

HARMONY

THE WORSHIPFUL COMPANY OF MUSICIANS

The New Master

Mr Andrew Morris

"I have spent my whole life in music performance and education"

After a career as a director of music, organist and conductor, Andrew Morris becomes Master when the Company is again considering its place in the music profession. London has been important to Andrew for most of his life, having been a chorister at Westminster Abbey as a boy and Organist and Director of Music at St Bartholomew-the-Great, Smithfield in the 1970s. He is much looking forward to the year ahead representing the Company within the City and beyond.

Although born in Kent, he moved at a very young age with his parents to the Isle of Wight, where he seems to have had an idyllic childhood, spending much of his time on the beach or in boats. Piano lessons began at the age of six and membership of the local church choir soon followed. By chance, a retired singer had also moved to the Island and sang in the same church choir and it was he who suggested to Andrew's parents that they might consider a choir school for the boy. Not wishing to start anywhere but where they regarded as the top, Westminster Abbey was

the first choice and the rest, as they say, is history. "I learnt a huge amount from Sir William McKie, the Organist and Master of the Choristers, of whom we were much in awe", Andrew says, "and these were crucial days for me in my development as a musician." Life at the Choir School was a busy one, and he sang on many state occasions, including the wedding of Princess Margaret to Anthony Armstrong-Jones. As well as music, his love of history and architecture was greatly enhanced by living in the shadow of the Abbey.

From there, Andrew received a music scholarship to Bembridge School where he had five happy years doing all sorts of things as well as music, including sport – he was Captain of Athletics and took part in cricket. During his sixth form years he was Organist and Choirmaster of Bembridge Parish Church, where he cut his teeth with a large choir. However, the Abbey days

had given him a lust for London, and he remembers that this was the only place he wanted to be next. A place at the Royal Academy of Music was secured, and he often speaks of his gratitude to the Academy for the start in his professional life that this venerable but exciting institution gave him.

Not long after his time at the Academy he was appointed Organist and Director of Music at St Bartholomew-the-Great, where the Rector was Dr Newell Wallbank, a Doctor of Music and composer as well as Chaplain to the Musicians' Company. At St Bartholomew's, Andrew broadcast with the choir on BBC radio, made records and developed the concert life of the church. He established the St Bartholomew's Festivals, which were initially for milestone occasions like the 850th anniversary of the foundation and The Queen's Silver Jubilee, but later to explore his interests in contemporary music, which he organised with his friend Paul Patterson. Andrew played or conducted many first performances in these concerts, which were acclaimed in the national press. He has

continued his interests in new music with the New Macnaghten Concerts, of which he was Chairman 1982-85, and the Park Lane Group, the Advisory Panel of which he is currently a member.

The oil crisis of the late 1970s, when money for the arts was drying up in London and beyond, plus the retirement of Dr Wallbank with whom Andrew had a particularly close working relationship, led to his looking elsewhere for fulfilment. During this time he had been teaching at Christ's College, Finchley, and it was here that he got the music

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DIARY 2015-16

18 November

Help Musicians UK's Celebration of Music

St Paul's Cathedral 11.00am

9 December

Carol Service

St Michael's Cornhill 6.00pm

27 January (TBC)

Court & Informal Lunch

Venue TBC 12.30pm

15 February

Musicians' Company Concert

Wigmore Hall 7.30pm

1 March

Dankworth Jazz Composition Prize

Bonnie Bird Building, Trinity Laban 7.00pm

11 March

United Guilds Service

St Paul's Cathedral 11.15am

11 April

Musicians' Company Concert

Wigmore Hall 7.30pm

13 April

Court & Livery Dinner

Ironmongers' Hall 6.30pm

29 April

Prince's Prize Competition Concert

Milton Court, Silk Street 6.30pm

10 May

Sons & Friends of The Clergy Service

St Paul's Cathedral 5.00pm

22 June

Midsummer Banquet

Fishmongers' Hall 6.15pm



Honorary Almoner

The Company is delighted to announce that Liveryman (and Court Assistant Elect) the Right Reverend Graeme Knowles CVO has been appointed to be the Honorary Almoner to the Company.

Historically, the role of Almoner has been associated with the Christian Church, undertaken by clergy whose main duty was to distribute alms to the poor. Although the title has largely fallen out of use, it remains an active and important office in many Livery Companies; as in our own, the post may well, but not necessarily, be undertaken by a priest.

The role of the Almoner is to take a leading part in looking after the welfare of members, including visits to the sick. In addition, modest financial assistance could be available to those who may be facing hardship, deploying investment income derived from the Company's Benevolent Capital Funds. However, Graeme sees the remit to be wider than money, in particular, pastoral care to meet the social needs of those who are infirm or lonely and would value a visit, not least to keep more personally in touch with the Company.

As Dean of St Paul's, Graeme Knowles was closely involved in the life of the Livery and of the City, bringing a working knowledge of both the charitable and the craft function of the Company to



The Rt. Rev Graeme Knowles

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education bug. Not wishing to be far from London, the post of Director of Music at Bedford School seemed ideal and so it proved, as he remained there for the next 32 years. Somehow he made time to continue his organ playing and over the years has appeared at venues such as the Royal Albert Hall, the Royal Festival Hall, St Paul's Cathedral, Hexham Abbey and King's College, Cambridge to name but a few. While at Bedford, he was President of the Music Masters' and Mistresses' Association and a member of the Executive Committee of the Music Education Council. He also became Schoolmaster Fellow Commoner at Pembroke College, Cambridge: a role that would have a bearing on the rest of his life. He went on to read for a research Master's degree at Pembroke and is now involved in College life, particularly with its music and the College Mission, Pembroke House in Walworth, of which he is a Trustee.

At Bedford he established a composer-in-residence scheme, which brought the writing and performance of new music to the heart of the School. His later years there were dominated by the building of a prize-winning new Music School, which was opened by Sir Peter Maxwell Davies, then Master of The Queen's Music, in 2007. As well as conducting the main orchestras and Choral Society, he toured with the Chapel Choir to France, Spain, Venice (including St Mark's on the Feast of the Assumption), and many other cities, and his last tour included the principal Sunday Mass at Notre Dame and a concert in La Madeleine. He now takes part in the music at Pembroke and plays on a charming two manual instrument at St Botolph's in Cambridge.

Andrew was President of the R.A.M. Club 2006-07 and



he has recently become Chairman of the Friends of the Musicians' Chapel at St Sepulchre's, Holborn. His work as an examiner for the ABRSM, which began in 1981, continues, and takes him to Hong Kong, Singapore and Malaysia as well as around the UK. Cricket has been a passion since his Bembidge days and he can be found in the Lord's Pavilion during Test matches encouraging his former music scholar, the England captain Alistair Cook. His Company roles have included President of the Livery Club, when events he organised included visits to Cambridge, Winchester and Westminster Abbey, and he was Chairman of the Concerts Committee until May of this year. Andrew greatly looks forward to the year ahead when he hopes that his fellow liverymen will enjoy themselves as well as focus on the serious nature of the Company's work with young musicians.

left: The Master during a break on an ABRSM examining tour of Hong Kong. Top right: The Master at the organ console of St Bartholomew-the-Great in 1977

the role. Educated at King's College, London and St Augustine's College, Canterbury, he served a curacy in Kent before taking up the post of Precentor at Leeds Parish Church, then Portsmouth Cathedral. He became Archdeacon of Portsmouth in 1993, Dean of Carlisle from 1999 and Bishop of Sodor and Man in 2003 before moving to become Dean of St Paul's Cathedral from 2007. Since 2011, he has been the Registrar of the Sons & Friends of the Clergy, from where he will shortly retire, while continuing as Hon Assistant Bishop in the Diocese of Bury St Edmunds.

Graeme's interest and involvement in music comes from a lifetime commitment to and engagement in church music. He believes that music lies at the heart of human existence and is crucial to the wellbeing of society, hence the importance of the Company's role in the promotion of music in all its forms.

Our new Almoner hopes members will advise him of any Liverymen and Yeomen who may be in some form of need, acting as the focal point for Company members and Yeomen in this respect. He sees the role as one to provide links to other organisations and putting liverymen in touch with each other as much as taking a lead in visiting.

Contact information for Bishop Graeme is in the

Yearbook (also available to members on the website) or through the Company Office.

The Master's Chaplain

Following the practice of many Livery Companies, the post of Master's Chaplain is being introduced with effect from this year's Installation Dinner. Each Master may appoint a Chaplain for their respective year in office, a position that is non-denominational and may reflect the faith of the Master. The main commitment is to say the Grace at certain dinners, to lead the commemoration during the Company Evensong at St Paul's Cathedral and take part in the Company Carol Service.

The new Master has chosen the Reverend Canon Mark Williams as his Chaplain. Canon Williams gained his ARCO at 17, going on to read music at Pembroke College, Cambridge, where he was Organ Scholar. He trained to be a priest at Cuddesdon in Oxford, serving a curacy in Wales before ministry in London where, as Warden of Pembroke House, he co-founded the Pembroke Academy of Music. Since 2010, he has been Vicar of St John the Divine, Kennington (said by Sir John Betjeman to be the most magnificent church in south London), where



Father Mark Williams

he has been instrumental in setting up a boys' choir, a girls' choir and a chamber choir. Father Mark was Chaplain to the Master of the Drapers' Company in 2006-07 and was made a Canon of St Michael's Cathedral, Asante Mampong, Ghana, in 2015.

The 2014 Jazz Winner's Gig

May 2015

The Winner's Gig is always unpredictable. A year ago, Emma Smith, the winner of the 2013 Young Jazz Musician Award, sang not only the expected standards but also some extraordinary pop-orientated numbers. This year, in the now familiar surroundings of the Pizza Express Jazz Club in Soho, the 2014 winner, Moses Boyd, brought his band Exodus; a distinctive combination of drums, guitar, tenor sax and, yes, tuba. Moses, a Trinity Laban Conservatoire alumnus, is one of the most subtle drummers around, using his kit – just four drums and three cymbals – in a myriad of ways. The quartet gave us a mix of standards (Duke Ellington, Thelonious Monk and Wayne Shorter) plus two originals by Boyd.

Binker Golding's saxophone inevitably dominated the pure melodic character of Ellington's *In a Sentimental Mood*, but he was more than capable of reaching into the far reaches of bebop style in Monks' *Epistrophy* and *Green Chimneys*. In contrast, Artie Zaits' improvisations took the two Monks pieces into areas more akin to hard rock. Under all this invention sat Theon Cross's tuba, providing that essential bass line and rhythmic foundation that the tuba did in early jazz bands. Yet in *Green Chimneys* Cross broke free with a gloriously funky solo that soared above the amazing Moses Boyd tapestry of drum and cymbal sound.

This emphasised it was very much Boyd's night. In *Perdido* he constructed a beautiful solo from the song's three-note melodic motif. In *Epistrophy* he expanded the range of sound by using his elbow to modify the tom-tom pitch. And in both his own numbers – *Axis Blue* and *Nocturne* – he created a fascinating atmosphere that demonstrated that here is a musician of extraordinary imagination, infinitely worthy of the Company's award and support.

In the interval, the Master, Kathleen Duncan, presented Moses with his medal and a cheque for £500. As Chairman of the Jazz Committee, Nigel Tully performed the MC's duties with his usual aplomb. Sadly, the Club was not full. Let's hope others will catch up with Moses Boyd's original talent in future Company gigs.

Pastmaster LESLIE EAST



Moses Boyd



THE ORCHESTRATOR AND THE DIVA

The symphonic origins of Dame Shirley Bassey's latest album *Hello Like Before*

After 62 years in show business, 36 studio albums, 134 million sales, and three Bond themes, Dame Shirley Bassey is arguably Britain's most successful female pop artiste. Her indelible dramatic bravura style is unique: but what genre is it? We asked Liveryman Stuart Barr to share his thoughts and experience.

As her musical director since 2009 (in a long line of eminent Musicians' Company MDs including Freeman Mike Dixon and Liveryman Matthew Freeman), I had conducted Dame Shirley's performances from the Oscars to Buckingham Palace, working with many top orchestras worldwide alongside my band, but I had never recorded with her. Thus, to celebrate the 50th anniversary of *Goldfinger*, I approached Sony RCA with the idea of an historic final album: the first time in history an artiste would record the same track (in the same arrangement) 50 years on. With the rest of the album incorporating songs summing up the breadth of her career, *Hello Like Before* was born. Surrounding my band I used the RPO and we recorded it in Abbey Road. A



Dame Shirley Bassey

fitting *Schwanengesang* for a spritely 77-year-old?

Perhaps no other artiste better typifies the argument that 21st century music is a continuum rather than occupying discrete genres. Defying categorisation, her sound draws upon jazz, Latin, pop, rock and classical. My orchestration of the album had this continuum in mind, owing as much to Richard Strauss, Vaughan Williams, Walton and Rachmaninov as it does to John Barry, Nelson Riddle, Duke Ellington, Dizzy Gillespie and Count Basie. Here is a brief guided tour around that continuum:

MacArthur Park Arguably the most epic symphonic rock song ever written, it is the album's centrepiece. Jimmy Webb's structure is that of a symphony in miniature; our orchestration puts the symphonic and rock to the forefront. Starting with an edgy Eleanor Rigby-style string quartet, the first part builds to a symphonic climax before the more poignant *Adagio* '2nd movement' blends a light rock rhythm section with sequences of 'Rachmaninovesque' suspensions. The rock *Scherzo* then lifts the lid off the RPO, with nagging bass stabs, staccato cross rhythms, ripping horns, electric guitars and action-film drums. *Via* a double-corkscrew of dissonance, a *ritardando* leads into a climactic recapitulation of the opening song, which builds to an age-defying vocal climax supported by counterpoint owing more than a nod to Walton's *Symphony No 1*. On the recording you can even hear Bassey's audible gasp as she finishes her final note!

Englishman in New York could not be more different: a funk jazz take on Sting's original, and featuring screamer trumpeter Simon Gardner and my band of otherwise mainly ex-National Youth Jazz Orchestra players. "Screamer" is very apt: he effortlessly rips up to G6 with a wild golden tone not in the repertoire of classical trumpeters. The jazz-combo line-up relies upon flute licks

and baritone sax punctuation surrounding the funk rhythm section. However, the surprise major conclusion borrows that most baroque of endings: the *tierce de Picardie*.

A Very Good Year My co-arranger Will Stuart took the original Sinatra symphonic arrangement (by Gordon Jenkins) of this dark tone poem of age, and infused it with Richard Strauss's *Metamorphosen* and *Four Last Songs* to match the darkness of her voice. This is pure classical orchestration: no rhythm section to hide behind, and bold colours like the cor anglais and bass clarinet. The song is extraordinary in popular music: a strophic text on the four different ages of the singer's life closer to a Schubert lied than a pop song.

While *Goldfinger* is still the song most often performed by Bassey, 50 years of successive musical directors and arrangers had put their own slants on it. Both she and I yearned to return to the original, but with John Barry's *urtext* sadly lost I was forced to transcribe it. However, because the original recording had been pushed to saturation point (to give it 'golden' distortion: arguably part of the track's success), transcription was hard! Is that cello pizzicato doubling the harp? What is the 2nd violin part doing? Is the upright bass using gut strings? It took over 300 listenings before I was satisfied I had got back to the original. The recording session with the RPO sounded awesome, and the good lady was thrilled with the sound. What started as a transcription problem, however, became a production nightmare! Though our version was musically identical, it felt bland without all that tape saturation. Thus we had no option but to digitally-add 'tape emulation' in order for it to sound 'golden' again. Recreating the original scoring was a masterclass in orchestration. The previous arrangement had tried to make the song more epic through doubling. In recording, however, less is more. With the doubling removed, the raw original colours were exposed, ironically making it feel so much bigger. We now had a golden masterpiece!

Wild is the Wind is perhaps the most adventurous track: a study in colours depicting the pain of unrequited love. The accordion in particular has two unusual effects: open bellows depicting wind, and eerily, high *pp* sustained tones ("quasi-Ondes Martenot"). Scraped cymbals, harp *bisbigliando* (rustling), vibrato acoustic guitar and cascading strings evoke the wind, whilst the breathy tenor sax is the unrequited lover's voice. The agonising despair at the end of the bridge climaxes with a Schubertian descent of increasing dissonance; this called for one of my favourite colours: a *contrabass* clarinet bass line.

I'm Still Here is Sondheim's paean to anyone who's been in show business: a fitting album finale for her! Sondheim pastiches Harold Arlen, and our orchestration mixes the blues of the original scoring with the full symphonic big band line-up available to us. Most idiomatic is the baritone sax solo, the cup muted brass, the piano fills, string chromatics, and wild shakes in the trumpets at the climax (a vibrato of a major 6th!) This is show business indeed!

Thus, the orchestration is a continuum of colours and styles, and Dame Shirley's voice sits magnificently astride this cornucopia. Whilst I would have preferred to have the orchestra higher up in the final mix, this is an album that is clearly Bassey in every dimension.

Hello Like Before: Dame Shirley Bassey with the Royal Philharmonic Orchestra, produced & conducted by Stuart Barr, is released on RCA.



The Orchestrator, the Diva and the Orchestra

Photos: Copyright: Laura Lewis

COURT AND LIVERY DINNER 2015

Although a relatively recent feature of the Company's calendar of events, the Court and Livery Dinner has proved to be extremely popular and this year's was no exception. What was exceptional, however, was the combination of a venue not frequently visited by the Company (Apothecaries' Hall), together with the presence of three most eminent guests. The guest speaker was Lord Berkeley of Knighton CBE and the Master had

great pleasure in presenting Sir Peter Maxwell Davies CH CBE with a medal to mark his acceptance of the Collard Life Fellowship (which was reported in the last issue of *Preserve Harmony*). The distinguished tenor, Mark Padmore, was also present, having received the Sir Charles Santley Gift at the Court meeting prior to the dinner.

In his acceptance speech Sir Peter said: "This is the greatest honour that a composer would ever

wish for". Clearly he had been touched that he follows such illustrious predecessors as Sir Edward Elgar, Ralph Vaughan Williams and Herbert Howells (Master Musician 1959) in receiving this distinction. Attending the Reception, although unable to stay for the dinner, Trevor Pinnock CBE had, at the meeting of the Court earlier, been presented with the Company's Walter Willson Cobbett Medal in recognition of his services to Chamber Music.



Sir Peter Maxwell Davies on receiving his "greatest honour"



(L-R) The Junior Warden Alderman Sir Roger Gifford, The Senior Warden Mr Andrew Morris, Lord Berkeley of Knighton, The Master Mrs Kathleen Duncan



The Collard Lifetime Fellowship Holders' signatures

MIDSUMMER BANQUET 2015



The Master, Wardens and distinguished guests

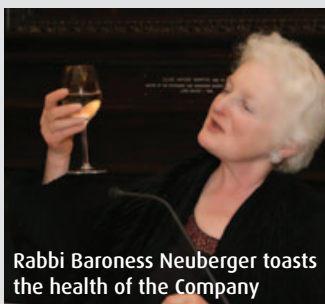
The Midsummer Banquet, held at Stationers' Hall, saw the presentation of the Gold Medal; the highest honour bestowed by the Worshipful Company of Musicians, to the Master of the Queen's Music, Judith Weir CBE. The Principal Guest was Rabbi Baroness Neuberger DBE, who spoke passionately on the subject of music and health, music and the soul and the benefits that music can have on the elderly. She concluded: "A serious subject for an after-dinner speech, but I make no apologies for that, because I believe there's an urgent task for us here, and we could, without doubt, transform the lives of so many people if we took this approach to music and health and well-being seriously". The full text of Baroness Neuberger's speech is available in the Members' Area of the Company website.



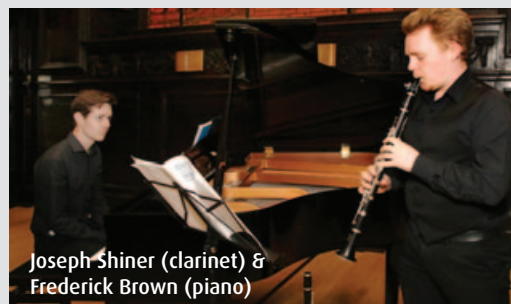
The Master of the Queen's Music, Judith Weir CBE, receives the Musicians' Company Gold Medal



Reception in Stationers' Hall Garden



Rabbi Baroness Neuberger toasts the health of the Company



Joseph Shiner (clarinet) & Frederick Brown (piano)

Photos: Michael Michaelapellis

Christ's Hospital: The Worshipful Company of Musicians' Prize



L-R: Pastmaster Alderman Dr Andrew Parmley, The Master, Myrrdin Rees Davies

As Vice-President of Christ's Hospital School, the Lord Mayor attends the School's Speech Day in State each year, accompanied by the Sheriffs. This year saw the introduction of a new annual prize awarded by the Musicians' Company to "a Senior Musician for their outstanding contribution, commitment and leadership to the co-curricular life of the Music School throughout their time at Christ's Hospital". The Master, a former pupil at the school, was delighted to meet the first winner of the prize, Myrrdin Rees Davies, a fine French Horn player who is now reading Music at St Hilda's College, Oxford. Lord Mayor Locum Tenens Alderman Sir David Wootton presented the prize.

By one of those intriguing coincidences, it transpires that Brook Watson (1735 -1807) of *Watson and the Shark*, the famous picture by John Singleton Copley that hangs at Christ's Hospital, was Master of the Musicians' Company in 1790-91 before becoming Lord Mayor of London in 1796. Following the suggestion of Pastmaster Alderman and Sheriff Dr. Andrew Parmley, we are able to feature a photograph of the Master, together with an illustrious pastmaster and our first prizewinner, with Copley's painting in the background.



A British Soldier, World War I

A MUSICAL REFLECTION FOR VE DAY

On VE Day this year, Liveryman Dr Gregory Clifton-Smith, who is Close Vicar and Minor Canon at Winchester Cathedral, gave a personal address on the role of musical composition immediately before, during and after the Second World War. We reprint an edited version of his sermon here.

In a letter Pope John Paul II wrote to artists in 1999, he maintained that it is the artist's vocation to "search for new 'epiphanies' of beauty so that through their creative work as artists, they may offer these as gifts to the world... Thus, even when they explore the darkest depths of the soul or the most unsettling aspects of evil, artists give voice in a way to the universal desire for redemption." Because an important ministry of this cathedral church is manifested through the medium of music, on this, the 70th Anniversary of peace in Europe at the end of the Second World War, I thought it enlightening to look at how the mood music of the period leading up to and culminating in that war can be sensed through the prism of music itself. It is a matter of great irony that the small country of Austria that gave birth to one of the greatest composers of all times, Wolfgang Amadeus Mozart, also gave rise to one of the most misguided and evil of men, Adolf Hitler.

Whilst music can be a source of great solace and entertainment during periods of war, it can also be used as a weapon of war to glorify and affirm the

great institutions of State. But it has a further function of probing, challenging and reflecting upon political and national events from the perspective of the individual. It is the latter that I wish to focus on. Whereas some composers bear witness to uncertainties or horrors of the present, others long for the past, others look forward to a better world, yet others seek to set the finite realities of this world within the context of eternity.

For example, amongst English composers, although Vaughan Williams' *Symphony No 4* was written before the Second World War, it has a severity of style in stark contrast to his other symphonies, giving the impression that, subconsciously or not, he is reflecting the uncertain times four years before war begins. But his next symphony, written during the beginning of the war, is far more tranquil, both in mood and in dynamics, and perhaps is indicative of a rural world rooted in folk-song that could be lost for ever in the clamour of warfare. In contrast, Michael Tippett's 1941 cantata *A Child of Our Time*, is very far from tranquil; rooted in the horrors of war which describe a teenage Jewish boy killing a German diplomat in Paris in 1938, and the Nazi's response of Kristallnacht which it precipitated. By using Spirituals as a way of reflecting upon these events and the plight of other oppressed peoples, he sets this composition within the context of each one of us, in our own epoch, picturing ourselves on a journey through the wilderness to the Promised Land, from winter to spring.

Benjamin Britten's *Ceremony of Carols*, written during the middle of the Second World War, like Vaughan Williams' *Symphony No 5*, speaks of a completely different experience than being at war, rooted in the English Choral Tradition and the quiet spirituality that can be found within English Churches that again could be lost for ever amidst the noise of war. But Britten's *War Requiem*, written twenty years after his *Ceremony of Carols*, again very much addresses the horrors of war. Commissioned to mark the 1962 opening of the new Anglican Cathedral in Coventry, the first having been destroyed by enemy bombing; by juxtaposing texts of Wilfred Owen's war poetry from the First World War alongside that of the requiem mass, it challenges the world and the church to make sense of the reality of war. At the heart of its harmonic structure and its underlying message is dislocation, the dislocation of war, which defies any response other than silence.

Whilst Tippett was imprisoned in England as a conscientious objector, the young French composer Olivier Messiaen was incarcerated as a prisoner of war in Stalag VIII A, at Goerlitz, in Silesia between 1940 and 1942. There he composed his *Quartet for the end of time*, which is based on the opening verses of Revelation, including: "The time of waiting is over... God's secret intention will be fulfilled" (Rev. 10:7). Messiaen stated "that this quartet was written for the end of time, not as a play on words about the time of captivity, but for the ending of

concepts of past and future: that is, for the beginning of eternity". To evoke a period *beyond* time using a medium that exists *within* time is somewhat challenging. The composer does so by combining, unusually, piano, violin, clarinet and 'cello, (the professional players being fellow prisoners) as if en-fleshing the inclusivity of heaven; and irregular rhythmic and melodic patterns that have the effect of destabilising the audience's expectation of regular rhythmic beats and melodic and harmonic structures. Thus, rather than focusing on the suffering of the times in which he is living, without in any way indulging in escapism, Messiaen chooses to focus on the majesty of God and the eternal dimension in which our transitory world is set. He was fortunate to enjoy far more freedom than musicians incarcerated in Theresienstadt, for

example, which was regarded by many as "a staging post on their journey to the gas chambers". Those who compose in such circumstances "more than bear comparison with Messiaen (and others) as a victory through the art of humanity over inhumanity." Surely, simply by composing in these difficult circumstances, such composers en-flesh "the universal desire for redemption" of which Pope John Paul II speaks. They simply cannot stand by and do nothing.

We expect God's presence to be flowing through heaven, but the reality of which artists remind us is that it flows through the world that he has created as well, even when it appears to be absent. The lasting hope that creative artists bequeath to the world is the affirmation that the waters of creativity are always present, even in the desert places, and,

as at the beginning of all creation, upon and within it, the Spirit of God moves, re-energising and re-creating.

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A Steward's View

The Company Stewards are the folk who – with our gowns, badges of office on black and white ribbons, and (my favourite) wands, shepherd candidates into Court to make declarations to become freemen or liverymen or to receive prizes; help guide guests at functions; and generally help the Clerk and Deputy Clerk where we can.

Until recently four stewards were appointed to serve together for a single year, but this has changed with each steward serving for two years,

their terms of office being staggered, so that each year two stand down to be replaced by two new stewards. This meant that, unusually, we had six stewards in 2014-15 to introduce this 'hand-over'.

Serving as steward is a wonderful opportunity to get to know the Company better and watch its business at first hand. In my term there have been many highs – the opportunity to meet and talk to prizewinners and performers among them – and also moments of drama. The delightful guest who discovered as we sat down to one dinner that she

was at the wrong event, or the moment when we realised at Evensong that we had 100 or so Livery Masters and Clerks to usher calmly from St Paul's while the Cathedral officials (and the Master Apothecary) tended to the Dean.

The 2014-15 team is pictured below. Four of us stood down whilst Liverymen Ben Pateman and Lady McGregor (Jean) will continue into their second year, with new stewards Liverymen Michael Hockney and Richard Lyne having taken office at the October Court meeting.

Former Steward, now Court Assistant
CATHERINE MCGUINNESS



The Six Stewards (L-R) Liverymen Manuel Cerrone Morales, Lady MacGregor, Margot Mouat, Court Assistant Catherine McGuinness, Liverymen Ben Pateman, Major Peter Williamson

Photos: Michael Michaelapellis

Following in the footsteps of Janáček

Livery Club visit to the Janáček Festival July 2015



Folk dancing at Rožnov pod Radhoštěm

Hukvaldy, a small village in the Czech Republic, was the setting for a Livery Club visit organised by our enthusiastic President Keith Maries and his wife Lorraine who, together with the Master, greeted us at Stansted in fine form. Being a new Freeman, I seized this opportunity to meet other members of the Company and I was not disappointed. On arrival at Ostrava Airport we were whisked away to Hukvaldy Hotel, a thirty-minute drive by coach through beautiful, lush countryside. We settled down for a welcome drink followed by dinner, joined by members of 'Harmoniemusik' from London who were to feature in two concerts during this annual Festival of Janáček's music.

Next morning we walked through the village to the local primary school for a seminar given by Liveryman David Sulkin and pianist Lada Valešová in its magnificent Concert Hall, with a raised stage and a Concert grand piano. How many primary schools in the UK could provide such wonderful facilities? David has recently been re-appointed as a consultant to the Festival, and his insight, together with Lada performing excerpts of the *Jenůfa* score, provided a valuable context of Janáček's personality and music in preparation for what we would see and hear during our visit.

That afternoon some of us visited the cottage where Janáček lived at the end of his life. Now a museum, the rooms, furnishings and décor have been restored and contemporary manuscripts, books and photographs are displayed. A chamber concert in the village church followed where 'Harmoniemusik' gave a stunning performance of Janáček's sextet *Mládí* and the Bendovo Quartet performed his *String Quartet No. 1* with intensity

and a dark rich sonority. Afterwards, the entire audience walked to the former school, adjacent to the Church, where Janáček was born, for an impressive reception and an opportunity to meet the artists and festival committee.

Next day we travelled by coach to the Rožnov pod Radhoštěm Open Air Museum where traditional timber buildings have been re-erected (not unlike the Weald and Downland Open Air Museum). However the wonderful surprise was a display and competition of folk dancing from different regions accompanied by small bands of adults and children. The event was totally mesmerising because of the colourful costumes and sheer variety of the dances. I was particularly impressed by the standard of the young string players as they either improvised or played from memory.

Another treat was in store for us when arriving at

the historic Rožnovské brewery for lunch. We were taken through a back entrance into a large converted ice-house beautifully refurbished as an air-conditioned dining area with tables set to the highest standard and food to match. The young owners of this new venture told us that we were their first party. We had the choice of tasting five different beers brewed *in situ* or two different local wines and everyone rose to the challenge!

Later that afternoon we enjoyed a fully staged performance by the Silesian Opera Company of Janáček's *Jenůfa* in an Amphitheatre in Hukvaldy's nature reserve. It was a remarkable production and having been so well briefed earlier we had a much greater understanding of the libretto and an insight into Janáček's writing. The quality and tone of the orchestra and singers were superb.

On Sunday morning there was an opportunity to visit other parts of the area, or spend time relaxing in the hotel. Next came a unique opportunity to question a panel, consisting of a former Mayor of Hukvaldy, a woman whose mother knew Janáček, and the local historian giving a fascinating insight into the life in the village around the First World

Visit to Stone House, Deptford

On a blustery May afternoon twenty-two fortunate Company members and guests assembled in the elegant music room of Stone House, a remarkable Palladian building now set back from the busy Lewisham Way. Our welcoming hosts, Jonathan and Yvonne Horsfall Turner, explained the history of the house, built in the late eighteenth century by the architect George Gibson for his own use. Brick-built, but clad in Kentish Ragstone, it has projecting full-length bay windows on three sides of the *piano nobile* with an imposing columned portico on the fourth, leading down broad steps to the secluded garden. On each floor the rooms are arranged in circular fashion around a central space lit from above by a glass cupola. Due to its unusual design it was dubbed in Victorian times "The Comical House". Our hosts had bought it around 15 years ago in poor condition and had lovingly and skilfully restored it. They now put on several chamber concerts a year.

We were given a fascinating tour of the house, navigating an intricate warren of stairs but with all 44 ankles remaining intact. This was followed by a very fine cream tea in the dining room featuring



Lunch at the Rožnovské Brewery

Saffron Opera Group



Young musicians at Rožnov pod Radhoštěm

War. In the evening we were privileged to hear Janáčekova filharmonie Ostrava performing Janáček's *Taras Bulba* and Dvořák's *Symphony No. 9* in the Amphitheatre. Jiří Vodička gave a virtuosic performance of Eduard Lassen's beautiful but unknown *Violin Concerto, Op.87*. This orchestra and the Silesian Opera orchestra are regional

orchestras possessing a quite remarkable standard of playing. The evening concluded back at the hotel with a late-night screening of the rarely seen 1960's biopic about Janáček, *The Lion with the White Mane*, with David Sulkin providing an English commentary.

The following day we visited surrounding towns and villages before returning to the school for an additional piano recital given by Lada Valešová. As we were leaving for Stansted before her recital the following day, she very kindly agreed to perform part of her programme exclusively for us. In the evening we enjoyed the second concert given by 'Harmoniemusik', including Malcolm Arnold's *Divertimento for flute, oboe and clarinet* and Gordon Jacob's *Sextet in B flat* with pianist Paul Guinery. We gathered at a traditional local restaurant for our Gala Dinner and were joined by local dignitaries, 'Harmoniemusik', David and Lada. For our concluding day we had time to relax and reflect on our visit before boarding the coach to Ostrava Airport, escorted by Keith and his wife Lorraine, to whom the group express grateful thanks for the organisation of such a memorable and enjoyable time spent in convivial company.

Freeman **RACHELLE GOLDBERG**



(L-R) Liveryman Richard Lyne, Guest Nick Wraight, Host Jonathan Horsfall Turner, Court Assistant Adrian Mumford, Liveryman Paul Gobey

Yvonne's home made scones and a glass of prosecco. We then returned to the music room for an excellent short recital by Yeoman Joe Shiner (clarinet) and Freddie Brown (piano) whom we would be hearing again at the Midsummer Banquet. They chose music by Mozart, Debussy, Fauré, Ravel, Rachmaninov and Kate Whitley, mostly in very effective arrangement of pieces originally composed for different forces, such as the most substantial item, Mozart's beautiful and witty *Divertimento K439b*.

This was a most enjoyable visit. Thanks are due to our hosts for their hospitality and to Livery Club President, Keith Maries, for setting it up. However, we were greatly saddened to hear that Jonathan Horsfall Turner died suddenly in his sleep on 14 July. Despite being unwell, he had insisted on explaining the history of the house and conducting our tour, assisted by Yvonne and a local historian.

Liveryman **RICHARD LEA**

Following a superb initial performance of Wagner's *Die Meistersinger von Nürnberg* ("a triumph", *Opera Magazine*), Saffron Opera Group's second season features Stravinsky's *The Rake's Progress*, which was performed in September, followed by Wagner's *Das Rheingold* in January 2016.

Like many opera companies, it has been born of the vision and determination of one enthusiast. When in 2013 he attended the opening of Saffron Hall (the brand new state of the art concert hall built in the grounds of the local comprehensive school in the small market town of Saffron Walden near Cambridge), Liveryman Professor Michael Thorne was greatly impressed with its world-class acoustics and the ambition of its Chief Executive, Angela Dixon. He decided there and then that this was a perfect place to give concert performances of opera to complement the stunning season of professional concerts by the likes of Maxim Vengerov, Ian Bostridge and the Czech Philharmonic Orchestra.

Never a man for half measures, Michael, whose day job is Vice-Chancellor of Anglia Ruskin University, decided that the first venture should be *Die Meistersinger* with a cast of professional soloists of national and international standing, supported by a mixed amateur/professional orchestra and an amateur chorus drawn from local choral societies. In this he was supported by Wagnerian soprano Elaine McKrill as casting advisor, and the Music Director of Saffron Walden Choral Society, Janet Wheeler, as chorus master. Two members of the Choral Society formed Saffron Opera Group Limited and dealt with the administration.

Such was the critical acclaim accorded this first venture that it was decided to launch a Ring Cycle starting with *Das Rheingold* in January 2016 and finishing in January 2019 with *Götterdämmerung*. However, since the chorus would have to wait until 2019 to perform again it was decided that an additional opera involving a chorus would be performed in September of each year, the first being *Rake's Progress*.

None of this would have been possible but for the remarkable generosity of the local Yellow Car Charitable Trust which enabled the building of the venue and the underwriting of the group's performances.

For further information, visit:
<https://saffronhall.com/>

COMPANY AWARDS 2015

The Prince's Prize

An exciting Finals Concert at the Guildhall School of Music and Drama in April saw excellent performances from an international range of contestants: Soh-Yon Kim (*violin*), Ben-San Lau (*piano accompaniment*), Ke Ma (*piano*) and Charlotte Maclet (*violin*). The judging panel comprised Nicholas Payne (former Chief Executive of English National Opera), Oliver

Heath of the award-winning Heath Quartet, and renowned pianist and accompanist (and former Company award-winner) Simon Lepper.

The 2015 Prince's Prize was awarded to pianist Ke Ma, who studies with Christopher Elton at the Royal Academy of Music. The Prudi Hoggarth Audience Prize, which is decided by an audience ballot, was awarded to violinist Charlotte Maclet. The two awards were presented by the Master and Liveryman Col Tim Hoggarth respectively.



Photo: Anthony Tam

Ke Ma



Photo: Nick Kutter

William Cole

The Lord Mayor's Composition Prize

The winning composition was premiered at a Lunchtime Concert in June as part of the City of London Festival, performed by the Morisot Trio from

Ivor Mairants Guitar Award

In this year's competition, Bradley Johnson from the Royal Northern College of Music was awarded the first prize and impressed the judges with a performance of the Tippet sonata. He will be given a recital in the 2016 Guildford Festival as part of a new arrangement through the Yeomen's

Performance Opportunities scheme. The second prize was awarded to Sasha Savaloni and the third prize went to Tom Ellis. On the panel of adjudicators were Court Assistant Michael Lewin (non-voting chairman), Eleftheria Kotzia, John Taylor, and Roland Gallery. A full account is available on the Musicians' Company website at: <http://www.wcom.org.uk/news/ivor-mairants-guitar-award-2015/>



Photo: Classical Guitar Magazine

Bradley Johnson



Photo: Richard Campbell

Sasha Savaloni



Tom Ellis

The John Christie Award 50th Anniversary Celebration

The Britten Theatre, Royal College of Music, October 2015

the Guildhall School of Music and Drama. This is the third Lord Mayor's Composition prize and the first for piano trio. The winning composition *Bind, Weave, Spin* explores different ways of expressing single musical strands and is by the 24-year-old composer William Cole who is currently a postgraduate composition and conducting student at the Royal Academy of Music, having read music at Clare College, Cambridge.

William's works have been performed at venues across the UK, Europe and in America and broadcast on Radio 3. He is one of today's youngest published composers, with choral music published by Encore Publications. He is also active as a pianist and is Choral Director at London's Youth Music Centre.

Young Jazz Musician Competition

The competition, which took place at the Soho Jazz Club in September, saw bassist Adam King win this year's award by popular vote. Having taken up the alto saxophone when 9-years-old, he moved to double bass in his second year at Middlesex University, while studying Jazz music. Adam has played with some of the most prolific musicians on the UK and international jazz scene and can often be seen performing at London's top Jazz venues. Although based in London, he has toured much of Europe and the wider world with domestic and international musicians.



Adam King



(Top L-R) Nikola Hillebrand, Duncan Rock, Marie Arnet, Simon Lepper (Bottom L-R) The Senior Warden Mr Andrew Morris, The Immediate Pastmaster Sir Anthony Cleaver, Louise Alder, The Master Mrs Kathleen Duncan, Lyuba Petrova, Kate Royal, The Junior Warden Alderman Sir Roger Gifford



(L-R) Gus Christie, Lady Christie, Ryland Davies, The Master



(L-R) Duncan Williams, Simon Lepper, Duncan Rock, Marie Arnet, Lyuba Petrova, Kate Royal, Louise Alder, Nikola Hillebrand, Compère Ryland Davies

Since 1965 the Musicians' Company has funded the John Christie Award, made annually by Glyndebourne to a promising young singer to fund private study. The winners' list features some of the great artists appearing at Glyndebourne over this period, several of whom performed in this gala concert; there was such excellence in depth, both in Lieder and Opera, with outstanding accompaniment by Simon Lepper and Duncan Williams.

First, Mozart's *Le nozze di Figaro* arranged for wind octet by Johann Wendt (1745-1801), the augmented Catala Quintet playing with flair, agility and elegance. This introduced the singers in more *Figaro* – Kate Royal (winner in 2004) whose rich soprano expressed real melancholy over her count's infidelity. Louise Alder (2014) joined her in the magical 'letter' duet, the voices a perfect match as they probed the meanings of '...in the little grove ...he'll certainly understand'.

In Lieder, current winner Nikola Hillebrand gave a passionate reading of four songs from Schumann's *Myrthen*. Two songs from a rarely heard Swedish composer Emil Sjögren (1853-1918) followed; sung powerfully by Swedish soprano Marie Arnet (2001). Our heart strings were then rung by Russian-American soprano Lyuba Petrova (2003) in 'O Quante volte' from Bellini's *I Capuleti e i Montecchi*. As the evening's compère, Ryland Davies (1965), said: "this was singing naked – there is no hiding place" in this bel canto aria. The first half ended with the well-known Jewel song from Gounod's

Faust, sung beautifully by Marie Arnet (2001).

With the second half came the 20th Century. A ravishing performance of the Prelude to Richard Strauss's *Capriccio*, performed by the RCM String Sextet, brought out the score's delicate threads of yearning. Strauss's song *Morgen*, showed Kate Royal at home in Lieder as in Opera. Acting with voice and body, the darkness was palpable in her next song, Mahler's *Um Mitternacht*. Louise Alder demonstrated versatility in an aria from Carl Millöcker's (1842-1899) operetta *Die Dubarry*, full of freshness and *Gemütlichkeit*, followed by three English songs by Frank Bridge, exhibiting simplicity of art concealing art.

The only male singer, Duncan Rock (2010), gave an outstanding rendering of Britten's 'Look through the port' from *Billy Budd*, encapsulating the melancholy and vision that Billy is feeling as he is about to be hanged; a tribute to E.M. Forster's libretto as much as to Britten's music. Lyuba Petrova showed she was a master in Baroque opera as well as bel canto; her performance of an aria from Handel's *Giulio Cesare* was magisterial. Operetta concluded the concert – an aria from Johann Strauss's *Die Fledermaus*, sung with great panache by Nikola Hillebrand.

An outstanding evening with both Lady and Gus Christie present; long may future winners of the John Christie Award continue to delight!

Liveryman PROFESSOR JAMES CRABBE

Photos: Chris Christodoulou

Memories are made... of this

More news from the Company Archives



Herbert Howells 1970s

Have you checked out the Company's new Archive website recently? It is at www.wcomarchive.org.uk Since the last issue of *Preserve Harmony* much more work has been done to add to the pages of 'Treasures' that can be seen there. 'Treasures' mean memories, and everything that is illustrated plays a part in our Company's extraordinary history.

Many of these unique items are held securely in Guildhall Library but others are kept separately – always safely under lock and key. There have been too few opportunities in recent years to show these exhibits in public but now they are freely available for all to see on the website.

Now, have you ever seen a pair of Beethoven's scissors? Unlikely, perhaps. But in 1973 Mr C. C. Stevens presented such a gift to the Company, with a provenance that traced their history back almost 200 years. You can view them at: <http://www.wcomarchive.org.uk/#!—beethovens-scissors/c30v> Soon after the scissors came into our possession, a member of the Court took them to a

medium who confirmed that they had indeed belonged to the great composer, which must have been greatly reassuring to the generous donor.

2015 marks the 50th anniversary of Benjamin Britten's Honorary Freedom ceremony. Whilst arguably the greatest composer of the 20th century, Britten could nevertheless be diffident and extremely nervous when appearing in public. Humphrey Carpenter, his biographer, wrote that "...from the outset he was very nervous – he had only accepted on the understanding that it was to be a 'quiet little party' ". That 'quiet little party' at which the ceremony took place was held at Cliveden, home of Lord Astor, the Master of the day and a friend of the composer. Britten's letter of thanks to 'Bill' Astor and a photograph of the occasion can be seen at:

<http://www.wcomarchive.org.uk/#!letter-from-benjamin-britten/c1jjj>

The Company received its first Royal Charter from King James I in 1604, but during the following reign it was rescinded, thanks to the machinations

of Nicholas Lanier, a courtier and musician in the King's Band. But we have much to thank King James I for and in July 1929 the Company's Treasurer, Arthur Hill (Master in 1911-12), presented the Company with an early portrait of the monarch. The picture was exhibited at the Court meeting, being 'much admired by the members present and the Honorary Treasurer was, on the proposition of the Master, cordially thanked for his generous gift'. For some time the portrait hung in the Guildhall Art Gallery, although more recently it has been under the direct care of the Company. View this special Treasure at:

<http://www.wcomarchive.org.uk/#!—king-james-i/crly>

Finally, a Treasure created by Herbert Howells – a most distinguished British composer. Howells had a long and affectionate connection with the Company, from 1915 when, at the age of 22 and a student at the Royal College of Music, he was awarded the Silver Medal, until 1983, the year of his death. In 1930 Howells was the first composer to be awarded the prestigious Collard Fellowship, named after the Pastmaster who left a generous bequest to the Company. Over the years this monetary award has allowed its holders 'to concentrate on creativity in composition or excellence in performance' and Howells used it to great advantage. In 1934 he became a Freeman and Liveryman and, 25 years later, received the Honorary Life Collard Fellowship in succession to Ralph Vaughan Williams. Elected as Master in 1960, Howells composed his *Hymn for Saint Cecilia* at the request of the Company's Livery Club and it was first performed in St Paul's Cathedral. Howells was devoted to the Company and his manuscript can be seen on the website at:

<http://www.wcomarchive.org.uk/#!—a-hymn-for-st-cecilia/c22na>

As our Archive website continues to grow we hope that all our members will use and enjoy the wealth of information that lies there. If you would be interested in joining our small, hard-working group of Archive enthusiasts, please use the CONTACT US facility, found under the INFORMATION tab on the Archive website. It's great fun, researching, discovering and working together; but there is much more that we can do and your enthusiastic, active support really would be greatly appreciated!

Pastmaster **PAUL CAMPION**

Wondering how to fill those dark winter evenings?

We need volunteers to help transcribe our old Minute books, dating from the late 1770s to the early 1900s, using Word or similar software. There are not many words per page (you can see them on our archive website) so if you are willing to transcribe 50 or more pages it would help us greatly - but any contribution would be most welcome. Please contact Margot Mouat margot@mouat.me.uk for further details.

COMPANY YEOMEN NEWS

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

Schools Outreach

When only two weeks into the autumn term we exceeded 100 visits for the year, reaching over 5,000 children, involving 35 or so Yeomen and 17 volunteers organising. This means that each school day, somewhere in our 50-plus schools, averages of over 30 children were listening to Musicians' Company Yeomen.

At no cost to us, professional filmmakers from Arts First, the Islington Music Hub, have filmed Outreaches. The two completed films will soon be found on the Arts First and WCoM websites and we plan to film four more each term.

The Richard Reeve Foundation Grant enables qualifying schools now to have two Outreaches per term, or Outreaches with more than one Yeoman. Freeman Jan Yerbury, with a small sub-committee, is also using the Grant to help develop a new "menu" of Outreach models including: workshops for children learning instruments; choirs and pupils taking GCSE Music. In future, we can offer more variety for children, whilst further developing the skills of our Yeomen.

Performance Opportunities 2015

As the festival season draws to a close, encouraging feedback was given for our Yeomen's performances around the country. For example:

Stephen Barlow's Review of the 2015 Buxton Festival:

"It is clear (to Festival audiences) that every concert, be it given by younger award winning artists...such as (Yeoman) Benjamin Baker... will be first class, just as much as the internationally known ensembles such as the Schubert Ensemble or Fitzwilliam Quartet."

Unsurprisingly, Buxton, Petworth and Ryedale have asked for more Yeomen for 2016. In total, we have offered around 89 confirmed performance opportunities in 2015 and early 2016 equating to approximately five performances for each newly registered Yeoman.

Training

We have arranged with the Barbican Education Department to run a course on "How to do an Outreach", and are looking at repeating our one-day module on "Who pays the Piper" – how to present yourself in a very competitive world. We are also working with Music for Youth (MFY) on a new scheme involving Yeomen in London and Northampton.



Irmina Trynkos

Website

Yeomen profiles remain available on the site together with the 'Yeoman of the Month' and a current 'Yeoman Interview'.

Yeoman Highlights

There has been wonderful news concerning our violinist Yeoman **Irmina Trynkos**. First, she performed at the opening of a new concert season in mid-October at The White House, London. Second, on being asked to nominate a charity to be supported from the proceedings, she very generously chose the Musicians' Company, recognising the support she has received from us. Finally, the Musicians' Company is recognising this monetary contribution by creating the Irmina Trynkos Prize for Outreach. On hearing the news she told us; "This is a huge honour for me and I'm immensely thankful for it".

Violinist **Benjamin Baker** has been busy giving performances all around Europe. His highlights include the Cheltenham festival, the Parnu Music Festival in Estonia, the Buxton festival and performances in Crete, Southrepps in Norfolk and at the Wigmore Hall. His latest CD has been heard on Classic FM and BBC Radio 3. Yeoman violinist (and composer), **Joo Yeon Sir** makes her debut at the Royal Albert Hall in October with the RPO under Liveryman Sir Karl Jenkins. In 2016 she will feature in three recitals at St John's Smith Square.

Cellist **Yuki Ito** was recently invited to Angola to prepare the Kaposoka Symphony Orchestra for a concert attended by the country's President. **Fiachra Garvey's** Ducasse Trio are delighted to have been offered a recording contract by Claudio Records. They performed at the Cliveden Festival and will be making their Bridgewater Hall debut in January 2016. Taking part in a Julian Bream Trust concert is guitarist **Laura Snowden** performing a World Première of a Julian Anderson work at the Wigmore Hall in November.

In Italy, the **Michael Foyle – Maksim Stsura** Duo won the Salieri-Zinetti International Chamber Music Competition. As part of their prize, Michael and Maksim will perform their debut recital at the New York Chamber Music Festival. Soprano **Stephanie Edwards** made her Royal Festival Hall debut singing in the Mozart Requiem in September. Pianists **Ashley Fripp, Daniel Lehardt, Mihai Ritivoiu, Alexander Panfilov** were all chosen entrants to the Leeds International Piano Competition. Many congratulations to Ashley and Alexander for reaching the semi finals. **Sergio Serra** demonstrably made a difference when playing his 'cello at Outreach with Etz Chaim School in Mill Hill. The feedback from the children to their parents was so positive that the Headteacher found a 'cello teacher for the school!



Sergio Serra at Culloden School May 2015

AND FINALLY



(L-R) Peter Baxter, Liveryman Christopher Kent, and the Coordinator of panel of assessors of the C.B. Oldman Prize

CONGRATULATIONS

Liveryman Nicolas Chisholm is to become the President of the Incorporated Society of Musicians in 2016, having been a member of the ISM for over 20 years and a Council member since 2012. We offer Nicholas our warmest good wishes for success in this new role next year.

In *Preserve Harmony* Issue 46 we published an article by Liveryman Dr Christopher Kent regarding the publication of his second edition of *Edward Elgar: A Thematic Catalogue and Research Guide*. We are delighted that the International Association of Music Libraries, Archives and Documentation Centres nominated this to receive the 2014 C.B. Oldman Prize. The award was presented "for the most outstanding reference work of 2014" at their AGM in April and we send Christopher our heartiest congratulations.

In September the Immediate Pastmaster and Master (then Master and Senior Warden) joined a large and appreciative audience in the Guild Church of St Lawrence Jewry where Liveryman Graham Matthews celebrated his 80th birthday by giving a most enjoyable organ recital.

We are also pleased to report the wedding earlier this year between the Company award winner Dame Emma Kirkby (Sir Charles Santley Memorial Gift 2010) and Howard Williams, conductor of the Choir of the 21st Century. Several members of the Company are associated with CC21, including Liveryman Virginia Harding and the Senior Warden.

LOOK US UP!

If you have mislaid a past copy of *Preserve Harmony*, do not forget that more recent editions are to be found on the Company website at: <http://www.wcom.org.uk/news-events/preserve-harmony/>

Furthermore, ALL editions of *PH*, from Issue Number 1, can be accessed on the Musicians' Company Archives website at: <http://www.wcomarchive.org.uk/#!preserve-harmony/c1t15>

We are absolutely delighted that, due to the dedication and painstaking work carried out by Pastmaster Dr Andreas Prindl, we now have in place a full alphabetical index of the content contained in every issue of *PH* all the way back to September 1990. The index can also be found by using the above links. We are certain that this new resource will be of interest to many, from both inside and outside the Company, as it encompasses the huge range of material published in *PH* over so many years, reflecting as it

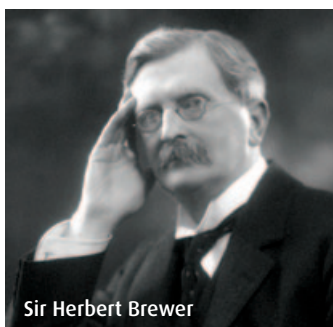
does the wide scope and variety of the Company's work and interests.

Having completed this mammoth task, Pastmaster Prindl has 'passed the baton' to the *PH* Editorial Team to keep the index up to date following the publication of each new issue. We would like to take this opportunity to express our heartfelt gratitude to him for his enthusiasm and support over many years.

SIR HERBERT BREWER (1865-1928)

This year marks the 150th anniversary of the birth of Sir Herbert Brewer, Organist of Gloucester Cathedral from 1896 until his death in 1928. To commemorate this, Pastmaster Professor John Morehen, himself a pupil of Brewer's successor at Gloucester Cathedral (Dr Herbert Sumsion), has prepared a new edition of Brewer's memoirs.

The publication of John Morehen's new edition of Brewer's *Memoirs of Choirs and Cloisters* coincided with the opening of the 300th Three Choirs Festival, held in Hereford this summer. Copies can be purchased through Stainer & Bell (www.stainer.co.uk).



Sir Herbert Brewer

IN MEMORIAM

We record with regret the deaths of the following Members of the Company:

Margaret Campbell
John Ewington OBE
Joan Heddle Nash
Keith Howell
David Ingmire
John Scott LVO
John Wittich

We were also deeply saddened by the death of the Company's Gold Medallist 1999, Sir David Willcocks CBE MC.

COURT NEWS

NEW COURT ASSISTANTS

Catherine McGuinness (October 2015)
The Rt. Rev Graeme Knowles KVO (October 2016)

NEW STEWARDS

Michael Hockney MBE
Richard Lyne

CORPORATE MEMBERS

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

BIRTHDAY HONOURS

Liveryman Sir Karl Jenkins CBE
Court Assistant Lady Brewer OBE
Freeman David Whelton OBE

AWARDS

New Lambert Fellow

Hin-Yat Tsang

Musicians' Company Awards

Katie Cowling (RCM)
Savitri Grier (GSMD)
Angela Simkin (NOS)

Busenhardt

Morgan Evans Awards

Alasdair Garrett (RCS)
Makoto Nakata (RAM)

Goldman Award

Katrina Lee (RCS)

John Christie Award

Nikola Hillebrand

RAM Brass

Christopher Hart
Gwyn Owen
Alexei Watkins
Elliot Pooley
Ross Knight

Iles Medal

Goff Richards

Mortimer Medal

Lee Rigg

Young Jazz Musician

Adam King

Jazz Lifetime Achievement

Frank Holder

St Paul's Chorister

Hector Revill

Harriet Cohen Bach Award

Anna Szałucka

Lord Mayor's Composition Prize

William Cole

The Gold Medal

Judith Weir CBE

THE MUSICIANS' COMPANY GREETING CARD

A new card featuring this beautiful image of Saint Cecilia may now be purchased at a very attractive price (please see the enclosed order form). The cards are left blank, so you may use them throughout the year and not just at Christmas!