combined service in HM Forces over many years, it was obvious that we should ask Liveryman David Wakefield and Freeman Charles Brookes to write an account of this visit for PH.

David writes...

Given the Company's long association with and support for the musicians of the Bands of the

Royal Marines, a Livery Club visit to the Royal Marines' School of Music at Portsmouth was an inspired and apt choice of Keith's. Now situated in the previous quarters of the Royal Naval Detention Centre (the Royal Navy's "Prison") the School's 58 students, including 24 women, have an impressive range of rehearsal rooms and a large concert hall to hone their skills. The 76 former cells provide superb sound insulated practice rooms!

Following a comprehensive welcome and overview of the history and current activities of the School by the Deputy Director, Captain Andy Gregory, we toured the excellent facilities and observed band training for the young musicians and classroom instruction in advanced harmony for future bandmasters; satisfactory completion of their course leads to a BMus, aided for one of them, during the visit, by our Master identifying a pair of parallel fifths! Initial band recruits spend 2 years 8 months mastering the

necessary skills of theoretical and practical music making, military discipline and procedures and the essential coordination of marching in step while playing, while bugler drummers are at the School for 2 years.

Lunch in the Wardroom (Officers' Mess) of HMS Nelson provided a welcome and elegant break as we dined amongst paintings of historic naval victories before we continued our tour and watched a full band rehearsal in the hall and bugler/drummers on the parade ground. Tea with the bandsmen and women confirmed what an engaging, inspiring and thoroughly professional group of young people we were witnessing.

We completed our day at the D Day Museum where we were welcomed by 96-year-old John James, an engaging and articulate D Day veteran who showed us maps and his personal medals, including an MBE and Légion d'Honneur. The principal exhibit is the amazing Overlord Tapestry commissioned by Lord Dulverton. Inspired by the Bayeux Tapestry and comprising 34 panels it stretches some 272 feet long. We departed in deep reflection of our armed forces now and in the past.

Charles writes...

As David mentions, the Friday visit to RM School of Music had been gloriously topped off by the contrast of the visit to the Southsea D Day Museum.



HMS Warrior from Portsmouth Harbour



HMS Warrior Figurehead



The full band rehearsal



HMS Warrior Wardroom – set for our luncheon on board



The Wardroom – HMS Nelson



Our guide Marcus takes us below deck

Later, we enjoyed a most convivial evening meal together, followed by a significant group remaining to enjoy a glass or three further to discuss what we'd seen and heard during the day – and so to bed.

Next morning started with more of a challenge; the bedroom shower water was, startlingly, stone cold! Undaunted, following breakfast we made our individual ways to the Dockyard on a beautiful, sunny morning. We were free to explore all dockyard attractions, until it was time for the tour of, and lunch on HMS Warrior. The Mary Rose exhibition was still closed for the final stages of refurbishment but HMS Victory was nearby, as was the newly restored 'monitor', HMS M33, a survivor from Gallipoli. This was naval design at its most basic. Armour and sub-division of compartments was minimal so protection for the ship's company was effectively non-existent.

Our tour of HMS Warrior was conducted by Marcus, an experienced guide, who, for those of us with a naval/military background, was recognised immediately as a man with insight. The main hint came with his explanation and demonstration of the firing sequence for the guns in the main broadside. It turned out he was indeed a currently serving TA (aka Army Reserve) soldier. In much the same way as the appearance of HMS Dreadnought in 1906 marked a step change in battleship design, Warrior for her part in 1860 represented a revolution with her iron, not just iron clad, hull. She immediately rendered the French 'La Gloire' and 'Normandie', then still attempting rivalry after the Crimean War, obsolete. However, she never fired a shot in anger – the threat of her presence was enough – but then was in turn superseded after 10 years or so by the launch of the mast-less HMS Devastation.

We toured the lower decks of the ship, including such nether regions as the forepeak and tiller flat. One could only imagine the boiler firing area of the engine room as a 'hell on sea' when in operation – a literal baptism of fire for a new crew member, even if limited by 'tricks' of one hour. Less challenging environments were the quarters for the different sections of crew, notably the comparative luxury of effectively a classroom for the training of junior officers.

It so happened that, owing to Warrior being struck by an incoming Isle of Wight ferry a few days before, we had the ship to ourselves and were in excellent mood to enjoy a two course lunch in the Wardroom and reflect on what we had been shown and learned. Thereafter our party was free to go its own way in either continuing to visit the attractions of the Dockyard, which most did, or the 'round the Harbour' trip, or a return to our hotel to collect belongings and make our way home. Some treated themselves to a little light afternoon tea beforehand and then departed after an exceptionally convivial visit.

Visit to KING'S COLLEGE, Cambridge



Kings College Chapel

In June we were privileged to join Keith Maries in visiting his former Cambridge College. We met for morning coffee in the magnificent Saltmarsh Rooms overlooking the Chapel, where Prof Nicholas Marston welcomed us. Nicholas is Professor of Music Theory in the Faculty of Music and Vice-Provost and Director of Studies in Music of King's College. He spoke passionately of his relationship with Cambridge, since arriving in 1977 as a Choral Exhibitioner at Corpus Christi College.

King's College Chapel, regarded as one of the greatest examples of late Gothic English architecture, has the world's largest fan-vault and its stained-glass and chancel screen are known internationally. Seen as emblematic of Cambridge and the centre of learning, its foundation in 1441 by Henry VI, initially for a rector and twelve poor scholars, is awe-inspiring. This significance was brought home by Professor Jean Michel Massing during a tour of the magnificent art collection and architecture of the Chapel. He described the collection with a style and detail that could only be provided by someone with a lifelong study of the subject.

A private viewing of the exhibition *Music at*



Examining the Archives

King's with Archivist Dr Patricia McGuire followed. The archives contain manuscripts of music specially composed for services over the past 500 years, highlighting the profound impact of Kings on the musical fabric on Britain today. Christopher Tye's compositions in the 1550s were critically important to the foundation of music in the Reformed Church, and Orlando Gibbons, while Organist at the Chapel, was appointed Organist of the Royal Chapels to King James VI and I. In the 20th Century Robert Tear, Robin Holloway, John Eliot Gardiner and, more recently, Judith Weir (Company Gold Medallist, 2015) all distinguished themselves following studies at Kings College.

Following lunch, some enjoyed an exclusive visit to the very pinnacle of the Chapel roof, led by Dr Emma Cleobury, to experience superb views across to Ely Cathedral. We subsequently attended a full choral evensong directed by Liveryman Dr Stephen Cleobury. King's College Choir comprises 16 boy choristers, and 14 male undergraduates, reading for degrees in a variety of subjects. Singing at daily Chapel services is the Choir's primary duty, and has been since King's foundation, when King Henry envisaged the Choir providing music for the daily offices and celebrations of the Mass in his new Chapel.

For our visit the choir sang music composed by Elgar, Radcliffe, Berkeley and Howells; all of whom were associated with the Musicians' Company. A truly memorable day that was a privilege to enjoy, and special thanks go to Keith Maries for making it all possible.

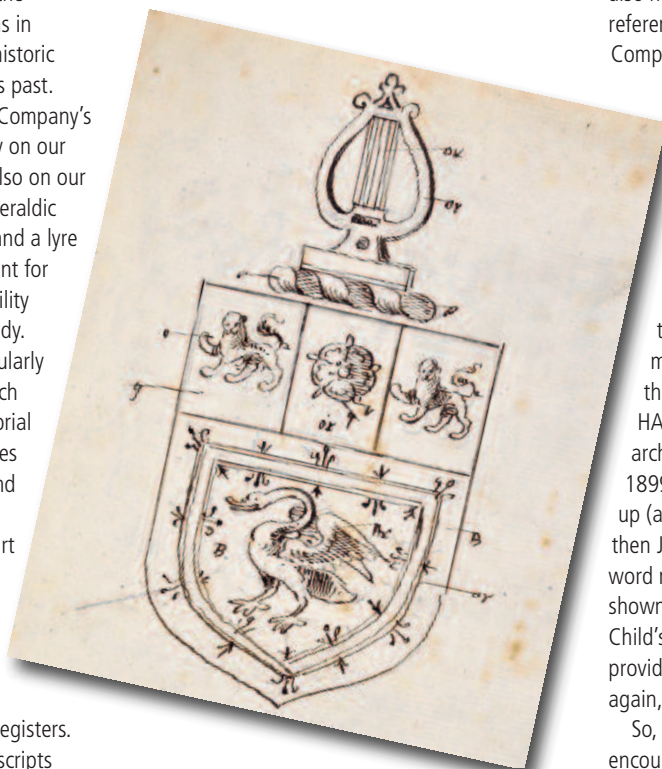
Court Assistant ALUN HUGHES

The Armorial Bearings of the WORSHIPFUL COMPANY OF MUSICIANS

When admitted to the Freedom of the Worshipful Company of Musicians in January 2015, I knew I was joining an historic body and indeed one rightly proud of its past. Perhaps the most visible feature of the Company's status is our coat of arms, used not only on our documents and regalia but nowadays also on our website. The charges (symbols) of this heraldic achievement – including a silver swan and a lyre – form a clear and unique reference point for our identity, further alluding to the stability necessary for any effective corporate body.

With an interest in history and particularly in heraldry, I decided to do some research about the origin of the Company's armorial bearings. Information in our own archives is, perhaps surprisingly, rather scarce, and so I turned to the College of Arms for further details. Founded in 1484 and part of the Royal Household of the United Kingdom, the College is the official heraldic authority of the realm, and it is responsible, among other things, for granting new coats of arms and maintaining heraldic and genealogical registers.

The College of Arms holds five manuscripts relating to the armorial bearings of the Company. The earliest is a certificate of the Arms and Crest of the Company, accompanied by a pen and ink drawing, issued during the heralds' visitation of



Document dated 1634, certifying the original – now lost – Letters Patent of 1604. (Ref: College of Arms MS 2 C. 24 p. 213)

London in 1634. This document refers to an original grant of 15 October 1604 – now sadly lost. The Company's armorial bearings go back, then, to the very founding (some would say, re-founding) of our guild. The original grant was clearly made very shortly – in fact, 100 days – after the Company's Charter of King James VI and I, and suggests that we were very clear on our identity, perhaps already using the Arms as they still stand. This document is also notable for being a near-contemporary reference to Philip Pikeman as Master of the Company: he is included in the accepted list between Thomas Chamberlain (1633) and Robert Gill (1637).

A final word about our motto and the title of this magazine. The manuscripts do not contain reference to a motto, although this should not be surprising since mottoes do not – at least in English heraldry – form an intrinsic part of any coat of arms (even though they might often be used). Observant members of our Company might have noticed that the Master's Jewel, made in 1879, gives HARMONY. Here, however, the Company archives prove useful: the Minute Books from 1899 tell us that PRESERVE HARMONY was taken up (again?) at the suggestion of Sir John Stainer, then Junior Warden; he clearly believed the two-word motto was an earlier form, apparently as shown on an old plate. Additionally, Bromley and Child's book on heraldry and the London guilds also provides A DEO ET CÆLO SYMPHONIA; the source, again, is as yet a mystery!

So, the plot thickens. Meantime, however, I encourage all readers to visit our archives website and see the recently found documents for themselves.

Freeman **MATTHEW SCHELLHORN**

Pastmaster Anthony Pool Remembered

With my wife, Barbara, our friendship with the whole Pool family reflects the much valued spirit of friendship within the Livery Movement, the Musicians in particular. Being the only Company involved with the performing arts, it embraces a wide range of contributory skills, not all of which are necessarily performance orientated in the usually accepted sense. Consistently, whilst Anthony (a barrister) conceded that he maintained his piano playing skills he is also on record that this was strictly for his own pleasure and "no one else's – least of all my family's". On the other hand, in the years following office as Master, he attained Grade 8 in piano studies – doubtless with distinction!

Regarding Anthony's background and "musical pedigree", he was first apprenticed – a rare practice today – to Pastmaster Geoffrey Hawkes and later admitted to the Livery under Pastmaster Evelyn

Boosey. In 1993, his appointment as Master reflected the renewal of an old relationship between the Company and Boosey & Hawkes, his lifetime employers of some 40 years. This event was unusual in that, due to the unexpected premature decease of Master-in-waiting Alan Percival (October 1992), the Court accelerated the succession, whereby Anthony never served as Junior Warden.

At B&H his working career embraced Director of Business Affairs. Externally, he also served as President of the Music Publishers' Association and the Mechanical Copyright Production Society Limited. Privately, apart from the Fine Arts, his consuming passions were ballet and opera. We retain one particular fond memory of a performance of *Fidelio* when, at the conclusion of the overture, he called out "you have played the wrong one!" Not a characteristic of an individual of whom his offspring describe as a shy and sometimes enigmatic individual...

We remember him with affection and look forward to supporting his children Liverymen Suzie and Ralph (previously Company Stewards) at the Memorial Service to be held in early 2017.

Pastmaster **ADRIAN DAVIS**



Tony and Julie Pool at Blenheim Palace for a meeting of the European Music Publishers (BIEM) in the 1990s

COMPANY YEOMEN NEWS

Contributions from members of the Yeomen Coordination Committee
compiled by Liveryman Gordon Buky-Webster.

Outreach Workshops

During this year's two school terms so far, there were 99 visits to 52 schools, reaching 6,064 children. So, on each school day an average of 48 children from 52 schools were listening to our Yeomen. Our dedicated outreach volunteers and Yeomen continue to experiment with new forms of outreach in schools – composition workshops, and workshops involving Yeomen sitting alongside instrumental players from schools. We are also looking at Yeomen working together with Freeman Cheryl Frances Hoad to play her compositions in secondary schools while helping pupils to compose their own performance pieces.

Wonderful news reached us in September that **The Richard Reeve Foundation** will grant the Outreach Programme £15,000 of funding. The donation will be used to help extend our music outreach programme in several primary schools in Camden and Islington. This is a remarkable external acknowledgement of the value of the Outreach Programme to music education and a tribute to our Yeomen Co-ordinator **Katie Jones'** skills in meeting the Foundation's bids requirements.

Yeoman **Calum Huggan**, during an outreach workshop at Culloden Primary School, so impressed Holly Clark, the school's music coordinator, she promptly asked him to join her team to deliver a weekly teaching day. He can now be found every Wednesday teaching percussion and musicianship at the school.

Performance Opportunities

As the Festival season draws to an end, Yeomen have again done us proud. The Chairman was present when **Joo Yeon Sir** and her pianist played the Kreutzer Sonata in Buxton, and as the final notes died away he was gratified to watch as the audience rose as one to deliver a standing ovation. Stephen Barlow the Festival Director has, unsurprisingly, rebooked her for next year.

For 2017, the Cheltenham, Newbury, Brighton and Two Moors Festivals are new additions to our existing list. Furthermore, The St Magnus Festival in Orkney has taken eight Yeomen for 2017, and Faversham Music Society (President: Trevor Pinnock, the Company's Cobbett Medallist 2015) has taken 12 Yeomen for six concerts in 2016/2017.

Professional Development

Our partnership with the Young Classical Artists



Yeoman Emma Smith

Trust (YCAT) saw the start of delivery of professional development seminars for our Yeomen in October, together with another training course for Outreach delivery at the GSMD. The Livery Panel of Experts has also proved an invaluable resource for Yeomen, with very helpful advice being freely given.

Website & Social Media

Yeomen profiles can be read on the site and every month there is a new Yeoman of the month and a new Yeoman Interview. We have a new Facebook page, and a new Twitter handle, @MusiciansComp. Both give information about Yeomen gigs and events.

Yeomen Highlights

Willowhayne Records recently released pianist **Yasmin Rowe's** eponymous debut CD. Chosen for **British Airways' Online Entertainment** it was also editor's choice in the **BBC Music Magazine**. She travels to Australia in November

for a series of trio recitals with cellist **Yelian He** and violinist **Wilma Smith**. **Liz Rossiter** plays piano for the West End transfer of the new play, *It Is Easy To Be Dead*, by Neil McPherson. She will be performing at St John's Smith Square with Welsh soprano **Natalya Romaniw** in January. Mezzo-soprano **Angela Simkin** performs the title role of Handel's *Oreste* in the ROH's production at Wilton's Music Hall in November.

William Cole is working on an outreach programme with **Indomitable Productions** titled *An Album of Memories*. To be delivered in London and Bristol, the project works with people living with dementia to provoke and inspire personal memories. Cellist **Yuki Ito** gave a recital to commemorate the 120th birth anniversary of legendary Japanese author **Kenji Miyazawa** (for worldwide TV broadcast by NHK Japan).

His debut CD (*Complete Rachmaninov Cello Works*) was September's Recommended Disc by Japan-based **The CD Journal and Record Geijutsu**.

The group **Camerata Alma Viva** (leader **Charlotte Maclet**) released an album in January; a reinvention of *The Four Seasons* with strings and jazz pianist **Bruno Heinen**. The Ducasse Trio (Yeomen **Charlotte Maclet**, **William Duncombe** and **Fiachra Garvey**) performed at St John's Smith Square in October. They perform at St Martin-in-the Fields in December then head off on a small Irish tour. Flautist **Alena Lugovkina** toured the USA, Singapore and Taiwan with her harp duo partner **Katherine Ventura**.

Jazz singer **Emma Smith** embarked on a multiple schools music outreach project with **Pete Latanka** of NYJO and **Southwark Music Service**. Emma is also jointly presenting a weekly jazz show on BBC Radio 3.

AND FINALLY

SIR PETER MAXWELL DAVIES

The funeral of the Company's late Collard Life Fellow took place on 18 March; Liveryman Neil Price gives a personal account.

Given his illness, Max's passing was inevitable and peaceful. I telephoned an old friend, Ian Simpson, that evening – a local farmer, stalwart of the Sanday Fiddle Club and the "Fiddler on the Shore" after which Max named his *Violin Concerto No 2*. I knew that Ian had been one of Max's carers over the last few months. Max had requested Ian to bear the coffin to the island kirkyard using his old Fergie tractor and trailer, driven by him, wearing his boiler suit and wellies. Knowing this (nothing could have been more fitting) and the island of Sanday very well, I felt a strong call to be there, having known Max well since moving to Orkney in 1979.



Max and Neil Price, May 2014

The funeral was a secular and very much an Orkney affair, mostly, I think, as Max would have wished. There were many from Sanday and the Orkney mainland – old friends, Hoy folk and St Magnus Festival people. The short notice meant that it was impossible for many others to attend. We gathered at Max's house with the weather as good as it could be – sunny with no wind. The coffin was already loaded onto the trailer that headed the procession from the house to the kirkyard. It was dignified and moving.

At the graveside, another local carer read Shakespeare's Sonnet No 60: *Like as the waves make towards the pebbled shore* and a Sanday fiddler played Max's *Farewell to Stromness*. The coffin was lowered into the grave before bottles of bubbly were produced, corks popped with everyone being asked to drink a toast to Max. We all then repaired to one of the island pubs, where the party went on for several hours. Max certainly would have approved! I returned alone to the cemetery just before darkness to record the beauty of Max's final resting place, by the dyke, with the links and the sea (which had inspired him so much) just beyond.

Donations were made at Max's request to the local island surgery to fund extra medical equipment for the island. This seemed fitting, as the care he had received was by all accounts exemplary. He would have approved

THE LORD MAYOR ELECT



Pastmaster Alderman Dr Andrew Parmley, following his election on 29 September at The Guildhall to become the 689th Lord Mayor of the City of London. He will take office after the Silent Ceremony on Friday 11 November, with the Lord Mayor's Show taking place the following day. As his Mother Company, the Worshipful Company of Musicians' float will take pride of place at the head of a procession of more than 7,000 people, 200 horses and 140 floats. We look forward to seeing as many members of the Company and their guests as possible on this very special day.

SIR THOMAS ALLEN



Sir Thomas Allen becomes a Freeman of the City of London (L-R: Pastmaster, Alderman Dr Andrew Parmley (Secondary Nominator); John Bennett, Deputy (Chairman, Board of Governors of the Guildhall School of Music and Drama); Immediate Pastmaster Mrs Kathleen Duncan OBE; Ms Caroline Dowdle; Lady Allen; Sir Thomas Allen CBE; Paul Double LVO, The City Remembrancer; Mrs Virginia Leigh Pemberton; Senior Warden, Alderman Sir Roger Gifford (Primary Nominator); Lady Gifford; Jeremy Leigh Pemberton

of the way we mourned his passing; the idea of community was fundamental to Max. He embraced the Orkney community and it has embraced him in death. He is rightly buried in its heart.

IN MEMORIAM

We record with regret the death of the following Pastmaster of the Company: Anthony Pool

COURT NEWS

NEW COURT ASSISTANTS

The Rt. Rev Graeme Knowles CVO (October 2016)
Michael Hockney MBE (October 2017)

NEW STEWARDS

John McCuin
Margaret Steinitz

CORPORATE MEMBERS

ABRSM
Boosey & Hawkes
Edition Peters
Music Sales Group
Trinity College London
Victoria College Examinations

BIRTHDAY HONOURS

Dr Colin Lawson CBE

James Blair MBE

AWARDS

New Lambert Fellow

Eunsley Park

Musicians' Company Awards

John Findon (GSMD)
Abel Selaocoe (RNCM)

The Biddy Baxter and John

Hosier Music Trust Scholarship

Abel Selaocoe (RNCM)

Busenhardt Morgan Evans Award

Grant Jameson (RWCMD)

Goldman Award

Benjamin Lewis (NOS)

John Christie Award

Huw Montague Rendall

RAM Brass

Westcombe Brass:

Paul Bosworth

Emma Bassett

Joe Palmer

Alex Joyce

Niall Mulvoy

Iles Medal

Russell Gray

Mortimer Medal

Samantha Harrison

Young Jazz Musician

Daniel Casimir

Jazz Lifetime Achievement

Bobby Wellins

WCoM Popular Music Awards

Popular Music Lifetime Achievement

Annie Lennox OBE

Musical Direction in Musical

Theatre Scholarship

Connor Fogel (Mountview

Academy of Theatre Arts)

BRIT School Annual Scholarship

TBA

ACM Scholarship Prize

Ayobami Salawu

St Paul's Chorister

Friedrich Freienstein

Harriet Cohen Bach Award

Joanna Krauze

WCoM Prize at Christ's

Hospital

Miriam Briggs