

HARMONY

THE MUSICIANS' COMPANY

GETTING OUR MESSAGE ACROSS...



Sir Antonio Pappano receives his Honorary Freeman Scroll from The Master, November 2017

The Musicians' Company has had a Public Relations Committee for a considerable time and a great deal has been achieved over the years. However, the activities of the Company and the nature of the media have both developed markedly more recently. Under the chairmanship of Liveryman Chris Lawrence, the Company's PR Committee has spent time in distilling the key messages that are essential in establishing and enhancing our reputation within three contexts: the music profession; the City of

London and the Livery; and – of course – the world at large.

Two or so years ago, the Company recognised the need to secure professional PR support and engaged Ian Roberts of *A Star PR* as consultant. Since then the broad range of the Company's work and its significance have been featured more and more across all aspects of the media – and not least of all social media. There, Ian has been able to work closely with our Yeomen Co-ordinators (initially Katie Jones and now Christine Twite) to

very good effect. In selecting Ian, the Company recognised the complementary nature of its own work and his qualities, experience and connections.

Having studied opera and piano at The Royal Birmingham Conservatoire and The Royal Academy of Music, Ian embarked on his career in PR and marketing. He has represented diverse clients, including Nicola Benedetti, Dame Evelyn Glennie, Jennifer Pike and The Royal Philharmonic Orchestra. He is also a consultant for Hamburg Marketing and Convention Bureau and ran the press office at Warner Classics and Jazz for almost a decade.

Much of the content of this edition of *Preserve Harmony* touches upon the expansion of the Company's work in recent years. Alongside these



Dr Brian May CBE, Musicians' Company Lifetime Achievement Award recipient 2018

changes sits the Company's commitment to increase and build upon our own PR and includes, for example, an article from Ian regarding the Company's endeavours. Our cover page encapsulates in three images the variety and profile of just a part of our work, namely the recognition of high achievement across different music genres.

Court Assistant **JEFF KELLY** Editor



David Pickard, The Musicians' Company Hon Fellow 2018



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DIARY 2018

Sunday 13 May

Young Jazz Musician Winner's Gig

Soho Jazz Club 7.30pm

Tuesday 15 May

Sons & Friends of The Clergy Service

St Paul's Cathedral 5.00pm

Monday 4 June

Livery Club Visit Windsor Castle

Sunday 10 June

Musicians' Company Concert

Purcell Room 7.45pm

Wednesday 27 June

Midsummer Banquet Fishmongers' Hall 6.15pm

Tuesday 10 July

Court & Informal Lunch Girdlers' Hall 12.30pm

Thursday 20 September

Bach Cantata & Lunch

St Bartholomew-the-Great 1.00pm

Sunday 30 September

Young Jazz Musician Soho Jazz Club 7.30pm

Wednesday 3 October

Company Evensong St Paul's Cathedral 5.00pm

Thursday 18 October

October Court & Dinner for Masters & Clerks

Vintners' Hall 4.00pm

Thursday 8 November

Installation Court & Dinner Drapers' Hall 6.15pm

Wednesday 12 December

Carol Service & Supper

St Michael's Cornhill 6.00pm

"More Music and More

On a warm summer's evening last June at the British Embassy in Warsaw, after a day of finance seminars and ministerial meetings, a group of Polish and British businessmen and embassy staff were rather startled to hear the Lord Mayor of London and the Master of the Musicians' Company burst unannounced into a Telemann recorder sonata in the middle of a fairly functional reception.

But what could be more normal for two travelling musicians with the means to do so? It was certainly not planned, but the presence of a reasonable piano and a room full of people were a temptation hard to resist. I usually travel with my recorder and happened to have the music with me – and Andrew Parmley and I simply repeated what we had done at one of the highlights of my year a few days before; a thoroughly self-indulgent Midsummer Banquet.

That evening in the Mansion House was centred around that great and underperformed British music genre referred to as 'Light Music' and Liveryman Ronald Corp starred with his New London Orchestra, and my stepson Freddie played the oboe in Ronald Binge's *The Watermill*. What a delight that was (for Clare and me at least).

In typically game form, Andrew played the piano throughout the evening, topping it off with a final rendition of *The Hippopotamus Song* – accompanied by a lot of gravely singing from the assembled room (note to file: do it up a tone next time).

It was also a personal pleasure to be able to use the music stand so kindly given during 2013 as a gift to me from the Company, and to be in the Mansion House again.



The Company Gift to Immediate Pastmaster Sir Roger Gifford when Lord Mayor in 2013

Sir Andrew Parmley

Sir Andrew's year as Lord Mayor will be much written about elsewhere, reflecting his richly-deserved honour of a knighthood after a tremendous year supporting the Arts and education alongside the 'usual' City diet of foreign travel, ministerial meetings, policy speeches and civic and livery engagement. Andrew's energy and enthusiasm for his role were evident for all to see; from Blackpool to the City, musician and teacher to Lord Mayor of



The Future of Music Dialogues 2017

About Music” – the aims of the year

London, this is a story to tell and retell.

And what a float we had in his Show in November 2016. For spectacle it may have beaten the 2012 entry though the memory of the then Pastmaster Andrew Parmley and Master John Morehen playing the *Meistersinger* overture on an organ as they rounded the corner at Mansion House can never be beaten – I aver!

From a Company point of view, there was of course a delight in the symmetry of both our respective years in office; we had just swapped roles from 2012-2013. The historical significance of this should not be exaggerated, but it did mean that we could support each other in promoting the value of investment in the Arts as an important business issue during both years. After all, the creative industries are the second largest export services sector for the country after financial and professional services (Ed. see *Liveryman Stuart Barr's article in this edition*). And the City's investment in culture, broadly defined, reflects its belief that people live where they are fully nourished, body and soul. Long may that continue!

It was at the Midsummer Banquet that the Company was able to present Andrew with its gift – a new commission by Freeman Paul Patterson of *Sax in 'The City'* a Saxophone Quartet played on the evening by The Kaleidoscope Saxophone Quartet. And a wonderful piece it is too.

The Future of Music

More music and more 'about music' were the aims of the year. The full piano duet version of *The Rite of Spring* at the Installation Dinner, lots of jazz at the Masters' and Clerks' Dinner, a plentiful diet of



The Musicians' Company Float in Pastmaster Sir Andrew Parmley's Lord Mayor's Show 2016



Snape Maltings

light music during, before and after dinner at the Midsummer Banquet described above and of course the 'Future of Music Dialogues'.

And I hope the dialogues may endure, because if the Company is not about the direction of music and musicians, whether in our aspiring young artists or in the concerns of professional musicians (and, frankly, how they earn a living), then what are we about? The Yeomen Programme is one of our key successes and it was heartening to see the Company's response to an appeal for more regular funding for them during the year. The intention is to put the Yeomen work on a more secure footing – and demonstrating to all the Company's commitment to the future of musicians.

Equally, the three dialogues, previously written about in *PH*, were an essential part of our natural engagements with three of our key stakeholders – the Recording Industry, the Church and the City Corporation. There are many more! Readers will know well the difficulties that can be met in establishing a career as a professional musician, and the more the Company understands and supports them the better, which includes an

understanding of the forces at work that are moulding what we call the 'music industry'.

'More music' included a night at the BRIT School in Croydon, an amazingly vibrant institution with highly able young performers and perhaps the most unexpected highlight of the year, the British Brass Band Competition in Birmingham. This was an eye-and-ear opener in every respect with a level of ability and professionalism to match any orchestra of course. And such fun – how I wish I had learnt the tuba as a child!

A Livery Club trip to Snape has been covered elsewhere in *PH* but may I add my thanks to Penny Jonas for facilitating this.

I conclude in thanking the IPM, Wardens and Court for their cheerful support during the year. And I thoroughly miss the Clerk's and Deputy Clerk's sense of humour – one of the realities is that a year working with a team that you get to know and like is so suddenly over! I hope they enjoyed the year as much as I did, and that about sums it up.

Immediate Pastmaster
ALDERMAN SIR ROGER GIFFORD



The Musicians' Company Public Relations Endeavours

Public Relations is often thought of as an enigma most people have heard about, but are often not sure what it encompasses or sets out to achieve. Is it a dark art, whose own reputation has often been sullied by various industries, or the public's distrust of its ability to persuade and present distorted fiction as fact? Well. Music PR, I am glad to say, is a little less complicated than that, and its aim is to help promote and support the excellent work that The Musicians' Company achieves throughout each year. This has often gone unreported in the past, unless the company actively engages with the UK national media.

For the past two years, since I was first invited to undertake a Public Relations programme, I have



Ian Roberts

gradually introduced the Musicians' Company to media across specialist national music, education and arts press. Our target audience is on-line, radio, print magazines, newspapers and social media. With the help of the Company's hugely experienced PR Committee, the Master, two Pastmasters and the Clerk, I have been provided with a huge amount of Company information, which I have worked hard to translate into interviews, news, features and on-air performance opportunities.

The arts media landscape is ever changing, and relationships I have built over a career spanning 18 years, working with organisations such as Warner Classics and Jazz, various global artists, festivals and orchestras, have enabled me to build

Photo: A Star PR

Celebrating our creative economy

Liveryman Stuart Barr is a Conductor and Creative Industries entrepreneur, fresh from a year's sabbatical at Cambridge University Judge Business School, taking an MBA in Culture, Arts & Media Management. The new Oxbridge Business Review has just published an article written by him, which we feel will be of interest to our readers. We re-print it here in slightly modified form with agreement.

Our creative industries (ranging from architecture to broadcasting and publishing, but with the performing arts at their heart) are arguably the spiritual core of the UK. But, it is a less-recognised fact that they have also become an economic core too. This article sets out how vital it is to recognise this, as we negotiate new opportunities after Brexit.

We should be proud that music is part of the wider creative industries economy. The sector helped rebalance the UK's economy after the financial crisis, growing faster than any other part of the economy. It is now bigger than the Automotive, Aerospace, Life Sciences and Oil & Gas sectors combined, and is genuinely world leading. However, is this the impression given by the media?

Since the referendum, the Financial Times has published 50 Brexit-impact articles on our Motor industry, 52 on Life Sciences, 21 articles on Oil & Gas and 14 on Aerospace. Yet, how many Brexit articles has it published on the Creative Industries? Just **four**, which suggests a woefully skewed understanding of the sector's importance. This short sightedness is sadly found across the media.

So, what good news story are they missing?

Economic

The economic impact of the sector is substantial. £92bn in 2016 (5.3% of the

economy) and projected to grow by 4% p.a. over the next decade: twice the rate of the rest of the economy. The growth pattern is similar for UK music. Sector employment is up by 25.4% since 2011 (against 7.6% across the economy). 6% of all UK jobs are now in the sector. The Creative Industries also counteract the UK's trade deficit, with a net export surplus of £11.3bn. (see figure 1)

Soft-power

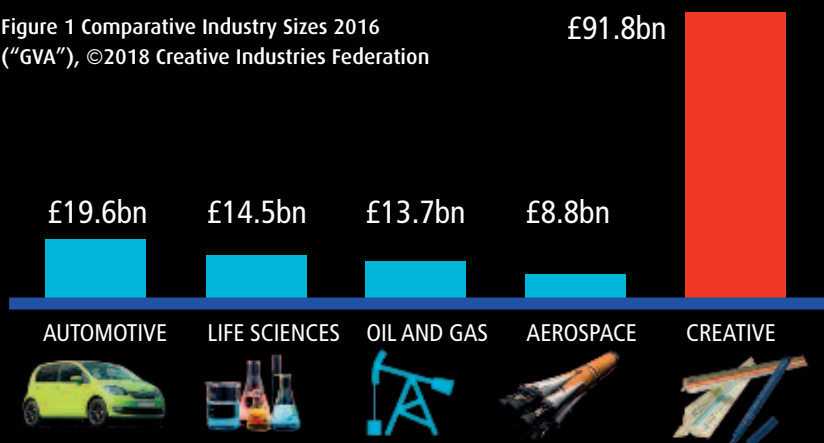
From the Rolling Stones to Andrew Lloyd Webber, our music doesn't just generate £2.5bn in exports, it flies the flag for British creativity worldwide. Five out of the 10 best-selling

recording artistes worldwide in 2015 were British (just two were American!). British TV also exports many of the world's most-watched shows on the planet. The BBC is a by-word for projecting a soft power around the globe. This soft power spreads wide. Our tourism relies upon cultural assets from the Royal Albert Hall to West End theatres. Our export trade relies upon it too: British creativity designs some of the world's most iconic products: from the Mini to Dyson's vacuum cleaners.

Social & Cultural

Working in the Creative Industries brings many benefits. Studies suggest 87% of its jobs are at

Figure 1 Comparative Industry Sizes 2016 ("GVA"), ©2018 Creative Industries Federation



relationships with many editors, writers, critics and producers. They are now in a position to understand what The Musicians' Company is and what we do. One would presume that all of the arts and music press and media fraternity knew about The Musicians' Company's role in its endeavour to support and develop promising artists? However, you would be surprised to learn that when the Company first dipped its toe into the media pool, the response was interesting – if not alarming.

From BBC producers to national arts desk editors and critics alike, presumptions of what the Company was, ranged from a 'club in the City' to a 'Boris Johnson's music charity'! Whilst these are the extremes, other national and London-based charitable organisations have long championed themselves via a PR programme, heralding the stars of tomorrow and the stable crop of musicians who need that first step on the ladder of success in a saturated music industry. Once the PR Committee had agreed what our 'Unique Selling Points' were, we were able to educate the media about our many

facets. We could start to work with them to gain their trust that our organisation was partly responsible for shaping the careers of future artists.

What is proving to be so positive is that, now the media are beginning to understand and respect our core principles, we have begun an assertive PR programme of introduction to our wider successes, including the Yeomen Programme (regarding which John Nichols kindly spent hours on multiple occasions answering all of my questions), and the full programme of concerts and events throughout the year. These include The Christie Award, Dankworth Jazz Competition Award and the various past fellowships and honorary awards, bestowed on esteemed artists such as Carl Davis, Sir Antonio Pappano, Annie Lennox and now Brian May. All of these celebrate the Company's diverse and relevant position in the arts world and have a powerful presence when reported on the various media platforms with which we engage.

Music and arts companies have often asked me "why is PR so important?" I always reply by saying

this: of course it matters how good the work you are doing is, but without a reputation it is difficult for industry and the wider public ever to know the full extent of who you are and what you really achieve. The Musicians' Company has so much to say that is relevant in today's music world. Its own reputation needs to be protected as well as nurtured, and our PR programme will continue to place itself at the forefront of music charitable giving.

Much has been, and continues to be, achieved, but this does take time and effort. With that in mind, special thanks must be given to Liveryman Chris Lawrence, The Clerk, Hugh Lloyd, The PR Committee and The Jazz Committee for their time, energy and active support for the Company's ongoing PR programme. Many achievements have been secured and so many more await us!

IAN ROBERTS
A Star PR

no or low risk of automation. Mental wellbeing is also significantly higher than in other sectors, with job purpose often more directly linked with definable social benefit. Most companies in the sector are very small: on average just three employees per company, with over 60% of workers self-employed (particularly true of musicians!). This gives the sector agility and responsiveness to trends essential for capitalising upon creativity.

The media may underestimate our sector, but does the government understand it? There are encouraging signs. A succession of recent government ministers from Ed Vaizey, Greg Clark

to Matt Hancock have championed the sector's importance. Alongside Sir Peter Bazalgette's recent landmark Independent Review of the Creative Industries, arguably the most significant event was the government making them one of the five sectors in its post-Brexit Industrial Strategy.

However, challenges remain. The government would do well to listen to its former Chief Scientific Advisor recommending that educational over-focus upon STEM subjects needs to become STEAM (Science, Technology, Engineering, ARTS and Maths) to ensure creativity is valued in education. Post-Brexit trade deals must enable us

to exploit our creative ideas in the most advantageous way on the international stage, with low-friction access to international talent, strong intellectual property protection and free trade prioritised.

But the true opportunity available to the UK after Brexit can only be fully realised by its people recognising the new possibilities and seizing the moment. This can only happen when the national discourse gives due prominence to our sector. Music and the rest of the creative economy is the UK's future: so, we must celebrate it and tell the world!



Photo: Courtesy Cam Rees, Custom Guitar Works

Livery Club trip to Windsor Castle

Monday 4 June 2018



St George's Chapel, Windsor Castle

Following an initiative from The Master, whose husband, Sir David Brewer, was made a Knight of the Garter in 2016, we will have an exciting trip to Windsor Castle, the oldest and largest occupied castle in the world. The programme includes a visit to St George's Chapel (viewing Sir David's Garter stall and heraldic banner), the Chapel Archives and Lunch with the Constable of the Castle (Admiral Sir James Perowne) in the Norman Tower.

Following a tour of the State Apartments (including Queen Mary's Dolls' House), we shall have tea in the Dean's Cloister before watching the Choir of St George's Chapel in rehearsal followed by Evensong. Places will be limited to 30 so please book early to avoid disappointment.

Livery Club President PAUL GOBEY

Another date for your diary...

On Thursday 20 September this year's Bach Cantata will take place in The Priory Church of St Bartholomew-the-Great, followed by lunch held nearby at the Farmers' and Fletchers' Hall. Full booking details will be circulated in due course.



St Bartholomew-the-Great Priory Church

Photo: Visit London

Livery Club Visit to the Horniman Museum

February 2018

On a crisp, sunny morning, 20 of us arrived at the Horniman Museum in Forest Hill to be welcomed by the museum staff for the beginning of what turned out to be a most fascinating and delightful day.

Our visit started by exploring the **Natural History Gallery**, which contained over 250,000 worldwide specimens, including taxidermy, skeletons and specimens preserved in fluid, some of which dated back to Victorian and Edwardian times. Many were displayed in the original Art Nouveau showcases, giving the gallery a historic feel. The **Aquarium** showcased aquatic life from around the globe, ranging from the British pond to Fijian coral reefs. One of the most fascinating to watch were the pelagic jellyfish, moving around so gracefully in their purpose-built aquarium. A short walk took us outside to the **Butterfly House** where hundreds of free-flying butterflies were being kept in a tropical indoor garden. After two hours of exploring it was time for a private lunch in the Pavilion, a contemporary building with stunning views across the London skyline.

Having been well fed we returned to the museum for the highlight of our visit, a tour of the **Music Gallery**. On entering the Gallery, we were amazed to see so many rare and beautiful instruments, the largest number on display in the UK; what a joy that this collection has been preserved for all to see. Our guides Margaret Birley (Keeper of Musical Instruments at the Museum and a Freeman of the Musicians' Company) and Mimi Waitzman (Deputy Keeper of Musical Instruments) split us into two groups.

We started off being shown how musical instruments are created, called 'Seeking Sounds' which looked at the process of invention. Margaret explained ways in which different materials were processed in order to make and modify sounds. Having interactive sound tables opposite each display, we were able to listen to the sounds of particular instruments. On one table we heard the 'Dies irae' from *Symphonie Fantastique* by Berlioz, originally scored for (and played on) an Ophicleide. Nowadays it is usually played on the tuba; it was fantastic comparing the two recordings.

Another display showed the technological evolution of European brass and woodwind instruments from the 18th century to the present day. At its core we saw over three hundred historic

wind instruments which were presented to the museum in 1947 by Adam Carse, a music historian and Professor of Harmony and Counterpoint at the Royal Academy of Music. The collection was dedicated to the memory of his son killed during the Second World War.

The oldest instrument we encountered was a pair of bone clappers in the form of human hands made in Egypt around 3,500 years ago; this instrument was collected by the archaeologist Sir Flinders Petrie. Other instruments displayed include the Dolmetsch Collection (European string, keyboard and wind instruments) the Boosey and Hawkes

collection (European wind instruments) and the V&A loan (European string, keyboard and wind instruments). As a special treat for us, Mimi Waitzman gave us a wonderful demonstration on a 1772 Kirckman harpsichord, playing a piece by Handel.

To finish, we were led into the activity room where Kate Oliver from the museum staff gave a talk on how music is taught to different age groups. Kate had placed on display tables, instruments from different parts of the world – Irish bodhran, Nigerian “talking drum”, Indonesian anklung, Zimbabwean mbira, and more! It was now our turn

to show our musical talent. Leaving our mature ages behind us we began bashing, blowing and plucking; we even made up a WCOM ensemble with a rendition of *Row, Row, Row your Boat* on the Indonesian anklung and a very loud version of *Trumpet Voluntary* played by Past President Keith Maries on a large sea shell; we had such fun – what a fantastic day!

If you have never been to the Museum we recommend it; thanks to our President Paul Gobey for organising such a wonderful event.

Freeman DAVID BOLE



Past President Keith Maries gives his *Trumpet Voluntary*



“Errrrmmmmmm...”



Enjoying The Music Gallery



The Tour Group visiting the Horniman Museum

INSTALLATION DINNER 2017



(L-R): Sir Antonio Pappano; The Master, Lady Brewer OBE; The then Lord Mayor, Pastmaster Alderman Sir Andrew Parmley



(L-R): The Master, Lady Brewer OBE; The Senior Warden, Michael Lewin; The Junior Warden, Mr John Nichols



The Master, Wardens and Court of Assistants



Merchant Taylors' Hall



Music performed by Yeoman Abel Selaocoe, Jason Rebello and Kabantu



The Fanfare Team of the Band of The Royal Air Force Regiment



(L-R) Master's Chaplain, Fr. Philip Chester; The Clerk, Mr Hugh Lloyd; The Senior Warden, Mr Michael Lewin; Mrs Alison Maxwell; Mr Donald Maxwell (Santley Award); The Rt. Hon The Lord Mayor, now Sir Andrew Parmley; Sir David Brewer KG CMG CVO; The Lady Mayoress, now Lady Parmley; The Master, Lady Brewer OBE; Sir Antonio Pappano; Lady Pappano; The Junior Warden, Mr John Nichols

David Pickard

The Musicians' Company Hon Fellow 2018

Dear fellow members of the Livery and friends; I have a confession to make. I once gave David Pickard a job. I was on the panel that named him the General Manager of the Orchestra of the Age of Enlightenment in 1993. However, let it not be thought that there might be a conflict of interest or hint of cronyism in his being named as the Hon Fellow for this year. I was merely fortunate enough to be a director of OAE at a time of management change. We coincided – no more, no less – and common sense prevailed. We appointed him.

His subsequent achievements speak for themselves. His success at OAE was utter and complete, leading to a seamless transition to the top job at Glyndebourne succeeding Anthony Whitworth Jones. From there, the move to take

over the baton from Roger Wright as the BBC Proms supremo showed the extent to which his breadth of experience, knowledge, networks and authoritative competence had made him the obvious, the only, choice.

David read music at Cambridge and then moved to the Royal Opera House as Company Manager. His time there and the move to be the Managing Director of the much loved, and much missed, Kent Opera provided the platform that was to make him such a natural choice for Glyndebourne. It also brought him close to Sir Roger Norrington and an innate sympathy, knowledge and insight into the period instrument approach to music that was to stand him such good stead at OAE.

The Proms appointment might have taken some by surprise but with the benefit of hindsight – such

a wonderful thing – it was a very effective and prescient move. David really does represent the next generation. Kent Opera, OAE, Glyndebourne have all been about exciting young talent, fresh new approaches and the highest standards of performance and production. David also has a richly deserved reputation of being the nicest, most welcoming and approachable of music managers, belying a sharp intelligence and a keen eye and ear for talent.

The details of this year's Hon Fellow event are still being worked through but are highly likely to revolve around a day at the Royal Albert Hall during the Proms this summer, taking in a rehearsal and a session with David, who will induct us into the mysteries and challenges of putting together the greatest and one of the longest running of all music festivals. Not to be missed. I am looking forward to seeing you there.

Liveryman CHRIS LAWRENCE

New Elizabethan Award

From previous articles I have written for *Preserve Harmony* many of you will know about the success of the Ivor Mairants Guitar Award over the past twenty years, but you may not yet have viewed the Company's website to learn about our New Elizabethan Award (NEA).

Designed to alternate biennially with the IMGA, which concentrates primarily on jazz-influenced repertoire, the NEA represents a unique initiative for the Company in that it will be the first of our awards to provide a musical link to the period between the Company's Foundation in 1500 and its Royal Charter in 1604. But the NEA also has a broader vision, perfectly encapsulated in the late Sir Peter Maxwell Davies's endorsement of the project:

"This award has a very special significance, in that its focus is on the two great Elizabethan ages, complementing the two main periods of development in Britain of the lute and the classical guitar. This constitutes a most important part of British musical tradition, which still needs to be brought more vividly

into the public domain. Britain's position in this repertoire of lute and guitar music is comparable to that of Spain – from John Dowland's works for lute to Benjamin Britten's for guitar. In addition to the more obvious solo opportunities, this project offers something of great interest to composers today in the use of lute and guitar in chamber music. Particularly, it will offer great encouragement to a younger generation of artists, and I appreciate its forward vision, with an international dimension".



NEA

The New Elizabethan Award Logo: representing a lute rose set within a guitar rose, with the letters NEA on the 'bridge'

The inaugural New Elizabethan Award is open to guitar and lute applicants of any nationality born on or after 1 January 1987, and offers a cash prize and career-enhancing opportunities, beginning with a Wigmore Hall recital on 9 February 2019, worth £15,000 in total. Mr and Mrs David Brierwood and Greensill Capital have generously provided initial sponsorship.

The Selection Round will take place in public on 6 July 2018 at the Royal Academy of Music, where I will be chairing a most distinguished panel: Judith Weir CBE, John Gilhooly OBE, Dame Emma Kirkby, lutenist Nigel North and guitarists Craig Ogden and Fabio Zanon. You are warmly welcome to attend these events, and more information will be circulated in due course.

Senior Warden MICHAEL LEWIN

THE FUTURE OF MUSIC DIALOGUES, C

The Future of Music Dialogues' series was conceived as a way of putting the Musicians' Company at the forefront of the discussion about the future directions of music. In a time and age when so many different organisations cater for the needs of musicians – some better than others – the Musicians' Company has defined its role around supporting aspiring younger artists on the one hand and recognising and rewarding excellence on the other – in a wide variety of musical genres.

So it is natural that the Company is part of the discussion about the industry's direction. And of course, what an opportunity there was, to employ the most culturally aware Lord Mayor the City has seen in many years as the 'springboard' for the dialogues – in Mansion House!

In our first of the three 'dialogues' there was a natural focus on classical music. *The Digital Revolution* addressed the changing nature of the recording industry – crucially, how musicians will be paid in the future. That has already been reported by Liveryman The Hon Richard Lyttleton in *PH (PH Special Edition summer 2017 pg7)* and the third – leaping ahead – addressed the future of music in church (reviewed on these pages by The Reverend Canon Charles Pickstone.)

The City of London and the Centre for Music

The second dialogue addressed the City of London's role in the arts with specific reference to the



The then Lord Mayor welcomes the audience

mooted Centre for Music. A panel comprising Freeman Sir Nicholas Kenyon, the Managing Director of the Barbican Centre, Kathryn McDowell CEO of the London Symphony Orchestra, Becky Lees who heads up digital strategy at the LSO and Sean Gregory, director of learning and engagement at the Barbican Centre was chaired by me as the Master. After a rousing introduction from the then Lord Mayor, Pastmaster Alderman Dr (now Sir) Andrew Parmley, Nick took the floor and gave a cogent

overview of the project.

The Centre for Music is one of the most ambitious and exciting arts projects to have been conceived in London for many decades, planned to be on the site of the current Museum of London which is due to move to a different site within the City.

The design team for the project had in fact just been announced at the time of the dialogue – led by internationally acclaimed design studio Diller Scofidio + Renfro, whose New York and London-based team will work in collaboration with UK-based architectural practice, Sheppard Robson.

At the heart of the idea for the Centre for Music is a new and splendid building containing a world-class concert hall, fully fit for the digital age and with an ambitious educational offering to bring music and music-making to the widest possible audience.

The site for it, which the City of London Corporation has agreed in principle to make available, is currently occupied by the Museum of London, but will become available when the Museum of London moves – within the next few years – to a much larger site at West Smithfield. More details can be found online on the Barbican website via this link:

<https://www.barbican.org.uk/world-class-design-team-led-by-diller-scofidio-renfro-announced-for-london-centre-for-music-project>

It is a huge project, which few entities other than



The Future of Music in the City Dialogue: Kathryn MacDowell (CEO of the London Symphony Orchestra) addresses the audience with (L-R): The then Master; Freeman Sir Nicholas Kenyon (Managing Director of the Barbican Centre); Becky Lees (Head of LSO Live); Sean Gregory (Director of Learning and Engagement at the Barbican Centre and the Guildhall School of Music & Drama)



The then Master with the Panel for The Future of Music in Church Dialogue (L-R): Andrew Carwood (Director of Music at St Paul's Cathedral); Mark Underwood (organist, conductor and the former Director of Music, Holy Trinity Brompton), Rosemary Field (Deputy Director, RSCM), Revd. Canon Matthew Rushton (Precentor, Rochester Cathedral), Huw Morgan (composer, choir director and co-founder of Automatronic)

CONTINUED...

bodies like the City of London could contemplate. And the funding of it is, of course, a major question – though there is some time to do the planning.

Questions at the dialogue addressed the future of the existing Barbican Centre and the concept for the whole of the City's many musical venues and creative arts involvements. Undoubtedly, these will be asked many times more before the project is completed, but it feels very much as though the City is making a stunning commitment to the Arts and that this, combined with Sir Simon Rattle's presence at the LSO, augurs well for Music in the City.

Immediate Pastmaster **ALDERMAN SIR ROGER GIFFORD**



(L-R): Sir Nicholas Kenyon CBE; Sir Andrew Parmley; Sir Roger Gifford



The Future of Music in Church

Hosted by the then Rt. Hon The Lord Mayor, Pastmaster Alderman Dr Andrew Parmley and Master, Alderman Sir Roger Gifford, this symposium starred Andrew Carwood, Director of Music at St Paul's Cathedral, who spoke with passion about Church music, which was "woven into the very fabric of our DNA": even at football matches, hymn tunes are sung. Today, thanks to modern technology, it was possible for the high standards of Cathedral and Church choirs (and especially British ones, who still, he claimed, have the gold standard) to reach an even greater audience than ever.

A crucial change, he suggested, came in the twentieth century, when organists came out of their organ lofts to conduct their choirs, enabling a much greater range of repertoire, especially of new music. Another significant development was the currently enhanced role for girls and women in church music and he sensed a great thirst for 'spiritual' music, especially among non-church attenders. This made for all sorts of exciting and necessary possibilities for the future (if the tradition doesn't develop, it will die). For, indeed, there were a number of worrying developments in the church: a lack of sympathy and tolerance for new styles of music or even learning new hymn tunes; at parish level a discomfort with the success of cathedrals and a struggle to keep up their musical traditions. Furthermore, a general decline in church attendance, the many distractions for young people, the lack of competent, well-funded music teaching in schools and the growth in the numbers of low-voiced singers. Nonetheless, currently standards were as high as ever and music was essential: 'A person who... does not regard music as a marvellous creation of God must be a clodhopper indeed' (Martin Luther, 1538).

The panel discussion included Rosemary Field (Deputy Director, RSCM) who was seeking to educate clergy, especially on the management of music and musicians (much work to be done), and posed a number of challenges. Why did we so often confuse high standards and sincerity? Why is one congregation's inspirational music another congregation's boredom? Why was religion growing so fast in Africa and not in Europe? Why do secular people enjoy religious music at home, but rarely come to church? Is the liturgical feel-good factor sometimes at odds with the 'be-good' factor?

Huw Morgan, a professional church musician and composer, spoke of the importance of looking back to the tradition before moving into the future and stressed the importance, for example, of plainsong both in recent Mass settings that he had composed and in some of the very demanding music he had written for organ and electronics. Also, church music had to be more fully in conversation with the world in future; a colleague, Michael Bonaventure, had written a piece that began by sampling the chaotic crowd noises outside the church before moving into a more contemplative mode based on organ chords, but ending back with the crowd noises at the end. Just as the worshipper brings their daily life into church with them, and then returns to the world.

Matthew Rushton, Precentor of Rochester Cathedral, had three wishes for the future: that barriers of gender be removed, so that he didn't have to explain to his daughter why she couldn't join the cathedral choir; that the training of all clergy and licensed ministers in collaborating with musicians be made compulsory; and that there should be strategic investment in choir training at all levels (including community choirs, youth choirs, schoolteachers) – all of whom were feeder streams for church music. This investment should be as much in teaching finance and funding as in actual cash, which was increasingly rare.

Mark Underwood, former director of music at Holy Trinity Brompton and now a freelance organist and conductor, spoke with enthusiasm about church music, expressing the view that the all too common disputes over different music styles were much less relevant than the simple question: was the music any good? Banded music could be of high quality, even though 'fast-growing' churches sometimes had a lack of understanding about liturgical music; nonetheless, authenticity always spoke and he had known people from such a church moved to tears by Messiaen's *Les ténébres*.

The discussion that followed was of high quality and well informed; the one conclusion, generally agreed by all was that, for the sake of the future of music church, the clergy need much better training!

The Reverend Canon
CHARLES PICKSTONE

A remarkable story...

"As lovers of music in all its forms, we felt privileged to be invited to join one of the world's oldest musical organisations and we welcomed the opportunity to help support young musicians at the ...beginning of their careers."

Oscar and Margaret Lewisohn are one of the very small number of married couples who, over our history, have both become Liverymen of the Musicians' Company. Oscar has been a Governor of the Yehudi Menuhin School for many years while Margaret established an orchestra for young musicians called the Marryat Players... Both soon became involved in the work and life of the Company and, on hearing a little about the Marryat Players, we asked Margaret to tell us more about a remarkable story that resonates so strongly with the aims and work of the Company.

The Marryat Players began in our house in Wimbledon nearly 20 years ago as a very short orchestra course for 24 children and teachers. Intended then as a one-off weekend, it soon took on a life of its own, doubling in size. Ten years later, an annual weekend of masterclasses for music students evolved with sell-out concerts on two consecutive evenings.

From these our summer chamber music festival of award-winning musicians was born. Alongside this, a chamber choir called the Marryat Singers, conducted by pianist and composer Michael Higgins, meets monthly.

All of this musical activity takes place at our home in Marryat Road (hence the orchestra's name) in the heart of Wimbledon Village, on a swimming pool that doubles as a concert hall because of its innovative moving floor design. A time-lapse video on our website (address below) shows the transformation taking place. The orchestra of young musicians has now given nearly 50 performances, usually in the nearby Great Hall at King's College School, after five busy days of rehearsals which also include pottery-making, badminton in the garden and the famous Marryat chocolate brownies.

Several musicians have directed the orchestra over the years including Robert Max, Alexander

Baillie, Leandro Silvera, Tim Boulton and our founding artistic director Matthias Feile. The players, who range in age from 10 to 18 and come from dozens of local schools, are coached and mentored by young professional musicians and music students, many of whom were once young Marryat Players themselves, before going on to study at music college. Performance highlights have included working with celebrated soloists such as Nicola Benedetti, Alina Ibragimova, Piers Lane and Freeman Jamie Walton (who won the Company's

already looking forward to the next one. A real treat to witness."

The most recent orchestral concert took place earlier this month in the Great Hall at King's College School, Wimbledon. Conducted by Robert Max, it included pieces by Mozart, Gordon Jacob and Lennox Berkeley as well as a new piece, written for the orchestra by young composer Noah Max.

After the buzz of the orchestra week in April, our sights are set on June when our fourth Chamber

Music Festival will take place. The festival comprises concerts by award-winning musicians, a lecture by distinguished musicologist Dr Katy Hamilton and an education programme for three young string ensembles. This all takes place in the same garden concert hall seating 170 people.

This summer the festival will take place from 14 to 17 June under the patronage of acclaimed cellist Steven Isserlis, 2016 winner of the Musicians' Company Cobbett Medal. Music by Debussy, Ravel, Franck, Stravinsky, Tchaikovsky, Schumann, Schubert, Dvorak, Suk, Bartok and Vaughan Williams will be performed. Musicians will include pianist Susan Tomes (recipient of the Company's Cobbett medal in 2013), Festival Artistic Director and

cellist Bartholomew LaFollette, violinist Benjamin Marquise Gilmore, the Hieronymus Quartet which includes our daughter Jenny, the Busch Trio, students from the Yehudi Menuhin School and our Festival Orchestra, amongst others.

For further details and booking information, visit the Marryat Players website – we would be delighted to welcome you!

www.marryatplayers.com

Liveryman MARGARET LEWISOHN



Marryat Players String Orchestra



A moment's pause



A Summer Chamber Music Festival performance



Enjoying a rehearsal

Maisie Lewis prize).

The orchestra's repertoire stretches from baroque to tango with everything in between, as well as several new compositions that have been written especially for the Marryat Players. Audiences write enthusiastically after each concert:

"It was truly another unforgettable evening for players and audience."

"Spell-binding, overwhelming by any standards."

"We came home on a real high after a wonderful musical evening and are

BRINGING OUR ARCHIVES TO LIFE

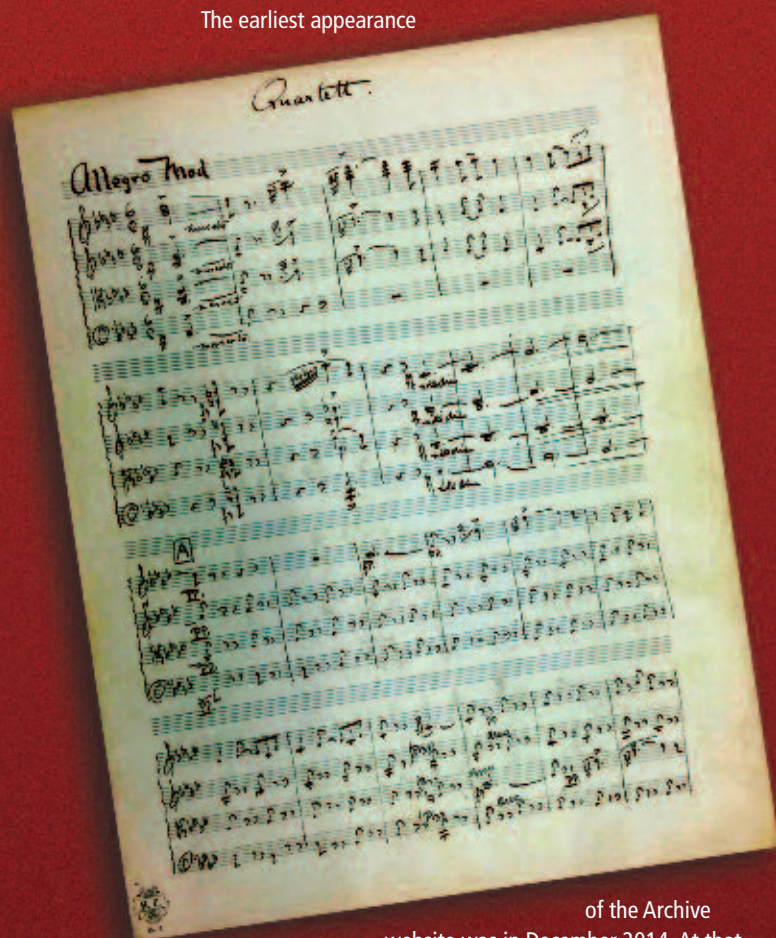
Five years of exploration

Five years ago, the Court generously agreed to support the first stage of our work on the Company's Archives; it was a major task but now inventories are available for almost 250 years' worth of Company history – and what a history it has been!

The discovery of so much of musical and historical interest has been thrilling: composers' manuscript scores, previously believed lost; information about former Company members, whose generosity has put our charitable activities on such a sound footing today; innovative Company projects, notably during the late 19th century and The Great War, with its gifts of gold watches to musician winners of the VC – to mention just a few.

Liveryman David Herbert's indefatigable work in creating our archival website (www.wcomarchive.org.uk) has made all this history available to everyone: Company members and their families, City historians, musicologists and genealogists are just some of the groups who have already used and benefited from his endeavours.

The earliest appearance



The first page of Frank Bridge's *Phantasie String Quartet* (1905), a manuscript thought lost until rediscovered by the archivists in 2016

of the Archive website was in December 2014. At that inaugural stage, just 56 pages from the first book of Court Minutes were presented as online digital photographs, taken by David with his iPhone! By April 2015 nearly 3,000 pages had been photographed, taking our digitisations up to the year 1918.

However, since then, Court Minutes have accounted for only a small percentage of the archive website. The greater part is concerned with explaining and displaying our treasured

manuscript scores, detailing the many Composition Competitions held since the Coronation Prize March of 1902, together with photographs, letters and programmes and the stories which emanate therefrom. It is amazing how many of these articles, activities and personnel crossover and interconnect.

Thankfully, it is relatively straightforward for such links and associations to be signposted on the website – far easier than referring to books, registers and pamphlets!

One of the most important aspects of digitising and publishing our Archive has been the minimisation of future handling of these unique documents. An inventory of everything we originally deposited at Guildhall Library was assembled some time ago; as a result of subsequent in-depth investigations and web-photography since 2014, that inventory has been fully updated and now also indicates which items appear on the website.

An important part of our original intention in establishing this Archive Project was to pull together, into a 'searchable' format, a list of every member of the Company going as far back as possible in the Company's history (to 1469 perhaps?). We have moved closer to that goal by the recent presentation on the website of many volumes and pamphlets containing a large number of Livery Lists and apprentice bindings, together with some Parish Registers going back to the sixteenth century.

Also, for some time now, Liveryman Margot Mouat has been 'transcribing' the Court Minutes from 1772 (the earliest extant) from their hand-written originals into searchable computerised text.

Margot writes:

With the very welcome support of Liveryman Mandy Peat, we have so far completed Books 1-5 and part of Book 6 of the Minutes, covering 1772 to 1867 – in years about half of the total.

I volunteered to manage the transcription of the Minutes so that information currently hidden in old books would be accessible to the wider world without damage to the originals. The Minutes vary enormously in detail and quality – and styles differ too; for example, a Mr France was Clerk from 1856-66 and wrote very brief Minutes – upon his sudden death the Company found that Mr France had been equally brief with payment of Company debts, leaving a number unpaid, despite his having been paid for them...

My starting point was a complete word-for-word transcription, but after discussion with my co-archivists Paul and David, we agreed that key data only would be included – names, addresses, crafts and professions for Liverymen and Freemen, letters received from City and Government bodies, appointments, and any unusual items. This has made the task quicker and easier – a whole page of nineteenth century copperplate may result in just four lines in the transcription without omitting anything important. The results are stored in a single PDF document on the website and anyone can search for a name, a place, or a craft – or even another Livery company. We still have 1867 to 1937 to transcribe – if you would like to help out do please contact me!

Pastmaster PAUL CAMPION with Liverymen DAVID HERBERT & MARGOT MOUAT

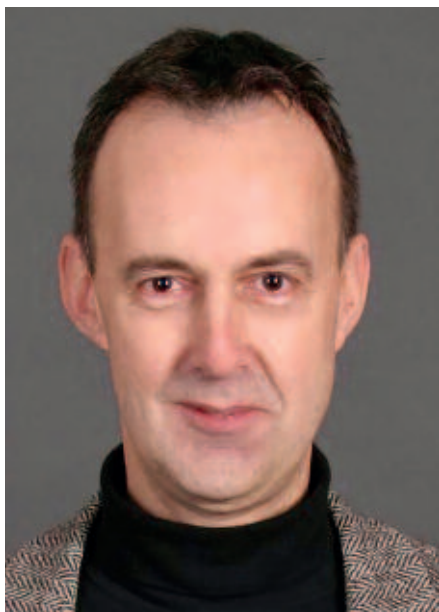


The first design of our Company's Livery Medal from 1906

COMPANY YEOMEN NEWS

Contributions from members of the Yeomen Coordination Committee, compiled by Christine Twite

'Under new management'



Court Assistant Adrian Mumford, Chairman of the Yeomen Coordination Committee

The Yeomen Programme, initiated little more than a decade ago through the inspiration and dedication of the late Liveryman Patricia Prindl,

has now become one of the most important areas of work undertaken by the Musicians' Company. Under the energetic and very 'hands-on' leadership of John Nichols, it has grown significantly in recent years to benefit a huge number of our Prize-Winning Yeomen with the support of many volunteers (mostly Company members) and investment from the Company. Our Outreach programme grew under his leadership from work in a few London primary schools to over 50 at the time of writing. His commitment to finding concert opportunities has meant that we are now able to offer our Young Artists performance platforms with over 16 high-profile music festivals. We thank him for all his hard work and good humour, and wish him well in his new role. With John's 'elevation' to Junior Warden last November, it has been necessary to rethink the organisation of the Yeomen Programme and new appointments were made in late 2017.

I was delighted to be asked if I would agree to become Chairman of the YCC; Liveryman Jan Yerbury is now Director of the Yeomen Programme, liaising closely with volunteers; John Nichols and Liveryman Ruth Common will continue their roles as Yeomen Concert Coordinators and Liveryman Rachelle Goldberg will work as the Outreach/Developed Outreach Music Consultant. The whole enterprise is supported by the new Yeomen Coordinator Christine Twite, who is based

in the Company Office two days a week (usually Thursday and Friday) and is already making an invaluable contribution. It is 'business as usual' in terms of Outreach and support for our Yeomen while we seek to maintain the work already established but also look ahead, piloting potential new initiatives. There will be a full report from the new team in the next edition of *PH*.

Court Assistant **ADRIAN MUMFORD**



Photo: Amanda Ratcliffe

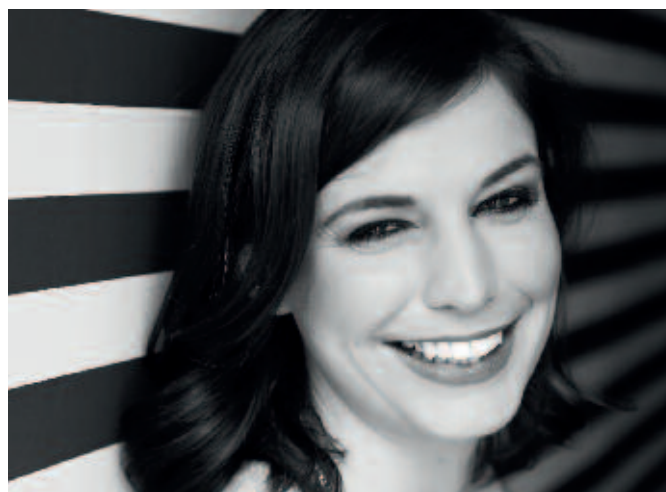
Liveryman Jan Yerbury, Chair of the Volunteers Working Group and Director of Outreach

Welcome Christine!

Last autumn the Company's new Yeomen Co-ordinator, Christine Twite, took up the baton following Katie Jones' departure. Whilst some readers will have met her already, we asked Christine to tell us something about herself for those who have yet to do so.

I've been passionate about music all my life, but whereas my sister trained as a flautist my relationship with music has been in a more roundabout way! I read English Literature at Cambridge but quickly got pulled into the theatre scene where I performed and produced plays and musicals. After taking an MA in Shakespearean Studies (joint between Shakespeare's Globe and King's College London, which gave me my first taste of working in theatre research and education), I worked as Education Events Officer at the Royal Opera House (ROH) for six years. This job allowed me to marry my love of theatre, dance and music, and gave me invaluable experience working in a range of different arts education areas including primary schools,

teacher training, professional development and adult education. Most memorable moments at the ROH include screaming backstage as I bumped into Sir John Tomlinson in full costume for Birtwistle's *Minotaur* (I don't know who was more scared, he or me) and managing to arrange for Dame Kiri Te Kanawa's brood of dogs to sit onstage with her during a live filmed interview without any accidents!



Christine Twite, Yeomen Co-ordinator

After taking part in the National Theatre's Career Development scheme 'Step Change' I decided to become a freelance arts project manager at ROH, so I could simultaneously start a PhD in contemporary theatre (focusing on the work of Actors Touring Company, which produces a range of contemporary and music theatre). I have recently gained my PhD and am delighted to have joined the Musicians' Company: it is a perfect fit for my

background and I've really enjoyed working alongside Hugh Lloyd and Amanda Ratcliffe in the Clerk's Office. The Yeomen Programme has gone from strength to strength in the past few years, and I'm excited to help steer the ship of the Programme into the future, together with the dynamic duo of Court Assistant Adrian Mumford and Liveryman Jan Yerbury.

CHRISTINE TWITE
Yeomen Co-ordinator



Yeoman Joe Shiner leads a schools workshop in Hargrave Park School, February 2018

Outreach and Participation News

The Outreach team have been busier than ever, hitting a record of working in 57 different London state primary schools, managing 131 visits and working with almost 8000 students in 2017. 42 of our Yeomen (roughly a quarter of those on the Programme) took part in these sessions, gaining valuable professional experience. A huge 'thank you' to our wonderful volunteers, without whom we could not have done such work. At the beginning of this year we welcomed Freeman Roger Press as a new volunteer, and he has already embarked on his first school sessions.

Recent funding successes have enabled us to expand our longer-term projects (typically involving three or four connected school visits a term). Projects including creating new music for *Peter and the Wolf*, exploring the twelve bar blues, specialist violin and flute workshops and the 'Kentish Town Camerata' scheme with primary pupils playing alongside our Yeomen. A company member's donation allowed us to buy iPads and other technical devices for SEND school John Chiltern in Ealing, and support two yeomen to deliver a number of outreach sessions. We also appreciate the support of the Future of Music Fund; the Hampstead, Wells and Campden Trust; the Richard Reeve Foundation and the Tippet Trust.

In 2018 we are expanding our longer-term projects even further, with several new projects including composition workshops with Peterborough Secondary Schools (led by Freeman Cheryl Frances-Hoad), a project developing online lesson plans and videos for schools beyond our physical reach (led by Freeman James Turnbull), four longer projects with four North London primary schools and an extended developed outreach project with the Special Educational Needs & Disability (SEND) school Swiss Cottage.

Performance Opportunities

In 2017 we gave subsidies to Yeomen for

performance festivals and venues including Conway Hall, Guildford International Music Festival, St Stephen Walbrook, Pushkin House, Barnes Festival, Faversham Music Society, Newbury Festival, Brighton Festival, the Foundling Museum, St Magnus International Festival, Buxton Festival, Lake District Summer Festival, Lotherton Hall, Thames Concerts, and the Worshipful Company of Apothecaries. As in previous years, we gave an annual stipend to St Lawrence Jewry (where 12 yeomen performed) and City Music Society Concerts (where nine yeomen performed in 2017). We were pleased to continue our relationship with the Chapel Royal, Hampton Court Palace and St John Smith's Square, where 18 of our Yeomen performed. We have an even more jam-packed year ahead!

Professional Development

We continue to partner with YCAT (the Young Classical Artists Trust) to deliver a series of professional development workshops for Yeomen. Alongside this we are developing our training opportunities for Yeomen further, with specifically tailored participation training workshops at the Guildhall School of Music and Drama led by Paul Griffiths, and a possible peer-to-peer support network.

Website and Social Media

We left 2017 with a bang and a celebration of our Yeomen on Twitter and Facebook in the form of a Musicians' Company online Advent Calendar. Each day, from the 1 December to Christmas Day, a performance from a different Yeoman was showcased. To find these online, go to

<https://goo.gl/3pm7h7>

We are currently updating the information about the Yeomen Programme on our website. Do search for us on Facebook or Twitter; you don't have to sign in to do so! Our Twitter page is here:

<https://twitter.com/MusiciansComp>

And our Facebook page is here:

<https://www.facebook.com/TheMusiciansCompany/>

If you have any Musicians' Company news which you want shared, please email yeomen.admin@wcom.org.uk

Yeomen Highlights

At the end of 2017 we bade goodbye to our 2012 Yeomen cohort, and welcomed 42 new Yeomen. **Mihály Berecz** (piano) is our first award winner and Yeomen of 2018, having been awarded the Harriet Cohen Bach Prize. In other Yeomen news, **Laura Jurd** (trumpet) and her ensemble Dinosaur were nominated for the 2017 Hyundai Mercury Music Prize for their album *Together, As One*. This is one of the most prestigious awards in contemporary music, and saw Dinosaur's work being pitched alongside Ed Sheeran and The xx. **Leo Geyer** (composer), whose interview you can read on our website, has been very busy, premiering his work *Sideshow* at Sadler's Wells, and then simultaneously working as Cover Conductor for The Royal Ballet's *The Nutcracker* at Covent Garden and Assistant to the Musical Director for the National Theatre's production of *Amadeus*. **Abel Selaoe's** (cello) ensemble Kabantu recently released their debut album *Of the People* to critical acclaim and a four star review in the Guardian. (Some members may remember Kabantu's performance at the Master's Installation Dinner). Head to our website's 'news' section to see more recent interviews, including ones with **Ashok Gupta** (piano) and **Daniel Casimir** (bass).

To join the Yeomen Performance email list, simply contact Christine Twite on yeomen.admin@wcom.org.uk

AND FINALLY

A BRACE OF BEADLES

At the January Court, some members will have noticed the return of Ken Tappenden who acted as Beadle for the Company prior to Shaun James joining us in 2016. Ken kindly agreed to deputise for Shaun whilst he is on holiday in Australia, New Zealand and the Far East.

It occurred to us that some new members might be unfamiliar with the role and responsibilities of a Livery Company

Beadle. Traditionally the Beadle was responsible for keeping order in a Livery Company, particularly among apprentices, and beadles still carry a stave of office in procession to this day as a

consequence. Whilst in some companies the beadle's stave may be similar in appearance to a 'mace', do not be mistaken – it is a stave! Nowadays, the responsibilities of the Musicians' Company Beadle are to ensure that, on the instructions of the Learned Clerk, proceedings during Court meetings adhere to established protocol, together with acting as Master of Ceremonies at formal dinners and functions.

The Beadle's gown of the Musicians' Company is old and unique (worn by Shaun in the photograph). The Company Stave dates from 1729 and bears the inscription:

The Gift of Richard Loyde
Master of the Worshipful Company of Musicians
Anno – 1729
PRESERVE HARMONY



L-R: Shaun James; Ken Tappenden (taken at a gathering of the City of London Beadles' Guild). And top: The Musicians' Company Beadle's Stave



Mark David Boden

MARK DAVID BODEN

Last month the World Premiere of Mark David Boden's Clarinet Concerto was given by the BBC National Orchestra of Wales, conducted by Jac van Steen, with Robert Plane as soloist (for whom the piece was written). Mark has dedicated the work to The

Musicians' Company in recognition of the support provided to him through the Company's John Clementi Collard Fellowship 2015-2017 (Ed. See PH55, pg. 12).

The concert was part of the Orchestra's 90th anniversary celebrations and was given at BBC Hoddinott Hall in Cardiff. The BBC NOW 2017-18 season of *Contemporary Evenings* is a series of concerts that showcase new World Premieres and also look back at works that have been premiered by BBC NOW in the past. The Hall, which was opened in 2009, is named after the renowned Welsh composer Alun Hoddinott CBE, who died in 2008.

THE 2018 DANKWORTH JAZZ COMPOSITION & EDDIE HARVEY JAZZ ARRANGER'S AWARDS

The winner of this year's Dankworth Composition Award for Big Band is **Billy Marrows** for his piece *Scenes from the Underground*, and the winner of the Dankworth Composition Award for Small Band is **Luke Bainbridge** for his piece *Crossing Styx*. **James Brady** is the winner of the Eddie Harvey Jazz Arranger's Award for his arrangement for big band of Billy Strayhorn's *Lush Life*.

The three winning works were performed at The Royal Academy of Music in March and the concert, directed by Pete Churchill, was given by the RAM's Jazz Composer's Big Band. The programme also featured the premieres of works written by RAM final-year students. Members of the Dankworth and Harvey families presented the awards and each of the



The Royal Academy of Music's Jazz Composer's Big Band

three winners received a cheque for £1,000. The Musicians' Company funds the awards with generous assistance from The Wavendon Foundation.

IN MEMORIAM

We record with regret the death of the following Members of the Company:
John Disley
Stan Kitchen
Christopher Morgan-Gray

COURT NEWS

NEW YEAR HONOURS 2018

Our warmest congratulations go to:

Pastmaster Alderman
Dr Sir Andrew Parmley
Pastmaster Nigel Tully MBE

CORPORATE MEMBERS

ABRSM
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AWARDS

Walter Willson Cobbett Medal

William Bennett OBE

Charles Santley Memorial Gift

Joyce DiDonato

Roderick Williams OBE

Beethoven Medal

Tolga Atalay Ün

Harriet Cohen Bach Prize

Mihály Berecz

The WCoM Dankworth Jazz

Competition Prize

Big Band Prize: Billy Marrows

Small Ensemble Prize: Luke Bainbridge

Eddie Harvey Award for Jazz Arrangement

James Brady

Musicians' Company Concerts

A4 Brass (brass quartet)

Marmen Quartet (string quartet)

Lewis Banks (saxophone)

Ida Ranzlov (mezzo soprano)

Dominic Sedgwick (baritone)

Justin Sun (bassoon)