

# HARMONY

THE WORSHIPFUL COMPANY OF MUSICIANS

## THE NEW MASTER Lady Brewer OBE

**T**essa Brewer's immediate comment regarding her family background is "it is very complicated". Well, in terms of details most certainly, but in essence three fundamental factors shine through in her conversation: music, languages and travel.

To say that Tessa Jordá was born into a musical world is an understatement. Her father was the distinguished conductor Enrique Jordá, "a proud Basque" says Tessa, he was born in San Sebastián in 1911. Happily, his mother's initial observation that, as a professional musician "you'll never earn a penny", was incorrect, meaning that Enrique's early studies in Medicine were not pursued. He was passionate about Basque music and culture and enjoyed a rewarding relationship with Les Ballets Basques. His career developed rapidly and he conducted in Madrid and Cape Town (where Tessa was born), after which he became music director of the San Francisco Symphony Orchestra (1954-1963). Whilst there, he gave the premiere of the *Fantasia para un Gentilhombre* with Andrés Segovia as soloist; the work being written for the two of them by Joaquín Rodrigo.

He made several acclaimed recordings for Decca, in the late 1940s and early 1950s, of Spanish music with the London Symphony Orchestra, National Symphony Orchestra and Paris Conservatoire Orchestra. These included two recordings of *Nights in The Gardens of Spain* with Clifford Curzon (a close friend) as soloist. A third recording with Arthur Rubinstein and the San Francisco Symphony followed, along with other RCA Victor recordings in the later '50s. On leaving San Francisco, Enrique was a guest

**"I just want to serve the Company well..."**

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Photo: Amanda Ratcliffe



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## DIARY 2017-18

**22 November**

**Help Musicians UK's Celebration of Music**

Westminster Cathedral 11.00am

**13 December**

**Carol Service** St Michael's Cornhill 6.00pm

**24 January 2018**

**Court & Informal Lunch** Saddlers' Hall 12.30pm

**19 February**

**Musicians' Company Concert** Wigmore Hall 7.30pm

**16 March**

**United Guilds Service** St Paul's Cathedral 11.15am

**11 April**

**Court & Livery Dinner** Salters' Hall 6.30pm

**15 May**

**Sons & Friends of The Clergy Service** St Paul's Cathedral 5.00pm

**10 June**

**Musicians' Company Concert** Wigmore Hall 7.30pm

**27 June**

**Midsummer Banquet** Fishmongers' Hall 6.15pm

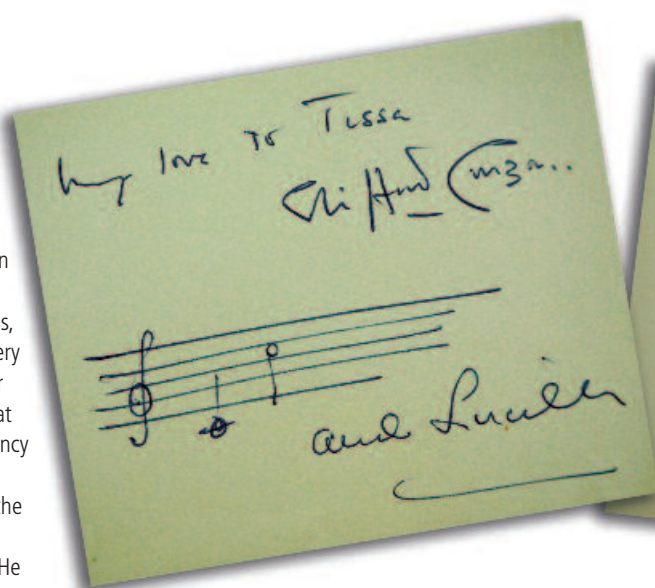
**10 July**

**Court & Informal Lunch** Girdlers' Hall 12.30pm

conductor in Europe, South America and Australia and from 1970 to 1976 he was music director of the Antwerp Philharmonic Orchestra.

Tessa's mother, Audrey, had a great love of music, her childhood also a haven for highly talented musicians. With her father being a keen cellist it was, perhaps, not such a great surprise to her that a very young Pablo Casals came to play at their London home! On finishing her studies at the Brussels Conservatoire, Audrey's fluency in several languages led to an extremely interesting working life. While based at the British Embassy in Madrid, Audrey was introduced to Enrique at a dinner party. He spoke no English and she spoke no Spanish, so they communicated in French; love blossomed and they were married in Seville.

Some of the greatest musicians of the time were a part of Tessa's childhood, as they visited the family home (in whichever country) to rehearse with Enrique or spend time socially. In addition to Curzon, Segovia and Rubinstein, the likes of Myra Hess, Rostropovich, Claudio Arrau and Beecham featured, amongst many others. Did she realise just how remarkable this was? "Well, quite honestly, no, it was always there; music was what we were all about". Though, with hindsight, she is the first to agree what an amazing childhood it was. With that in mind, and having been taken to many concerts, were there any 'stand-out' moments? "My parents were very wise; in my later teens they took me to a performance given by Béjart Ballet Lausanne, the dance being set to a Bach Cantata; it was a spellbinding musical and physical experience –



Two pages taken from Tessa Jordá's childhood autograph book; one signed by Clifford and Lucille Curzon. By remarkable coincidence, on the other, Pablo Casals' signature is accompanied by the first bar of the Prelude from Bach's *Cello Suite in C major*, which was chosen by Yeoman Abel Selaocoe to play at the Master's Installation Dinner!

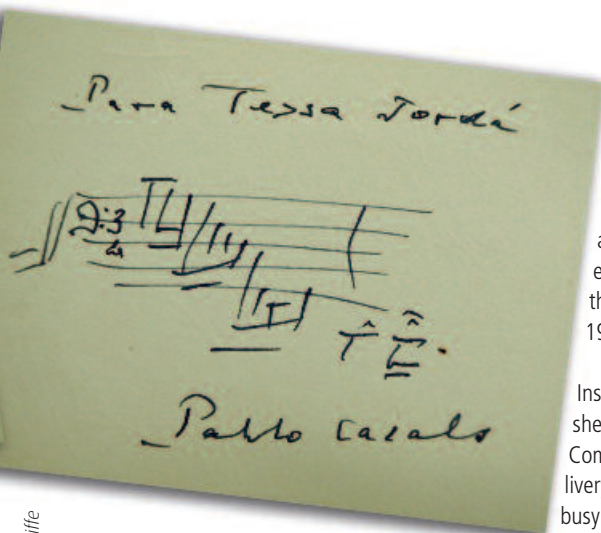
I was speechless." At that time, however, opera seemed such an artificial art form that it failed to engage her. When she was 23 her mother took her to a performance of *The Magic Flute* "and that was it!"

Despite piano and guitar lessons, Tessa did not pursue either instrument, but certainly loved singing in the school choir. What does music mean to her now? "Oh that *is* difficult! When I was younger, the record player went on as soon as I got home, but with a young family and such a busy life – this is not a quiet house – I really don't listen to music at



**THREE SENORS** – Joaquín Rodrigo, blind Spanish composer, fingers the musical score written in Braille, as Andrés Segovia (left) and Enrique Jordá read composition in sheet music version. (This is the actual caption given - without accents - by the S. F. Examiner on 5 March 1958.)

Photo: San Francisco Examiner



home now. I find that music is something to dedicate time to, to listen to without distraction, and certainly not to have on in the background. I love the opera and concerts – classical or jazz – as they can bring incredible joy and uplift the spirits”.

With a Spanish father, a multi-lingual mother who, whilst born in England, came from a German family (with part of the family in Antwerp), it is unsurprising that following boarding school, Audrey suggested Tessa should take a secretarial course in three languages. Whilst, later, this enabled Tessa to enjoy a very successful career, it seems clear that studying in Brussels was not a highlight; Antwerp, by contrast, was much more enjoyable. Through her greatest school-friend, Tessa lived in Dublin where she ‘house-sat’ while working in Fitzwilliam Square: “Dublin in the late ‘60s was such *fun* and I met people of my own age who laughed!”

All of which highlights the third fundamental factor mentioned earlier: travel. After Ireland, Tessa returned to Brussels to work for the Parliamentary Assembly at NATO, and do lots of travelling. Numerous visits included Capitol Hill DC, Ottawa, Cape Kennedy (meeting Astronauts), together with encounters with the likes of Ted Kennedy and the Republican Jacob Javits. In 1972 she returned to South Africa and worked with the US Information Agency, matching talented black students with US universities, and the following year Tessa’s command of languages enabled her to move to Luxembourg. With regular visits to Strasbourg, she worked with the European Parliament dealing with the then accession countries of Greece and Turkey. However, Luxembourg at that time lacked the cultural infrastructure it now enjoys so, characteristically, she took the opportunity to hone her golfing skills and add Italian to her language repertoire.

As Tessa says “I travelled all the time and always had really, *really* interesting jobs” ... This was to continue. Having decided to return to London, Tessa’s expertise resulted in her appointment as PA to the Chairman of Lloyds of London in 1983. Her responsibilities included organising the chairman’s overseas travel and programmes. Prior to going on a *recce* to Japan in preparation for a chairman’s visit there, Tessa met three key Brokers who were to accompany her, one being a certain David Brewer (who had previously lived in Tokyo for three years).

The visit was successful and a formal invitation for Lloyds’ Chairman to visit China followed soon afterwards. It was complicated to organise and involved Tessa working with the same three key Brokers. Clearly the team worked well together. Tessa and David subsequently announced their engagement and they were married in 1985, their two daughters completing the family in 1988 and 1990.

Pastmaster Sir Alan Traill invited Tessa to his Installation Dinner as Master Musician in 1999; she became a freeman of the Musicians’ Company soon afterwards and was clothed as a liveryman in 2003. However, this was an extremely busy time for the Brewers. Having served as a Common Councilman and then Alderman for Bassishaw Ward, David became Master Merchant Taylor in 2001 and Aldermanic Sheriff the following year. In 2005 they moved into Mansion House as Lord Mayor and Lady Mayoress and Tessa recalls those years as being “quite exhausting, especially when you have young children”. But their lives remained just as busy with Tessa becoming a Court Assistant soon after leaving Mansion House and David being appointed Her Majesty’s Lord-Lieutenant of Greater London in 2008. Remarkably, throughout all this time Tessa also remained fully committed to voluntary and charity work, including

being chairman of the Sheriffs’ and Recorder’s Fund at the Old Bailey, chairing the City of London Festival, a St John’s, Smith Square Trustee and Patron of Treloar’s.

It is patently obvious that the Brewers could not have achieved so much without being a remarkably cohesive – and dedicated – team. This was recognised by Tessa being appointed OBE in 2015 ‘for voluntary service to arts and culture in London’ and David being installed a Knight of the Garter in 2016, after stepping down from the Lord-Lieutenancy. Tessa is now looking forward to becoming Master Musician immensely as “I so believe in what the Company does; as a Livery Company it has to be one of the friendliest... I look forward to the events because the members are so incredible.” Through personal experience, Tessa is fully aware just how tough a life it can be for a professional musician: “people have no idea how difficult it is... our Yeomen Programme is such an important thing – it is our USP.”

Although claiming that she is not a person with great ambitions, what does Tessa see as the main aim of her year as Master Musician? “Enhancing the work of the Musicians’ Company Yeomen Programme. We are the one Company who can do that *and* make a big noise about it.” Whilst we clearly have an exciting year ahead, it is certainly not going to be a quiet one.

## The Master’s Chaplain



Father Philip Chester

**A**fter reading theology in Durham I began my ministry as a priest at St Chad’s, Shrewsbury, before coming to London almost by accident – thereby hangs a good tale. I have lived and worked in Westminster for over thirty years, holding posts at St Martin-in-the-Fields and King’s College before my current role as Vicar of St Matthew’s, Westminster and parish priest of St Mary le Strand. I’m a firm believer in St Augustine’s observation that ‘he who sings prays twice’, and music has always played a key

part in my life and ministry. Clergy and musicians must work well together if the church is to flourish, and I have been privileged to serve with outstanding colleagues who have all helped strengthen the unique musical inheritance of the Church of England. I’m looking forward very much to the privilege of serving as your Master’s Chaplain in the year ahead, and offering my prayerful support to the Company.

Father PHILIP CHESTER



Giacomo Susani

## IVOR MAIRANTS GUITAR AWARD 2017

The 19th IMGA was held in April at the Guildhall School of Music & Drama. Many talented young guitarists have proceeded from this award to successful, professional careers and a high standard of performance was anticipated again this year. On offer to the winner, as well as prize money, were a solo recital at the Guildford Festival, a collected edition of Joaquín Rodrigo's guitar music, funding towards tuition in playing jazz-influenced contemporary music on the classical guitar, and an audition for the Company's 2018 London concerts.

Though some of the participants came from other European countries, they were all currently studying at conservatoires in the UK. For their programme each had to select at least one movement, of no more than five to seven minutes, from Ivor Mairants's own *Jazz Sonatas*. The other required item was to be chosen from a set list, which this year included works by Jacques Ibert, Federico Mompou, Alexandre Tansman and Federico Moreno Torroba alongside more modern fare by Hans Werner Henze, Sir Peter Maxwell Davies and Rhian Samuel.

Perhaps, predictably, the most popular of the set works they chose were by the two Spanish composers, but it was also good to hear on this occasion music by the late Sir Peter Maxwell Davies, an Honorary Freeman and Collard Life Fellow of the Musicians' Company, in a committed account by Will Scott; like Nestor Beveridge and Ioannis Theodoridis, his playing of the Mairants had a natural flow and style, but overall was not quite consistent enough to come into the final reckoning. Jonathan Parkin, in third place, showed more technical assurance and presented his programme in a lively and engaging manner. Also very accomplished was Ross Wilson, who played with considerable sensitivity and fine control of tone and rhythm to secure second place. The Jury, however, was unanimous in awarding first prize to Giacomo Susani, whose interpretative insight was matched by an exceptional clarity and warmth of delivery, marking him out as a young musician with a very bright future.

The competition was most ably organised by Hugh Lloyd, the Company's Clerk, with the assistance of Amanda Ratcliffe, Deputy Clerk. Sponsors included the D'Addario Foundation for the Performing Arts and Ediciones Joaquín Rodrigo. The panel of adjudicators comprised Michael Lewin (non-voting Chairman), Julian Byzantine, Stephen Goss and Xuefei Yang.

Senior Warden **MICHAEL LEWIN**

Photo: Luciano Tomasini

## JAZZ AT CRAZY COQS

"I am so looking forward to this lovely opportunity to sing with other jazz medallists of the Company at the wonderful, very chic, venue *The Crazy Coqs*. An evening not to be missed!"  
Liveryman **TINA MAY**

The Jazz Committee has arranged an exciting new event for Company members. With opportunities in the City of London Festival and the London Jazz Festival disappearing, the committee was keen to create another opportunity to showcase past winners of the Company's Young Jazz Musician Award. So, on **Sunday 4 February at 7.00pm**, the Company in association with the West End venue Crazy Coqs is presenting a 'supper gig' featuring Liveryman Tina May accompanied by jazz award winners, Jim Watson, Adam King and Steve Brown.

Once part of The Regent Palace Hotel, Crazy Coqs Cabaret & Bar is a faithful recreation from the original architectural drawings of the 'Chez Cup Bar', itself created in Art Deco style in 1934 out of the hotel's former billiard room. This intimate and stylish venue will be an impressive setting for what promises to be a memorable evening. The ticket price will include drinks and bowl food, and full details will be sent to members later this year, so make sure to put the date in your diary.

Pastmaster **LESLIE EAST**



The Crazy Coqs

Tina May



Photo: © Brasserie Zedel

Photo: James Cole-Riva

# JAZZ LIFETIME ACHIEVEMENT AWARD 2017

The Master presented this year's award to Peter Ind following the July Court meeting at Skinners' Hall. Born in Uxbridge, Peter studied violin and piano before taking up the double bass. He took evening classes in piano and classical harmony at Trinity College of Music and double bass lessons from Tim Bell and the great James Merrett.

At the age of 21, he was playing jazz double bass on the Queen Mary on her transatlantic crossings and in 1951 America became his home. There he studied with Lennie Tristano and played with many great names, including Lee Konitz, Buddy Rich, Coleman Hawkins and Billie Holiday. He set up a recording studio and launched his own label, Wave, in New York. On visits to the UK Peter played with John Dankworth and Ronnie Scott, both former Musicians' Company lifetime achievement award recipients.

Returning to the UK in 1966, he performed regularly, and often with our own Liveryman Martin Taylor. He ran the very successful Bass Clef and Tenor Clef jazz clubs in Hoxton, where he also revived his record label, Wave, which continued to release a distinctive series of CDs. These include many of Peter's classic jazz recordings from his New York days and discs by talented and creative musicians who, in his words, "were not eminently successful commercially".

Peter continued to play in the new Millennium but now began not only to write, but also develop a strong interest in the environment and he has become an accomplished painter, with a major exhibition of his work in 2008 at the 606 Club.



(L-R): Pastmaster Leslie East; Peter Ind (2017 Award recipient); Pastmaster Nigel Tully

## YOUNG JAZZ MUSICIAN 2017

Faced with a very highly talented group of 6 finalists, the capacity audience at Dean Street's Jazz Club rose to the challenge and chose pianist Will Barry as the winner of the 2017 award. 25 year-old Will (also a drummer and percussionist) recently graduated from the Royal Academy of Music, but has already performed internationally in Turkey, Germany and Denmark, alongside extensive engagements in the UK. Whilst living in Spain, Will performed with Mario Rossy, Madison McFerrin and Perico Sambeat and also Cuban musicians Julio Montalvo, Yoel Paez and Issac Delgado Jr. in Barcelona, Alicante and Madrid.

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Will Barry receiving the 2017 Award

Photo: Melody McLaren

## KATIE JONES: AN APPRECIATION

Katie Jones, the Yeomen Coordinator and Administrator of the Biddy Baxter and John Hosier Music Trust, left the Company at the end of August.

Katie joined us in March 2016, as the administrative work associated with the Yeomen Programme was expanding very rapidly. She very quickly made herself familiar with all aspects of the Programme, engaging wholeheartedly in Outreach, a particular interest. Her passion for communicating the power of music meant that for some time she arranged and conducted Outreach sessions herself, even though this was not formally part of her job description.

Her communication skills were also shown in her dedication to expanding the Company's presence on social media, something she rightly felt was crucial to raising awareness of the Company and the Company's work. She quickly identified the areas on which to concentrate and was then responsible for significantly enhancing the Company's profile. It is thanks to Katie that there is

a steadily growing awareness amongst social media users of what the Company is and does.

Katie worked closely with YCAT on a programme of courses for Yeomen professional development: offering advice on many essential aspects of running a successful professional career. She was instrumental in arranging a course on Outreach with the Barbican, which is now compulsory for all



Katie Jones; Amanda Ratcliffe, Deputy Clerk

Yeomen who wish to do Outreach.

We were fortunate, two years ago, in being given a grant of £15,000 by the Richard Reeve's Foundation towards our Outreach work in Islington, Camden and the City. Katie provided excellent reports on our work for the Foundation, and prepared another, equally successful application for a renewal of the grant last year. She was also instrumental in obtaining a grant of £4,000 from The Hampstead Wells and Campden Trust towards our work in selected schools. Her skill in meeting the requirements of the grant bodies has made a vital contribution to maintaining and growing our Outreach work: it has enabled the rapid expansion of Developed Outreach, giving children in-depth, sustained contact with music and music makers.

Katie's proactivity, cheerfulness and straightforward approach has endeared her to Yeomen and Volunteers alike. She leaves us to move to Manchester, where she hopes, amongst other things, to do more teaching. She has made an invaluable contribution to the Company and she will be very sorely missed. We wish her all the very best for the future.

Junior Warden JOHN NICHOLS

Photo: Peter Holland

# "OUR VOLUNTEERS ARE, QUITE SIMPLY, PRICELESS ASSETS FOR THE COMPANY!"

*Junior Warden John Nichols, Former Chairman, Yeomen Coordination Committee*

**"Y**our 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."

So wrote Sheena Masson of Camden Music Service back in July 2016. Recently, the chief executive of Ofsted, Amanda Spielman, was quoted as saying: "The idea that children will not... hear or play the great works of classical musicians... would be a terrible shame."

Pastmaster Leslie East has pointed out that what may link these two quotations is what is – or what is not – happening with music in state schools. The decrease in A-level Music entries is concerning and the introduction of the English Baccalaureate at Keystage 3 has meant that many schools are now dropping class music from the curriculum, with far fewer GCSEs being taken. Meanwhile, what the Musicians' Company does is to provide the all-important first encounter with, in Sheena Masson's words, the inspirational role model, the high calibre of musician. Within this context, we asked Liveryman **David Wakefield** to explain his and some of his fellow volunteers' thoughts on the Company's Outreach work in practice.

Unlike most of our fellow Livery Companies we Musicians are fortunate that the desires and

objectives of our founding fathers are still totally relevant in the 21st century. Music remains central to the life of almost everyone and has been objectively described as the only medium which can express every aspect of human emotion and feeling. An endless supply of talented young musicians is a prerequisite for the continuation of this vital human activity and we are privileged to play an important role in exposing young people to the joy of music and, in the process, training and supporting our Yeomen in delivering effective music sessions to children who might otherwise have no serious experience of classical music.

Started 10 years ago and now under the inspiring and energetic leadership of John Nichols, the programme encompasses bringing live music to London (and some other) schools that usually have little music on their curriculum. In 2016 155 visits were made to 55 schools and 8,122 children directly benefited from these sessions. The 2017 figures are set to be even higher. The Company now spends approximately £28,000 annually on the Outreach Programme with additional funding from other trusts and, while Master, Alderman Sir Roger Gifford has initiated a fundraising campaign to secure its future.

Typically in these interactive Outreach workshops one or two Yeomen give a presentation to a group

of school children introducing them to their instruments, other families of instruments and concepts of pitch, harmony, rhythm and melody. Usually the children are given an opportunity to play one of the instruments and the Yeomen are adept at using different forms of IT to demonstrate instruments and aspects of music, which they cannot physically bring to the classroom. Secondary schools and schools for children with learning difficulties and challenging behaviour are also visited, where music can have a hugely calming and therapeutic impact.

Recently the Company has started arranging more involved projects (Developed Outreach) where students work with a Yeoman/men for several sessions to enhance their learning on a specific instrument or to prepare for a specific event or concert. Recently a school was helped to compose music based on the story of Peter and the Wolf; and thanks to support from the Richard Reeve's Foundation, some Islington schools have been entitled to longer visits with more Yeomen working with children to develop their own musical ideas and interests, often with a Yeoman composer in addition to instrumentalists.

The Outreach Programme is operated by 23 volunteer Liverymen and Freemen who look after two to five schools each and typically arrange one visit to each of their schools every term. The process starts with agreeing a date and content with the school, identifying a suitable Yeoman/men, discussing the structure of the workshop, submitting the plan to the school, attending the workshop, getting feedback from the Yeomen and the school and arranging payment for the Yeomen with the Company Office. It is not particularly onerous but does require attention to detail and careful monitoring; and is enormously satisfying.

These days any musician or consort requiring support from Trusts, Foundations, the National Lottery or other charities will almost certainly have to demonstrate that active Outreach forms part of



(L-R): Liveryman David Butcher; Liveryman Jan Yerbury (front); Liveryman Simon Morrison (obscured); Liveryman David Wakefield; Liveryman Christopher Patey; Steward Roy Terry; Yeoman Catriona McDermid; Liveryman Rachelle Goldberg (front); Junior Warden John Nichols (standing); Liveryman Richard Lea



A rehearsal of the *Peter and the Wolf* project in Thornhill School Hall. (L-R): Yeomen Joe Shiner and Adam King (extreme left); Yeoman Catriona McDermid (standing left); Liveryman Jan Yerbury (standing centre-right) and Year 5 children

their regular activities. The Company's programme provides invaluable experience in managing Outreach sessions and whilst some Conservatoires now include Outreach training within their syllabus, practical experience of Outreach is an increasingly important component of a young musician's CV.

#### SOME COMMENTS FROM COMPANY VOLUNTEERS:

"Having been a Liveryman for some while, I was wondering what I could do to help the Company when I was approached by a senior member suggesting that I might join the Outreach Programme. At that time I did not know much about it, but it sounded very worthwhile helping Yeomen and children. For me it is a very refreshing diversion from a career in finance! I find the sessions extremely enjoyable and it is a privilege to work with such incredibly talented young musicians and a joy to see how stimulated and completely absorbed the children are. Many of the children have not heard an instrument live before and are fascinated - it broadens their outlook beyond the normal routine of the school. Some might even be encouraged, possibly years later, to pursue musical interests."

Liveryman **SIMON MORRISON**

"When I was first invited to join the Outreach Programme I thought it was not for me. What did I know about music in primary schools? It was only when I heard two Liverymen talking enthusiastically about their Yeomen and their schools, and having been given a firm prod by then Master Kathleen Duncan, that I offered my services to John Nichols who took me to a session as an observer. Since then I have been responsible for about a dozen outreaches. It is clear that we have an exceptional talent bank of players to call upon."

Liveryman **CHRIS PATEY**

"Developed Outreach, supported by generous sponsors, has enabled the Company to spread its wings and to deliver a project, normally identified by a Borough Music Hub, and sustained over a given period of time. Recent initiatives have been

an extension of the Kentish Town Camerata to include two more schools with the aim of encouraging pupils to engage with Borough ensemble groups; and in Islington a project featuring *Peter and the Wolf*, facilitating pupils to compose their own version and to perform it in full at Barbican Hall! Both of these projects had the children working enthusiastically and responsively alongside our wonderful Yeomen and building a delightful relationship over a period of time.

The *Peter and the Wolf* project took place in the school hall on the top floor where there were two other classes of another year group. Imagine the curiosity of the children in Year 6 when they filed out for playtime and could see the double bass for themselves; and I remember their joy when the Yeomen were able to demonstrate the whole of the string family in order from violin, to viola, cello and double bass."

Liveryman **JAN YERBURY**

"I have very much enjoyed being a volunteer for the Outreach programme. In one school for disabled pupils that I look after there are a variety of iPads and other devices, programmed so that the pupils can improvise on them. The equipment was part

funded by the Musicians' Company and is matched to the specific needs of the student. For example one girl who is about 14, in a wheelchair, has extreme lack of movement in her fingers but is able to touch the base of the iPad with one finger. The iPad has been programmed so that she can make loud or quiet sounds with it; and string or brass sounds.

Having watched the pupils in action at a concert, I arranged for two Yeomen to spend a morning with two groups of pupils improvising from the backing tracks. The level of musicianship of the pupils was quite remarkable, and it was humbling to see their sheer delight. I have also coordinated Developed Outreach projects with a Brass Project at Gospel Oak where the whole class, using holidays as a theme, improvised music led and supported by Yeomen. Another project is the Kentish Town Camerata. Last year the Yeomen did three sessions with the fourth as a concert at which two schools with different instruments joined to form a larger ensemble.

This year, four schools met for two days of workshops led by eight Yeomen alongside about fifty students. The Yeomen sat amongst the pupils giving them encouragement and support whilst playing with them. The students' technique improved as well as their musicianship but they also gained confidence in performing; and for some Yeomen this was their first opportunity to work with young students and to mentor their playing. Parents were invited to the concluding concert at the Camden Centre."

Liveryman **RACHELLE GOLDBERG**

I hope this account gives some idea of the wonderful work being done by the Yeomen and volunteers who are making a real difference to the lives of many children, introducing them to the joy of music, one hopes, for life. If you would like to discuss volunteering for the programme please contact John Nichols ([jsrenichols@yahoo.co.uk](mailto:jsrenichols@yahoo.co.uk)) and if you would like to contribute to the Outreach fund established by the Immediate Pastmaster, please contact the Clerk.

Liveryman **DAVID WAKEFIELD**



Yeoman Catriona McDermid conducting the Islington Primary Orchestra as they perform *Peter and the Wolf* in Barbican Hall

# THE MIDSUMMER BANQUET 2017



(L-R): Beadle Shaun James; Alderman and Sheriff William Russell; Mrs Hilary Russell; The Senior Warden, Lady Brewer; The Lady Mayoress, Mrs Wendy Parmley; The Rt. Hon The Lord Mayor, Pastmaster Alderman Dr Andrew Parmley; The Master, Alderman Sir Roger Gifford; Lady Gifford; The Junior Warden, Mr Michael Lewin; Mrs Marylyn Lewin; Mrs Lindy Estlin; The Master's Chaplain, The Revd Canon Charles Pickstone; Alderman and Sheriff Peter Estlin



The Guest Speaker, The Rt. Hon The Lord Mayor



The Egyptian Hall, Mansion House



The Lord Mayor receives the Company's donation to The Lord Mayor's Appeal from The Master



The Master's Speech



(L-R): The Livery Club President, Mr Paul Gobey; The Master



Court Assistant Chris Lawrence welcomes the audience to the Company's Hon Fellow Event 2017

## The Company Hon Fellow Event 2017

**"Hats off, gentlemen, a genius!"**

Sadly, I cannot claim this memorable phrase as my own. Honours for that go to Schumann when writing of Chopin. Yet I cannot think of a better way to characterise the quite astonishing evening spent in the company of our Hon Fellow for 2017, Carl Davis CBE, and his good friend John Suchet. To say that the boy from Brooklyn has talent and has done well would be to damn him with very faint praise. What we experienced and shared on an illustrated journey though his life showed just how much his art has touched all of us – consciously or subconsciously. It reinforced, as if it ever were needed, the immense power of music, not only to move us but to inform, illuminate and intensify our visual experience of images, film and television.

Expertly and sensitively curated by John Suchet, the evening delved into the various segments of Carl's musical life, building our sense of the immensity and depth of the unique talent of this extraordinary man.

We journeyed from the *World at War* through silent film: Chaplin's *The Immigrant*, a truly luminous Garbo in *Flesh and the Devil* and *Napoléon*. Modern film: *The*

*French Lieutenant's Woman* and *Champions*. Working with Paul McCartney, and Dame Kiri on the *Liverpool Oratorio*, *Aladdin*, one of Carl's ballets, currently on tour with Birmingham Royal Ballet, the unforgettable *Pride and Prejudice* and the Hallé-commissioned *Last Train to Tomorrow* about the Kindertransport. We ended gloriously and uproariously with Carl trying to contain French and Saunders partnered in crime by (our own Liveryman) Sarah Walker.

Above all, we gained insights and understanding of the high levels of art, creativity and innovation that go into something that becomes an indissoluble part of the visual and auditory experience, the element without which the visual experience would become simply monochrome and narrow in its impact.

Carl explained in one succinct phrase the requirement for film music: 'it has to fit'. A fundamental choice was whether to "Mickey Mouse", to write a score to fit gestures and looks, or not (think Mickey Mouse and Looney Tunes). His study of Chaplin's own scores for *Modern Times* and *City Lights* was revelatory, as were the interviews with Hollywood greats of the silent era in Jeremy Isaacs' seminal television series. These were textbooks on how to write for film. Less 'Mickey Mousing' and more choreography and mood. The

results were immediately apparent in the music Carl wrote for the clips in the series.

Carl expanded on the importance of capturing the mood, the "temp track" both in exploring the process that led to the score for Abel Gance's *Napoléon*, contemporary composers and Beethoven, and for *The French Lieutenant's Woman*. Here, Schoenberg's *Verklärte Nacht* was the choice of Karel Reisz, but it was obviously unusable in its original form. Carl struggled to get Reisz to convey succinctly what were the message and the feel of the film – essential for Carl. Getting the answer to what the director wanted the audience to know unlocked the approach, which was informed by the Schoenberg score and instrumentation. *Champions* was more straightforward. John Irwin wanted the music to be the "Holy Grail". *Pride and Prejudice* needed to reflect the struggle of heart and mind that Carl saw as underpinning the novel in a musical language of the period. The sparkling score with Melvyn Tan on fortepiano captures the essence of this timeless novel in Andrew Davies' masterly adaptation, bringing the early 1800's alive for today's audiences.

Sadly, editorial strictures do not allow me to record anything more beyond sheer enjoyment and unalloyed pleasure in learning about Carl's ballet, the *Liverpool Oratorio*, *The Last Train to Tomorrow* and the joyfully hilarious French and Saunders. To do so would take space away from acknowledging the art and mastery of John Suchet in curating, guiding and managing an extraordinary man with an immense talent and for giving us all a unique, privileged and intimate evening with the incomparable genius that is Carl Davis. Hats off!

Court Assistant CHRIS LAWRENCE



Carl Davis CBE in conversation with John Suchet



(L-R): The Master; Carl Davis; John Suchet



The Tour Group at Trolldhaugen

## In the Villa of the King of the Mountains Livery Club visit to the Bergen Festival May 2017

**B**ergen is famous not only for its proximity to Norway's Fjordland but also as the birthplace of the country's most illustrious composer: Edvard Grieg. A visit by the Livery Club, skilfully led by its President, Paul Gobey (who, being half-Norwegian, speaks it like a native), was not only able to enjoy three days in a remarkable city, reputed to receive the highest rainfall in Europe, but to appreciate why it is such a popular destination for tourists in spite of the hideous expense.

We left Gatwick in sun and we took it with us, so our first exploration proved ideal for the photographers amongst us. The first stop was a

short violin recital by Peter Sheppard Skærved (a school friend of Paul's), which was his musical response to an exhibition by the Norwegian artist Jan Groth, and we ended the day with excellent food and beer in some of the old restaurants in the famous Bryggen. The next day we visited the villa in which Edvard and his wife and cousin, Nina Hagerup (a gifted soprano and, as such, his muse and the first performer of many of his songs), enjoyed the summer months for the last 22 years of the composer's life. He called it 'Trolldhaugen', meaning Hill of the Trolls, referring to those mythical creatures which feature in that well known movement in the incidental music he wrote for

Ibsen's play *Peer Gynt*, "In the hall of the Mountain King". The villa is now a museum housing, amongst many fascinating objects, his Steinway piano on which we were treated to a performance of nine of his *Lyric Pieces*, played by Reidun Askeland.

The garden contains a newly built concert hall and, overlooking the lake, the place where Grieg and his wife are buried (on the hill-side, catching the last of the evening sun) and Edvard's hut, which gave him the solitude to compose. A guide playing the Hardanger fiddle, evoking another of Norway's great composers, Ole Bull, completed the magical atmosphere. Before returning to Bergen we visited the Fantoft Stave Church, built in 1150 originally for the village of Fortun in the Sogn district (and then moved to Bergen in 1883), which has been lovingly restored, following a potentially disastrous fire in 1992. The day ended with dinner in the Grand Hotel Terminus, adjoining our hotel, where Edward Gardner OBE, Chief Conductor of the Bergen Philharmonic, joined us. Edward spoke about this appointment with tremendous enthusiasm and then answered questions before leaving to take the final rehearsal for the following evening's performance.

The next day was dedicated to a 'Fjordland tour' involving three trains, a coach and a ferry. Two trains essentially took us from and returned us to Bergen; the coach took us past waterfalls of considerable height, then descending, sometimes at 1 in 5, through no fewer than 13 sharp hairpin bends with views of breathtaking beauty at every turn. We boarded a ferry travelling the length of the Sognefjord, regarded as the King of all fjords, being the longest and deepest. The dramatic cliffs, carved by glaciers over 23 million years, showed where nature was trying to lessen their austerity, but the trees broke the rock as they grew, causing landslides to leave trees crushed at the base. Low cloud disguised the cliff tops adding to the stark majesty – no wonder the Norse tribes of old developed those sagas, which have inspired artists, poets and composers to wax lyrical!



Livery Club President Paul Gobey presenting a copy of *Preserve Harmony* to Edward Gardner

After a break for lunch we boarded the Flåm railway for yet another treat; climbing from a mere 2 to 866 metres above sea level, the gradient of 1 in 18 makes it the steepest normal gauge line in Northern Europe. With 20 tunnels (18 of which have a total length of 6km and were built by hand), this masterpiece of engineering is one of the most popular tourist attractions. This was not the end of the day – far from it. We walked to the city's main concert venue, the Grieghallen, where a concert performance (with some movement and props) was given of Britten's *Peter Grimes*. All the male soloists were British, except Australian, Stewart Skelton, in the title role, as were Ellen (Giselle Allen) and Mrs Sedley (Catherine Wyn-Rogers) – luckily, many were staying in our hotel, which allowed for informal conversations. Auntie and her two Nieces were locals, as were the predominantly amateur chorus; Edward Gardner conducted the Bergen Philharmonic Orchestra. Bergen, like Britten's Aldeburgh, faces the North Sea so it knows the fickleness of the weather and how storms can suddenly develop and wreak havoc on those within its area.

The orchestra and chorus revelled in Gardner's clear and concise direction and the superbly drilled soloists drew the audience, through their expertly crafted characterisations, into the toxic mix of emotions where the eponym as an outsider struggles to live in a close-knit, suspicious



**Applause for the performers of *Peter Grimes***

community. First performed in June 1945, when Britten was 31, this opera is an undoubted masterpiece and it is to be hoped that Bergen will be able to experience its power in future festivals. Some of the group had early flights in the morning, but for others there was a chance to amble through the city, attend to shopping and have a final meal. I was with Paul and Michael Bradley when, wandering through the park, we bumped into Leif Ove Andsnes. He, too, is a resident and it was his (2002) recording of some *Lyric Pieces*, recorded on Grieg's Steinway at Trolldhaugen, which had made me want to visit Bergen – and now, AT LAST, I have!

Liveryman **RICHARD BRADBURN**

## Livery Club trip to Snape Maltings and Aldeburgh September 2017

In September 29 Company members, including The Master and Lady Gifford, headed to Suffolk for a three-day visit to Snape Maltings and Aldeburgh. It was a fitting year for such a visit, being the 50th anniversary of the first Aldeburgh Festival. Most of the group stayed in comfortable and convenient accommodation on site at Snape Maltings. On the first evening, at a specially arranged dinner for us in the top-floor restaurant, we were welcomed by Roger Wright CBE, Chief Executive of Snape Maltings and formerly Controller of BBC Radio 3 and the BBC Proms.

The following morning, we were privileged to have Roger give us a personal tour of the Snape Maltings site. Remarkably, all buildings on site date from their original use for beer brewing, and are now repurposed for their current uses, with no new buildings added since. Roger explained that the concert hall has a near-ideal acoustic given the rough brick wall edges on all sides. It was a glorious sunny morning to soak up the idyllic Alde riverbank view and beyond to Snape village to see in the distance the old mill where Benjamin Britten lived when he composed *Peter Grimes*. We then headed to Aldeburgh, where we split into two groups for a guided tour of the Red House, former home of Benjamin Britten and Peter Pears, and to view the adjoining archive, exhibition and gardens. We learned, among many other fascinating insights, that Britten corresponded regularly with the Queen and the Duke of Edinburgh, and had an entrance porch specially built for their visit to the Red House for lunch in 1967. Just a few months before his death, Britten's elevation to a life peerage in 1976 made him the first British composer to be thus honoured, perhaps demonstrating that he was already held in high personal regard by both The Queen and Queen Elizabeth, The Queen Mother.

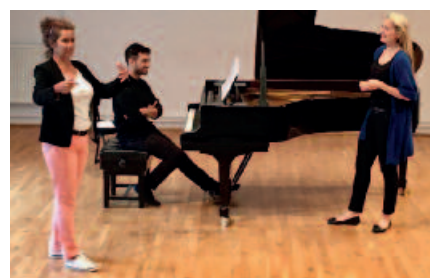
A delightful lunch, of fresh local fish for many, followed at the Lighthouse Restaurant. In the afternoon, we were privileged that Pastmaster Francis Carnwath CBE invited us to his sea front home for afternoon tea and to view the extensive local art exhibits on display, both at his home and



**The Concert Hall at Snape Maltings**



**The Ducasse Trio (L-R): Charlotte Maclet; Fiachra Garvey; William Slingsby-Duncombe**



**(L-R): Angelika Kirchsclager; Kunal Lahiry; Natasha Day**

in the Lookout Tower opposite. On returning to Snape Maltings, the Ducasse Trio, Company Yeomen, gave us a recital of 20th-century clarinet, violin, and piano music including Britten's little-known *Notturmo*. On the final day, we sat in on individual vocal tuition sessions with pianist (Company prize winner) Malcolm Martineau followed by a public masterclass of Strauss Lieder and arias led by mezzo-soprano, Angelika Kirchsclager.

Special thanks are due to Livery Club President, Paul Gobey, for organising such an extensive, stimulating and well-planned programme of events.

Liveryman **JULIAN CABLE**



**The Tour Group at The Red House**

# "Dear Worshipful Company of Musicians..."



Mark David Boden

This equipment, software and the skills I developed were used to produce the incidental music for a production of *Pride and Prejudice* in Bath, in which I used technology during the four live performances to manipulate the material performed by the live ensemble.

The renewal of the Fellowship has enabled me to compose a concerto for Clarinet and Orchestra\* for BBC National Orchestra of Wales, to be performed in 2018 with a subsequent broadcast on BBC Radio 3. Endorsed by Tim Thorne (Senior Producer for BBC NOW and Radio 3) and Robert Plane (principal clarinetist with BBC NOW, for whom the concerto is

Photo: Mark David

**T**he legacy of the relationship between the Collard family and the Musicians' Company continues to this day, the John Clementi Collard Fellowship being one of our most prestigious awards. Mark David Boden, the Collard Fellow for 2015-2017, explains the significance it has had for him by providing vital support for his work and development.

The Collard Fellowship represented much more than a funding opportunity for me. Your faith in my ability and potential as a young composer gave me the confidence to explore a range of creative opportunities to develop my musical skills in a number of areas. One of the most significant was the opportunity to write a substantial commission for the Royal Welsh College of Music and Drama Chamber Orchestra. That composition, *Virai*, was

very well received by the large audience and led to a further significant commission for RWCMD Symphony Orchestra.

Another huge benefit was the ability to write for students with whom I would normally engage solely in a teaching capacity. I presented talks to the pupils, intending that they gain an insight into the compositional process. My aim was also to break down preconceived ideas about what contemporary music comprises, and any notion that it is inaccessible to new audiences.

Rather than accepting a commission fee for this new project, I sought lessons in using a software package called *Ableton*. I used some of the Collard Fellowship to invest in *Ableton Live* software and another piece of studio kit called *Launchpad* (which allows the user to trigger prerecorded MIDI events).

to be written), the project has enabled me to collaborate with the influential conductor and composer, B Tommy Andersson, guest principal conductor of BBC NOW.

The new work will be dedicated to the Worshipful Company of Musicians; the opportunity to write a substantial new work for one of the UK's most celebrated ensembles and collaborate with an acclaimed international soloist with the full backing of a BBC producer cannot be underestimated.

With best wishes and sincere thanks,

**MARK DAVID BODEN**

*\*[Ed. Please note that further details of the premiere of Mark's new work are contained in this issue's 'Company Yeomen News'.]*

## The Power of Familiarity

**F**reeman Edward Farmer, a conductor and former recipient of the Constant & Kit Lambert Scholarship, has recently given a talk for TEDx on the developing format of classical music performance. The talk entitled *The Power of Familiarity* explores the connections between art forms and the developing practice of including other art forms within concerts. Ed gained much experience in this area through his work with London Arts Orchestra, and his assistantship with the Budapest Festival Orchestra. To give a flavour of Ed's talk, he has kindly provided the following extract:

The clear relationships between disciplines are often ignored. The majority of schools teach separate subjects – History, Music, Art, Science, with too few connections made between them. The Arts are most often presented in isolation. Orchestras play music, art galleries display paintings, theatre companies perform plays, and museums present historical or scientific topics. How richer our understanding becomes when we experience a topic from a multitude of mediums!

It's beginning to happen! Nearly all art galleries now have audio headsets, describing the paintings' history and the life of the artist, and in the best examples including carefully selected music from the same period or movement. Modern theatre-makers have brought Shakespeare

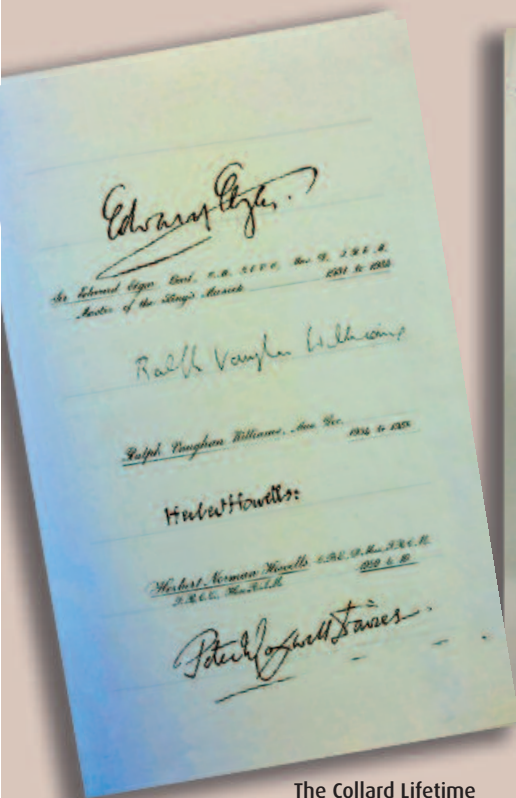
into the public consciousness, using familiar modern settings, replacing swords with guns, or castles with pubs, using modern music and dance, and bringing the poetically complex language of a classic writer to a younger generation. Musicians traditionally rely upon the audience's prior knowledge, or printed programme notes to communicate context. But there are more creative solutions.

The talk can be viewed in full on Ed's website ([www.edwardfarmer.co.uk](http://www.edwardfarmer.co.uk)) or by searching YouTube for "Edward Farmer TEDx".



Ed giving his TEDx talk

# THE COLLARD DYNASTY AND THE FELLOWSHIP



The Collard Lifetime Fellowship Signatures

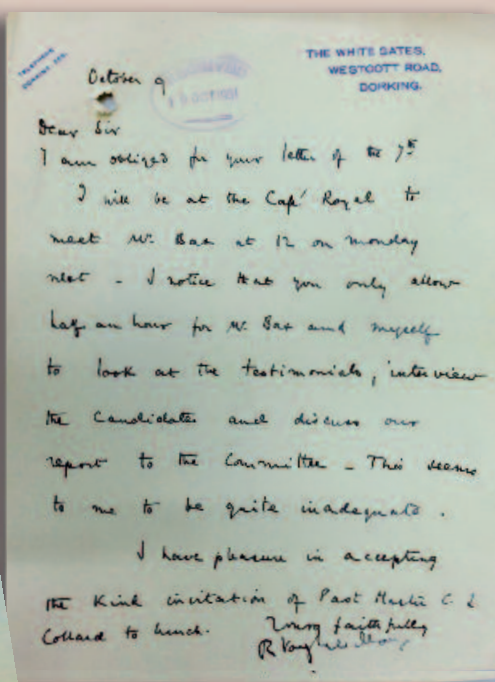
The Collard Fellowship is one of the most distinguished awards that the Musicians' Company makes and since its inauguration in 1931 (endowed by a £8,500 bequest from John Clementi Collard) holders have included many celebrated composers. The terms of this financially generous Fellowship are that it should be given to:

*"...a musician of proven ability (minimum age 28) but prevented by financial stringency from fully exercising and improving their talent".*

The first Collard Fellow in 1931 was Herbert Howells at age 39. On the selection committee for that inaugural award was Ralph Vaughan Williams. Howells went on to become Master of the Company in 1959 and was actually awarded the Collard Life Fellowship in that same year. The Life Fellowship (also inaugurated in 1931) is for the most distinguished British Composer of the time. It has been awarded just four times, namely Sir Edward Elgar, Ralph Vaughan Williams, Professor Herbert Howells and Sir Peter Maxwell Davies.

The Company's Archive website [www.wcomarchive.org.uk](http://www.wcomarchive.org.uk) contains a good deal of information about these Fellowships and indeed the Collard family, who served the Company throughout the 19th and early 20th centuries. It also gives further details with images regarding the Medals awarded, lists all the recipients since 1931 and presents the 'Fellowship Signature Book'.

The Collards were well-known piano manufacturers in London for well over 100 years. The first Collard to distinguish himself within the Musicians' Company was **Frederick William**



Letter from Ralph Vaughan Williams

(1771-1860) who served as Master in 1826, 1845 and 1846. In 1834 the Company gave him an engraved silver snuffbox, in appreciation of his "... zealous exertions towards promoting... the Company" (about which, more later). Frederick William's nephew **Charles Lukey Collard** (senior) (1807-1891) was elected Treasurer in 1860, and was Master in 1864 and 1865. C. L. Collard's family comprised six children, two of whom continue our story.

**William Stuartson Collard** (1843-1904) and the afore-mentioned **John Clementi Collard** (1844-1918) served their apprenticeships, were admitted to the Freedom and clothed with the Livery on the same day in 1871. W. S. Collard was elected to the Court that same year and was elected Master in 1877 and 1889. He took on the Treasurer's responsibilities in 1887, a position he held until 1904.

However, it is John Clementi Collard who lies at the heart of our story. Elected to the Court in 1886, he served as Master in 1893 and again in 1899. He served as Master once more in 1901 when Sir John Stainer, celebrated composer, died in office. In 1904 J.C.C. was elected Treasurer of the Musicians' Company, a post he held for the rest of his life.

On the unexpected death in 1909 of the Junior Warden (Rev'd. Robert Henry Hadden), his 20-year-old apprentice was "turned over to Mr J. C. Collard". The apprentice's name was Adrian Boulton, who in later

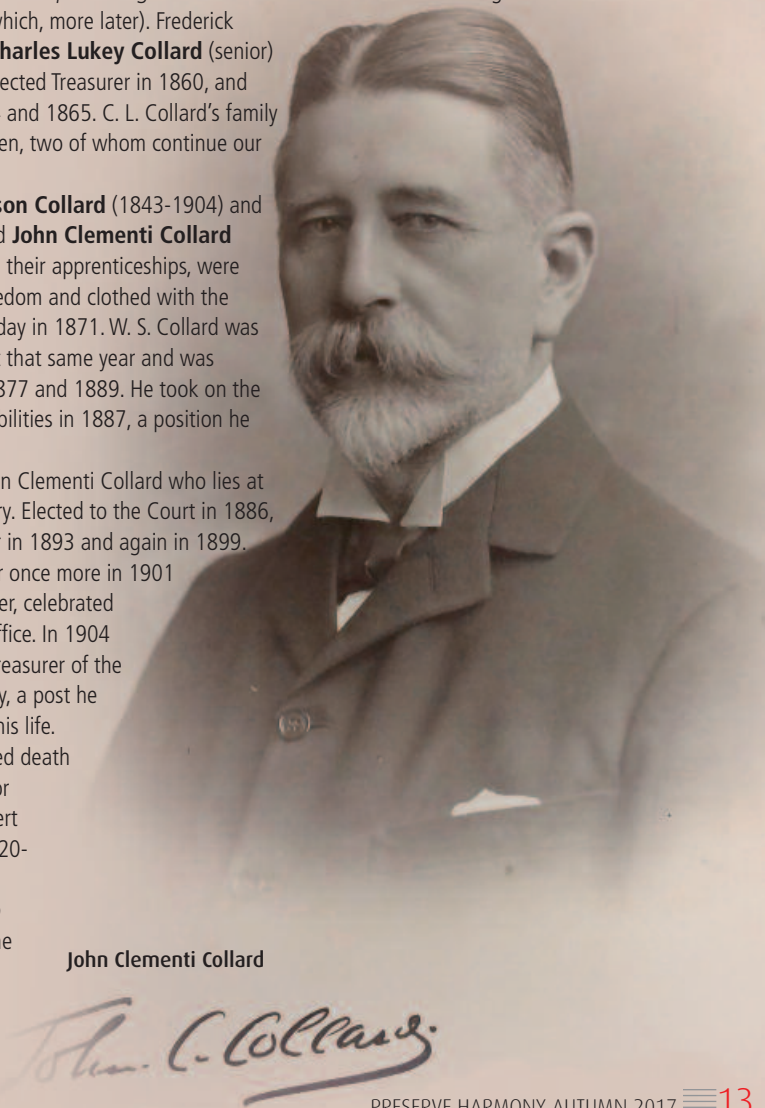
years became one of Britain's greatest and longest-lived conductors and a distinguished member of our Livery.

In 1911 **Cecil Collard** (J. C. Collard's brother) presented back to the Company the silver snuffbox given to his great uncle Frederick William in 1834 – a treasure still owned by the Musicians' Company today.

To close this family history, J. C. Collard's son was **Charles Lukey Collard** (junior) (1879–1931). He was Senior Warden in 1915 and it was his suggestion that led to the Company's presentation of inscribed gold watches to professional musicians who won the VC in World War One (see *PH Issue 52*, pp. 12-13). It is with C.L.C. that the links between the Company and the Collard family come to an end – but we have much to remember and to be grateful for, considering their outstanding service to music and the Company.

Liveryman **DAVID HERBERT**

NB: The Company's Archive Group welcomes comments from Company members and researchers and would be delighted to hear from anyone interested in helping with its work. Contact us via the dedicated archive website: [www.wcomarchive.org.uk/contact-us](http://www.wcomarchive.org.uk/contact-us)



John Clementi Collard

# COMPANY YEOMEN NEWS

Contributions from members of the Yeomen Coordination Committee compiled by Katie Jones and Liveryman Lucy Beacon



Alena Lugovkina

## Outreach Workshops

By the end of the summer term 2017, Yeomen delivered 89 workshops at over 50 schools, reaching 4,448 children. A huge 'thank you' to members of the outreach team, without whom these workshops would not have happened. We welcome new members Roger Press, Gregory Clifton Smith, Dinah Nichols and Tasoulla Christou to the team. Last year saw a record number of developed outreach projects in schools, largely funded by the Richard Reeve's Foundation and organised by Liveryman Jan Yerbury. We recently received funding from The Hampstead Wells and Campden Trust, which will enable music outreach projects in four schools in Camden.

## Performance Opportunities

The Company continues to help Yeomen increase their performance experiences by subsidising their fees at prestigious venues and festivals throughout the country. We have firm bookings for over 100 performance opportunities in 2017. In recent weeks, Cromer Music Evenings and Bury St Edmunds Music have both asked for

Yeomen for 2018-2019. Buxton Festival has also requested more Yeomen for 2018, following very successful performances this year. Our monthly Yeomen Events Update (in your email inbox every

month) provides details of forthcoming concerts featuring Yeomen.

## Professional Development

Our partnership with YCAT continues to develop into its second year. Several Yeomen have received help in aspects of their careers by attending YCAT's monthly seminars and one-to-one training sessions.

## Website and Social Media

It's now easier than ever to source a Yeoman for your event. We've restructured our Yeomen pages to make it easier for agents and members of the public to search for instrumentalists, singers and ensembles. Our social media presence continues to increase; we now have nearly 1,000 followers on Twitter, and almost 250 on Facebook.

## Yeomen Highlights

British composer **Mark David Boden** has been awarded the Company's John Clementi Collard Fellowship for a second consecutive year (see earlier article in this issue). The Fellowship will enable Mark to write a newly-commissioned Clarinet Concerto for the BBC National Orchestra of Wales (BBC NOW), to be performed at Cardiff's St. David's Hall on 28 March 2018 and broadcast live on BBC Radio 3. In August, baritone **James Newby** won the Company's John Christie Award. James is a 2017 Jerwood Young Artist at Glyndebourne and sang the roles of Marcellus/4th Player in *Hamlet* and the Notary in *Don Pasquale* during Glyndebourne's 2017 Festival. Elsewhere, **Andrey Lebedev** has been awarded



John Savournin

3rd Prize and prize for the Best Interpretation of the Commissioned Piece at the ARD Music Competition in Munich. He was also interviewed about his successes in Limelight Magazine.

The **Magnard Ensemble**, with Yeomen members **Joseph Shiner** (clarinet) and **Catriona McDermid** (bassoon) recently released an album, *Revolting Rhymes and Marvellous Music* on Orchid Classics. It continues the celebration of the Roald Dahl centenary with innovative and engaging compositions. Flautist **Alena Lugovkina** spent September of this year touring in Japan. She has taken part in masterclasses and concerts in Tokyo and Osaka, and performed in Yokohama with

pianist Masahiro Yamaguchi and Ensemble Lumiere. She was interviewed and photographed for the Japanese magazine *The Flute* and was featured on their front cover in October.

Cellist **Yuki Ito** recently released his second album on the Sony Music label which will be available worldwide via Naxos. He will also make his Wigmore Hall recital debut in June 2018 as part of the Avex Classics International Wigmore series. Violinist **Joo Yeon Sir's** debut CD, *Suites & Fantasies* was released on Rubicon Classics in May this year. She also performed as a soloist at the Royal Festival Hall, Birmingham Symphony Hall and Manchester's Bridgewater Hall as part of the Sir

Karl Jenkins national tour in September.

Pianist **Samson Tsoy**, along with **Pavel Kolesnikov**, performed the UK premiere of Max Bruch's *Concerto for 2 Pianos* with the BBC Symphony Orchestra conducted by Alexander Vedernikov at the Barbican in October.

Soprano **Gemma Summerfield** and duo partner, **Sebastian Wybrew**, were awarded the Jean Meikle Duo Prize at the Wigmore Hall/Kohn Foundation International Song Competition in September. **John Savournin** made his main stage directing debut at Opera North in September, directing Gilbert & Sullivan's classic *Trial by Jury*.

## The Musicians' Company Musical Direction in Musical Theatre Award

Liveryman **Ben Costello** met with the first (2016/17) recipient of the Award, Yeoman **Connor Fogel**, in May to hear about his year.

Connor Fogel: the man who is determined to make a huge success out of musical theatre, and for whom musical theatre is an important part of popular music. Connor was born in Wales in 1994 and was immersed in the folk traditions of that country from an early age although, he tells me, music-making in the immediate family only kicked off with him when, at four years old, he received a toy piano from an eccentric grandfather. This led to much improvisation and something of an obsession. Piano lessons followed, with a Grade VIII at 16, and additional studies in violin and tenor horn.

His piano studies continued at the Royal Welsh College of Music & Drama (BMus), with harpsichord becoming a second study, and then composition. He has always "just sung" without any strict formal training, with Judy Garland and Meatloaf being major inspirations. This rather eclectic fact reflects Connor's broad musical life to date. An interest in musical theatre emerged throughout his training, as he was frequently called on to accompany, coach and perform in that arena, and "the work just snowballed". A trip to London to hear *Phantom of the Opera* also made a big impact.

The harpsichord studies led to an interesting TV debut for Connor's hands! Called upon by a friend to "dep for some TV show" Connor found himself booked to play for the TV drama *The Lost Honour of Christopher Jefferies*. The booking came in the night before the recording session, requiring



Connor to stay up overnight learning the required work: Bach's *Prelude and Fugue in D minor* from Book 1 of the '48'. Jefferies is a harpsichordist, and much older than Connor, so four hours of hand makeup was also required, involving false nails and prosthetics, for Connor's hands to look the part!

Connor tells me that his post-graduate year at Mountview "has been bonkers". Based in London, and in the social melting pot that is Wood Green, he reckons he's had an excellent year's study. One

of the top colleges for musical theatre training, Mountview was chosen by Connor as he feels "it's a real underdog school, with an honest environment, and rigorous training." His training there has been extensive: myriad live 'MD-ing' opportunities, conducting, playing, singing, keyboard programming, editing, coaching, composing and arranging. Not only that, the college brought him in to work on an exciting new show (*Lockhart*) before his formal training there had even commenced. Right in at the deep end! Highlights of his year included working on that show, and co-organising and performing in the Actors' Cabaret at the Caramel Club in Wood Green.

I mentioned his eclectic tastes and these are reflected in his musical loves outside of musical theatre, which include the music of Liszt, Rachmaninoff, Michael Finnissy, and Ockeghem. He enjoys drifting off to sleep listening to Ockeghem masses, and played the first movement cadenza to Rachmaninoff's third concerto as part of his audition for the Company award. He remains active as a composer and lyricist, and has written a rock opera *Triptych*, which premiered in 2012.

"The support from the Company has been vital," he tells me, not least in assisting with living expenses in London. The prestige of his relationship with the Company as a Yeoman and being the first recipient of the award has also paid dividends. When I asked Connor how he found the Company's audition process he is surprisingly vivid in his recollections: "terrifying, exciting, it covered all bases, and all in front of major industry Liveryman MDs."

Connor is looking forward to the future. He is busy, has already made significant contacts, and is looking forward to getting into the freelance portfolio lifestyle of an MD.

# AND FINALLY

Photo: Amy Kerr



(L-R): Regiment Quartermaster Sergeant (RQMS) Matthew Betts Grenadier Guards Army School of Ceremonial; Warrant Officer Class 1 Simon Tripp Royal Marines, Corps Bandmaster and Musician Special Advisor, Royal Marines Band Service; Freeman David Bole, The Musicians' Company; Major General Ben Bathurst CBE (Guest of Honour), General Officer Commanding London District; The Rt. Hon The Lord Mayor, Pastmaster Alderman Dr Andrew Parmley; Air Vice-Marshal Warren ('Bunny') James CBE, Air Officer Commanding 22 Training Wing; The City Remembrancer, Mr Paul Double LVO; Warrant Officer Class 1 Benjamin Roberts Coldstream Guards Senior Drum Major Army, Army School of Ceremonial

## THE INAUGURAL LORD MAYOR'S CADET MUSIC COMPETITION 2017

Bands from the Sea, Army, and RAF Air Cadets performed in front of the Rt. Hon The Lord Mayor and senior officers from the Armed Forces at Guildhall in September to compete for the first ever Lord Mayor's Cadet Music trophy. All the bands performed *The Great Escape* and another tune of their choice, followed by the *Last Post* and another bugle tune of their choice. The standard of buglers so impressed the Lord Mayor that he made an additional award to Lydia Mayne of the Sea Cadet Corps for

her solo and commended all the participants, saying

"This is the first ever Lord Mayor's band competition: it was fantastic to see the cadets and remind ourselves how powerful music is, combining education and rigour, much like the military. The cadets played with conviction and accuracy: they are a credit to themselves and the cadet services".

On collecting the trophy on behalf of their team, Cadet Warrant Officer Abigail Mackenzie and Cadet Sergeant Freddie Toms mentioned that their band had a vacancy for a cymbal player and that the Lord Mayor would be a welcome addition to the team!

## STOP PRESS

An account of the second and third *The Future of Music Dialogues*, held at The Mansion House in October, will be featured in the spring edition of *Preserve Harmony*.

Following Katie Jones' departure for pastures new we are delighted to welcome **Christine Twite** as the Company's new Yeomen Coordinator. A fuller introduction will appear in the next issue of *PH*.

## IN MEMORIAM

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

Charles Baron  
Catherine Dunlop  
Paul Findlay  
Desmond Hill  
Patricia Holder  
Stanley Patch

## THE BIDDY BAXTER AND JOHN HOSIER MUSIC TRUST SCHOLARSHIP 2017



L-R: Katie Jones; Jaymee Coonjobeeharry (the winner of the Biddy Baxter and John Hosier Music Trust Scholarship 2017); Sir Simon Rattle OM CBE, Patron; Liveryman Biddy Baxter MBE

Photo: Chris Christodoulou

## COURT NEWS

### NEW COURT ASSISTANT

Michael Hockney MBE (October 2017)

### NEW STEWARDS

Ann Redfearn

Roy Terry

### CORPORATE MEMBERS

ABRSM

Boosey & Hawkes

Edition Peters

Music Sales Group

Trinity College London

Victoria College Examinations

NAXOS UK

### AWARDS

#### New Lambert Fellow

Jaymee Coonjobeeharry

#### Musicians' Company Awards

Lewis Banks (saxophone) RCS

Toby White (cello) GSMD

#### The Biddy Baxter and John Hosier Music Trust Scholarship

Jaymee Coonjobeeharry (flute) RCM

#### Busenhardt Morgan Evans Award

Rhodri Jones (tenor) RWCMD

#### John Christie Award

James Newby (baritone) GSMD

#### RAM Brass Award

Metropolitan Brass:

Emily Mitchell

Tom Freeman-Attwood

Benny Vernon

Ben Hulme

Stuart Beard

#### Iles Medal

Dr Martin Ellerby

#### Mortimer Medal

Anna Hughes-Williams

#### Young Jazz Musician

Will Barry

#### Jazz Lifetime Achievement

Peter Ind

#### WCoM Popular Music Awards:

Musical Direction in Musical

Theatre Scholarship

Nicholas Tudor RAM

BRIT School Annual Scholarship

Sasha Antoine

#### Harriet Cohen Bach Award

Ariel Lanyi

#### WCoM Prize at Christ's

Hospital School

Tom Walker