

HARMONY

THE MUSICIANS' COMPANY

ALL THE FIVES (and a Few More Figures...)

Founded in 1500, our Company is 50th in order of precedence and the 5th largest by active membership which numbers almost 500. I like the symmetry of these numbers and it makes some key statistics about the Company easy to remember. I thought it might be relevant to present a few more; yes, I know our splendid Yearbook is full of interesting facts and figures, but here is a one page summary.

We currently have 333 active Liverymen (of whom 73 are women) and 136 Freemen (of whom 32 are women and 21 under the age of 40) giving a total membership of just under 500. Nearly 50 new members joined the Company in the last 3 years alone and there are outstanding applications to be processed.

184 Yeomen/Young Artists are on our books, each being supported for 5 years (more 5s...) and given opportunities for professional development, networking and professional engagements. They are all encouraged to join the Outreach Programme and 50 of them are directly involved. This programme provides active music sessions, mainly in primary schools in deprived parts of London; it currently delivers 170 visits each year to 46 schools giving over 8,500 young people the opportunity to hear live instruments and learn something about the concept and structure of music, backing up the work already being undertaken in some schools; and being an introduction to the subject in others where no music resource exists. The programme is overseen by 25 (5s!) volunteer Liverymen and Freemen.

The Company offers 23 prizes and awards for musical excellence to outstanding individuals and groups, both yeomen of the Company and musicians from the wider world, including jazz and contemporary, as well as all classical genres. These awards are worth circa £200K each year.

All of this good work can only be achieved with sound finances; and with expert management both our Company Funds and

Charitable Funds have continued to grow, providing expanding resources to support the Company's activities. £250K is utilised for direct charitable support in scholarships, grants etc, including £50K

for the Outreach Programme.

It is worth noting these figures as a counter to some recent ill-informed comments about the "wealth" of Livery Companies – our income is used for charitable purposes; we all know how much of a dent our dinners and concerts make in our pockets in addition to contributions to the Future of Music Fund from many members. We should be proud of what we do and unashamed in publicising these facts.

Liveryman **DAVID WAKEFIELD** Editor



HRH The Duchess Of Gloucester with The Master Michael Lewin



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DIARY 2019

Monday 29 April

Prince's Prize Competition

Guildhall School of Music and Drama 6.30pm

Date To Be Advised

Young Jazz Musician Winner's Gig

Soho Jazz Club 7.30pm

Tuesday 21 May

Sons & Friends of the Clergy

St Paul's Cathedral 5.00pm

Friday 24 – Monday 27 May

Livery Club Visit

Eisenstadt, Burgenland, Austria

Wednesday 26 June

Midsummer Banquet

Stationers' Hall 6.00pm

Wednesday 10 July

July Court and Informal Lunch

Tallow Chandlers' Hall Court 11.00am; Lunch timing TBA

Monday 15 July

Musicians' Company Concert

Wigmore Hall 7.30pm

Thursday 26 September

Bach Cantata and lunch

Priory Church of St Bartholomew the Great 1.00pm

Sunday 29 September

Young Jazz Musician Competition

Soho Jazz Club 7.30pm

Wednesday 2 October

Company Evensong

St Paul's Cathedral 5.00pm

Wednesday 16 October

October Court and Dinner for Masters and Clerks

Armourers' Hall 4.00pm

Tuesday 12 November

Court and Installation Dinner

Goldsmiths' Hall Court 5.00pm; Dinner timing TBA

Wednesday 11 December

Carol Service and Supper

St Michael's Cornhill 6.00pm

Every Master's year

You may recall reading in *The Master's View*, in the Company's 2018 Yearbook, that I looked forward to continuing to represent the Company at a variety of events. The Company's two main set-piece dinners afford the Master of the day the chance to think of things they would like to highlight, or guests they would like to invite to get to know the Company better. In both these respects 2017-2018 was no different.

At the Installation Dinner in November 2017 it was delightful that the Guest Speaker, Sir Antonio Pappano, was ceremoniously installed as our most recent Honorary Freeman during the dinner (because he was unable to attend the Court beforehand). This was, I think, the first time that such a ceremony took place outside a meeting of the Court and it made for a really special occasion for all of us. So much so that the decision was made to present the Company's Popular Music Lifetime Achievement Award to Dr. Brian May CBE during the spring 2018 Court and Livery Dinner, rather than at the Court. This, I believe, is a practice that is to be continued.

I was delighted that the music at the Installation dinner was performed by Yeoman Abel Selaocoe, Jason Rebello and Abel's ensemble *Kabantu*. I suspect that some guests may have wondered quite what to expect when reading the notes in the programme regarding *Kabantu's* influences and 'World Music' repertoire. So it was a joy to see and hear everyone's overwhelming and positive response to such inspired and infectious music making by these talented and communicative musicians.

Amongst the many other wonderful activities I undertook during my year as Master, I was particularly moved by and proud of the Company's increasing work with those who experience learning difficulties and neuro-disability; and I have chosen to focus on these as one of the highlights of my year.

At our Midsummer Banquet at Fishmongers' Hall, Sir Richard Stilgoe was the Guest Speaker. Richard Stilgoe, a Liveryman of the Company, is a man of many words and many parts. During his busy life he also managed to set up and run The Orpheus Centre. This he founded in 1998, as he believed that young people with learning difficulties could be taught independent living through the performing arts. He has had great success with this, as we witnessed on that evening.

At the Banquet Richard brought with him three former Orpheus students, who, together with two of our Yeomen Young Artists, Alicia Berendse and Elizabeth Rossiter, entertained us most memorably.



Liveryman Sir Richard Stilgoe OBE DL

The most poignant song, *It isn't easy being me*, was sung (and written, I am told) by former student Angus Morton.

The Company is now engaged in working out how we can extend the work started in this area. The Swiss Cottage School for children with special educational needs and disability (SEND) has had several 'Standard Outreach' visits by our Yeomen and is now taking part in a project for Key Stage 4 and Key Stage 5 learners, generously sponsored by a liveryman, and led by joint-winner of The Patricia Prindl Prize for Outreach; Catriona McDermid.

r is very full and interesting



Yeoman Young Artists Susanna Bailey and Jaymee Coonjoo performing at the Royal Hospital for Neuro-Disability

Photo: Musicians' Company



Yeoman Abel Selacoe, Jason Rebello and ensemble Kabantu

Photo: Peter Holland



Our Learned Clerk Hugh Lloyd being admitted as a Freeman of the Company

The week before the Midsummer Banquet, there was a very moving Yeomen's Concert at the Royal Hospital for Neuro-disability in Putney. The Behn Quartet entertained residents, their families and the staff to a wonderful afternoon and a varied programme. The atmosphere was engaging and peaceful. The Royal Hospital was overjoyed with the Outreach visits and the concert, so we now have an on-going presence at the Royal Hospital in the form of three Outreach visits per year. This is possible through the generous combined support from a Court Assistant and a separate sponsor, together with Company funding. The impact of this work with the Royal Hospital has been significant, both to patients in the wards and also much appreciated by relatives.

Dementia and Alzheimer sufferers are known to benefit from hearing live music and we have Yeomen who are keen to be involved in such activities. It is certainly an area where we could achieve much.

Finally, it was a real pleasure to be able to confer the Freedom of the Company on our learned Clerk at Girdlers' Hall in July 2018. The Deputy Clerk conducted the ceremony and Pastmaster Sir Anthony Cleaver spoke warmly on behalf of the Company. This was most fitting, as it was he who recruited Hugh.

The Immediate Pastmaster
LADY (TESSA) BREWER OBE

THE INSTALLATION DINNER 2018



(L-R): Wing Commander Piers Morrell (Director of Music, Royal Air Force); Mrs Marylyn Lewin; Mr David Owen-Norris (Guest Speaker); The Master



(L-R) HRH The Duchess of Gloucester; The Master; Ms Christine Twite (Yeoman Young Artist Coordinator); The Master's Chaplain, Rabbi Sybil Sheridan



Pastmaster Jonathan Rennert conducts the Choir of St Michael Cornhill



Fanfare Trumpeters of the Royal Air Force



HRH The Duchess of Gloucester; The Master; RAF Bands Prize Winners



The Drapers' Hall



(L-R) The Senior Warden; The Master; The Junior Warden with Members of the Court and Company Prize Winners

The inaugural New Elizabethan Award showcase at Wigmore Hall



(L-R): Jesse Flowers; Lotte Betts-Dean; Andrey Lebedev at the Wigmore Hall

Accompanying this article are photos taken at the Hall and at a reception in the Bechstein Room after the memorable recital given by Jesse Flowers and the duo of Lotte Betts-Dean and Andrey Lebedev as joint Holders of the inaugural *New Elizabethan Award*; they capture well the celebratory atmosphere of the occasion. Bearing in mind that one o'clock on a Saturday in February is not a normal time for Company concerts, the programme attracted a goodly crowd, including some distinguished figures from the musical world.

Having written about the NEA in previous issues of *PH*, my aim here is to clarify its position on the Company's roster of awards and provide you with an update on how it is progressing.

As stated on our website, the NEA is held biennially in alternation with the Ivor Mairants Guitar Award. (In point of fact, it was originally envisaged that the IMGA, now in its 20th year, would be held biennially). So, the 2019 IMGA takes place this April and the two selection rounds for the next NEA will be, respectively, in May and July 2020. Unlike the IMGA, which is completed on one day and adjudicated 'in camera', the NEA's Pre-Selection Round is assessed on the internet and the

Selection Round takes the form of a public concert, with the results announced on the Company's website. The focus of the two awards is also different: the IMGA being primarily for the performance of jazz-influenced music on solo classical guitar, whilst the NEA is for the performance, either solo or in ensemble, of music for lute and guitar from the two Elizabethan ages.

In terms of financial reward and career opportunity, the two awards are set at contrasting levels, which reflect the stages of attainment of most applicants: those for the IMGA being still undergraduate or postgraduate students attending one of the major UK or EU conservatoires, whilst those for the NEA are starting to make their mark internationally and are on the verge of gaining a foothold in the profession. The holders of either award can become Yeomen but, whereas the IMGA winners are eligible to audition for the Company's London concerts and have a recital at the Guildford Festival, the holders of the NEA are awarded a Wigmore showcase on their own and, for this year 2019, recitals at The Charterhouse (May 2), Guildford Festival (May 11), Snape Maltings (June 17), City Music Society /St.Bartholomew the Great (October 3) and the Red House, Aldeburgh (December 13).

The NEA is an award unlike any other, and in its initial competition attracted 21 applications and performers from 11 countries and 4 continents, encompassing 7 formats:

guitar solo, lute solo, guitar duo, guitar and flute, guitar and voice, guitar quartet and ensembles with lute. NEA Holders have appeared on BBC Radio 3's *In Tune* to promote the Wigmore showcase and to my certain knowledge it is also finding favour in high places; for example, leading Australian composer Brett Dean, whose opera *Hamlet* has scored such a success at Glyndebourne and elsewhere, attended the Wigmore showcase and immediately afterwards sent this endorsement of the Company's initiative:

"The New Elizabethan Award is unique in my experience through its conscious encouragement of performance practice and composition in a very particular genre, the rich vein of great British music for lute/guitar and voice. The bridging of the reigns of the two Elizabeths, (spanning a period of 460 years and counting!) allows young performers and composers to stand on the shoulders of the giants of the first Elizabethan age and, from that fascinating vantage point, see new possibilities that encompass the current age and beyond."

These are early days on its voyage of discovery, but we can say, with thanks to everyone above and below decks, that the NEA has had a most auspicious launch!

The Master MICHAEL LEWIN



NEA Award Winners (L-R): Jesse Flowers; Andrey Lebedev; Lotte Betts-Dean with The Master at the post concert Wigmore Hall reception

Inaugural New Elizabethan Award Concert

The February concert at the Wigmore Hall given by Jesse Flowers (solo guitar) and the duo of Lotte Betts-Dean (mezzo-soprano) and Andrey Lebedev (guitar), the inaugural winners, was a tour de force of both on-stage artistry and extremely tight programming. The remit of the award was explored, probably to the fullest extent possible in a concert of this length, in a programme that drew connections between the old and new Elizabethan music along three interwoven strands: instrument, genre and text.

The Britten lute song from *Gloriana* and *the Old Lute* from his Op. 58 evoke retrospection on the instrument itself, whilst the nocturnal after Dowland and Houghton's *Ophelia* sonata provide similar reflection on the language of the lute and lutenists. The towering figure of William Shakespeare cast his shadow over both halves of the historical gulf, with Morley's setting of *It was a lover and his lass* on one side and *Hamlet* represented in the works of Houghton and Dean on the other.

All three artists took full advantage of the richness of opportunity for dramatic expression, from the intimacy of the Dowland pieces in the first half (for which Lebedev and Betts-Dean's choice to sit, in accordance with

traditional performance practice for lute songs, somehow seemed to bring audience and performers closer together) to the moments of extroversion and overt virtuosity in Dean's *Gertrude Fragments* and the middle section of Britten's *Nocturnal after John Dowland*, op. 70.

Quite apart from the impressive versatility of these musicians and their instruments, it was the distinct performing personalities of each that raised the level from being merely an enjoyable concert to a truly memorable one. This was most clearly evidenced at the end of the first half, when Flowers held the audience in rapt attentiveness for a full seven seconds before anyone dared shatter the spell with applause. Flowers' complete but not overbearing mastery of the stage, alongside Lebedev's seamless changing of roles between soloist, accompanist and equal duet partner to Betts-Dean, whose command over a wide emotional palette brought each nuance in the text to a fire with visceral immediacy, promise a truly exciting artistic trajectory for the New Elizabethan Award.

Guest JEREMIAH STEPHENSON

Something that keeps me very busy is being Chairman of the Trustees of the Essex Regiment Museum in Chelmsford. The Essex Regiment is one of the forebears of the Royal Anglian Regiment, in which I served for 30 years, and its traditions are proudly carried forward even to this day.

Back in 1999 the Museum was given a violin which had been owned by a World War One soldier, Private Albert Edward Burchell. He had joined up age 17½ on 30 December 1914, taken his violin to the front with him, and scratched on it his regimental numbers, his units, and places where he served. Happily Burchell survived the war and lived to the age of 86.

For some years the violin lay in the Museum store, but with the centenary of World War One commencing in 2014 the Curator suggested that we should try to bring it back into use. I consulted Liveryman Dr Frances Palmer, former Curator of the Museum at the Royal Academy of Music, and using someone recommended by her we had the instrument sensitively and minimally restored – a crack repaired, a new bridge, new strings, plus a new bow and case.

For various reasons we were unable to capitalise on this work immediately, but with the end of the centenary commemoration approaching I had a light bulb moment. The Museum was due to host a remembrance exhibition by pupils of a local primary school, and the opening was going to involve a 'sing along' by those children and local elderly people, coordinated by the 'Golden Oldies' charity. It was a perfect opportunity to bring the violin into play, and I knew where I could find violinists!

Christine, our Yeomen Young Artist

A WORLD WAR ONE VIOLIN SINGS AGAIN!

short phone call for me to know that this project was exactly up her street. So it was that, a fortnight before the event, I met her at a West London tube station and handed over the violin so she could become familiar with it – and a few days later received a text saying that she had fallen in love with its rich, warm tone, particularly in the lower register.

The opening of the exhibition on 1 October, in the presence of the Mayor of Chelmsford with 70 or so schoolchildren dressed in World War One style (as were their teachers) and around 30 elderly people, went very well. Emily played beautifully, and we made a point of emphasising that, at 21, she was the same age as Private Burchell when he returned home from 4 years at war in 1918.

But it didn't end there! On Sunday 4 November a service was held in the Chapel of the Royal Anglian Regiment and the Essex Regiment at Warley, on the outskirts of Brentwood, to commemorate the centenary of the Armistice. At the conclusion of the address Emily played the *Méditation* from the Massenet's opera *Thaïs* on the Burchell violin, leaving many an eye moist by the end of the piece. Such is the power of music! You can watch a run-through of her performance in the Chapel at <https://m.youtube.com/watch?v=MmZkruuQrEE>.

Coordinator, kindly put out an 'all stations' call and I was soon contacted by Emily Turkanik, our 2016 Lambert Scholar at the Royal College of Music. Born in Cambridge to Polish parents, Emily grew up in the Austrian Alps surrounded by music and is now in her final year at the Royal College of Music. It took a very

Liveryman MAJOR PETER WILLIAMSON MBE



Yeoman Young Artist Emily Turkanik showing the WW1 Violin to a youngster at the Essex Regiment Museum



Private Burchell's Violin

EMMA SMITH AND THE JAZZ MEDALLISTS AT THE CRAZY COQS



(L-R): Will Barry; Emma Smith; Shane Forbes; Adam King

In the elegant art deco surroundings of the Crazy Coqs – we were treated to a sparkling performance of world class jazz by the winners of the Company Jazz Medal, led by the supremely talented singer, Emma Smith. Her hand picked trio were also fellow winners Will Barry, on piano, Adam King on double bass and Shane Forbes on drums. A stellar band!

Emma had a wonderful way of making her audience welcome as she introduced her songs with ease, telling us about the composers and songwriters. Wearing an elegant black Vivienne

Westwood gown she looked very poised as she took us on her personal journey of favourite jazz standards. Right from the first bar of *Frim Fram Sauce* her communication and sense of fun with the band was irresistible – as she scatted and riffed with ease and complicity.

In *Lullaby of Birdland* we listened to a great *out of tempo* vocal/piano duet which later became a Cuban groove with the band. I also learnt that the songwriter was British...an interesting fact.

In *Moody's Mood*, Emma sang *King Pleasure's* vocalese based on James Moody's sinuous tenor

sax solo on *I'm in the Mood for Love*.

This was a very varied programme with fresh, new arrangements of, mostly, well known songs. A highlight was *Wives and Lovers* – sung very 'tongue in cheek' and with a wry smile. Cole Porter's *Night and Day* went from lazily *colla voce* to exciting uptempo with a fabulous bass solo from Adam King. *Chelsea Bridge* by Billy Strayhorn was simply beautiful, which Emma dedicated to ...' yours truly'

We were privileged to hear of Emma's influences – her grandad's record collection of Sinatra and Ella Fitzgerald – and her obvious joy in singing and celebrating this music. Another great performance was *How High the Moon* – based on Ella's famous scat solo showing Emma's virtuosity. There were great solos from all on stage here – Shane Forbes soloing in exchanges with the rhythm section and, of course, Emma herself. An unusual song was Bob Dylan's *Ballad of Hollis Brown*, a bluesy protest song featuring bass/voice duet which also showed a 'soul' side to her singing style.

The evening ended with an ebullient performance of Horace Silver's *Sister Sadie* – a real 'tour de force' where everyone on stage (and in the room) was obviously swinging and having 'the best time'. We didn't want it to end...

This was a celebration of all the jazz medallists of the Company and a clear indication that the future of live jazz performance is in very good hands, indeed!

Court Assistant TINA MAY

ASHLEY RICHES' MYRA VERNEY RECITAL

Myra Verney (1905-1993) was a professional singer, the younger sister of the pianist Harriet Cohen. In her will she made a bequest to The Musicians' Company whereby a singer who has studied singing privately, and not studied at a music conservatoire, would be rewarded with the funding of a public recital.

This challenge was met with great success when the soprano Elizabeth Watts was identified before she entered the Royal College of Music as an archaeology graduate. There could not have been a more appropriate winner of the first Myra Verney award in 2002.

The search for the second Myra Verney recitalist produced an equally outstanding singer. Ashley Riches had studied English at Cambridge University before he entered the Guildhall School vocal studies and opera department. He has since developed a very significant solo career in the UK and around the world. On 25 February in the Purcell Room Ashley presented his Myra

Verney recital, promoted on behalf of the Company by the Park Lane Group.

Ashley was already known to the Company – he became a Yeoman in 2012 – and he had been the John Hosier Music Trust scholar in 2011-12. Supporting a rich bass-baritone voice is a distinct musical intelligence. This came through in his choice of programme. His choice of English songs, closely linked to the generation of composers who lost their lives or their minds in the Great War, was imaginative and thought-provoking. He surrounded the key sequence of songs by George Butterworth, who died on the Western Front in 1916, and Ivor Gurney, who never recovered from his war trauma, with some little-known gems from Elgar, Sullivan and Parry, all touching on mortality. To end with he gave us a truly touching performance of Vaughan Williams' *Songs of Travel*. Throughout, his diction was superb, the variety of vocal colour impressive. In this he was aided by Joseph Middleton's characteristically sensitive

accompaniment, never more so than in the Gurney songs where, in the invocation of bells in the texts, he summoned magnificent soundscapes.

To cap this, the Park Lane Group had commissioned a new work for Ashley and Joseph to mark the 70th birthday of Michael Berkeley. His *Epitaphs of War*, settings of four Rudyard Kipling poems, demonstrated Berkeley's natural instinct for truly singable lines for the voice, supported by dramatic piano flourishes, described by the composer as 'sharp bursts of fury'. Entrusted with the première of this striking song cycle, Ashley and Joseph caught the drama and poignancy of the work superbly, adding to an evening of rich experiences for the audience.

Pastmaster LESLIE EAST



(L-R): Joseph Middleton; The Pastmaster; Lord Berkeley; Ashley Riches

Livery Club Visit to the Royal Academy of Music 18 March 2019



Leon Chen explains the action of an early piano The RAM's Stradivarius Violin



Gabrielle Gale describes the instruments in the RAM String Gallery

We started the afternoon at the Academy Museum where we were given a private tour, beginning with the keyboard collection which was introduced by Leon Chen, a first year piano student from New Zealand. He told us about the instruments, which ranged from the 1600s to the 1920s. It was good to be reminded that the music of each era was dependent upon the development of relevant new technology. We then visited the string collection, which included a cello that had been owned by Sir William Curtis, a former Lord Mayor London. The Museum had a special exhibition about women musicians and we were particularly delighted to see

the Cobbett Medal on display, awarded by our Company to Dame Myra Hess. The Academy Principal, Professor Jonathan Freeman-Attwood, met us in the

splendid new Susie Sainsbury Theatre and told us of the Academy's history and plans for the future. The first students arrived in 1822, both girls and boys aged 10-12, who were mainly the children of musicians working in, but not necessarily from, England, with the aim of developing home-grown musical talent. Currently there are 850 students from 58 nationalities, of whom 52% are

British, the rest coming equally from the EU and from non-EU countries. A discussion arose about how access to a musical education is a challenge – and a timely reminder to those of us who help with the Outreach project how important that work is.

After a welcome break for tea we saw the new Duke's Hall organ, partly funded by former student Sir Elton John and built by Kuhn Orgelbau of Switzerland from the specification devised by Professor David Titterington, Head of Organ; David introduced the organ and we were given a short recital by two students, Julian Brietmuller from Germany, an Erasmus student at the Academy for six months, and James Orford, organ scholar at St



Walter Willson Cobbett Medal

Awarded to Dame Myra Hess in 1944 by the Worshipful Company of Musicians for Services to the Art of Chamber Music.

Royal Academy of Music Collections 2003.482



The Kuhn Organ in the Duke's Hall

Photo: The Royal Academy of Music

Paul's Cathedral. The four pieces played demonstrated the range and flexibility of the new instrument.

Our final treat for the visit was a double bill of *Iolanta* (Tchaikovsky) and *L'enfant et les Sortilèges* (Ravel) performed by the Royal Academy Opera with a cast and orchestra made up of students. Both one act operas were beautifully sung and presented and very well received. I particularly enjoyed the voice of Darwin Leonard Prakash and

noticed from the programme that he will be singing in the Glyndebourne Chorus this year. I'm sure others will have their favourites!

Particular thanks must go to our Master, Michael Lewin, professor and head of guitar at RAM, who hosted us; and especially to Ann Redfearn our Livery Club President, for organising such a wonderful occasion.

Liveryman **RUTH COMMON**

Bach Cantata Concert and Livery Club Lunch September 2018

The new season of City Music Society (CMS) lunchtime concerts at the Priory Church of St Bartholomew-the-Great opened with a concert of three contrasting Bach Cantatas. Composed for Eastertide in 1724-25, the music was, by turn, joyous and intensely moving. Adrian Butterfield, a virtuosic violinist, conductor and Professor of Baroque Violin at the Royal College of Music, led the Musicians' Company Consort – essentially one-to-a-part. The instrumentalists were all accomplished young graduates and students from London Conservatoires, performing with an excellent sense of period style, blending well and amply filling the church. Of particular note was Andres Villa Lobos's warm-toned oboe *d'amore* and Iain Hall's wonderfully rhythmically secure cello playing. The singers were similarly all young and especially well matched in the chorales, especially their meltingly beautiful unaccompanied pianissimo singing in the first of the Cantatas. Tenor Laurence Kilsby and soprano Jessica Cale both excelled in their solo arias, connecting well with the audience – both are names to watch.

The concert was introduced by the Chairman of the CMS, Pastmaster Leslie East, who is to be congratulated for an imaginative series, regularly deploying young musicians, including our own Yeomen. The Concert was supported by the Musicians' Company and was substantially full, including many Liverymen and their guests, demonstrating that CMS is in excellent shape under Leslie's chairmanship as it approaches its 75th anniversary.

After the concert, around 90 Liverymen and guests processed a short distance to the Farmers' & Fletchers' Company Hall for drinks and lively conversation. On moving to the dining room, set out in round tables for ten, we enjoyed a very agreeable lunch. The lunch, under the auspices of the Livery Club, was the occasion for the Livery Club President, Paul Gobey, to hand over to the new

President, Ann Redfearn, after an active and distinguished two years in office. Paul was gracious in his thanks to the committee while Ann outlined plans for her incumbency – clearly there are some treats in store. The Master concluded a very enjoyable afternoon with thanks to Paul for his leadership, which was warmly applauded by all present.

Court Assistant **ADRIAN MUMFORD**



Adrian Butterfield; Director, the Musicians' Company Consort

Livery Club News

Two visits in Spring 2019 include contrasted musical events. The first, to the Royal Academy of Music on Monday 18 March, was hosted by the Master, Michael Lewin, who is Head of Guitar at the Academy and included a performance by Royal Academy Opera (see the report on page 8).

The second visit, on Thursday 2 May, is to The Charterhouse and, through a tour with a Brother, we will learn about the long history of the site and the lifestyle of the Brothers through the centuries. This will be a unique opportunity to learn more about this fascinating historical gem in the heart of London. Afternoon tea is followed by a concert in the magnificent Great Chamber, featuring the Holders of the Inaugural New Elizabethan Award: Jesse Flowers, guitar, Lotte Betts-Dean, mezzo-soprano, and Andrey Lebedev, guitar. Because of The Charterhouse's unique association with the reigns of both Queen Elizabeth I & II, it is a fitting setting for their programme, illustrating the rare richness of repertoire from the two Elizabethan ages.

The May visit to Eisenstadt in Austria, where Haydn lived whilst working for the Esterhazy family, is proving very popular and is fully booked.

Later in the year there will be another visit to Windsor castle for those who were not able to attend last year's sell-out event; and another autumn date for your diary is the Bach Cantata on Thursday 26 September in The Priory Church of St Bartholomew-the-Great. Booking details, including lunch arrangements, will be circulated in due course.

Plans for next year include a visit to the Buxton International Festival and the Peak District in July 2020. We hope to plan our visit to coincide with a concert by Company Yeomen Young Artists, several of whom have been booked in previous years, and to include one of the Festival opera productions. A visit to Westminster Abbey will be arranged to include the new Queen's Diamond Jubilee Galleries in the triforium and the Queen's organ in the Henry VII chapel, a gift from the Lord Mayor and the Corporation of London in celebration of the 60th anniversary of the Queens' Coronation. Another potential visit is to the Queen's Chapel of the Savoy where recent renovations have included the landscaping of the gardens in honour of Her Majesty's Golden Jubilee, the restoration of the Chapel ceiling in 1999 and improvements to the structure of the building in 2011 in honour of Her Majesty's Diamond Jubilee. These included the installation of a new commemorative stained glass window.

Liveryman **ANN REDFEARN**
Livery Club President



Your Editor at the organ of Liverpool Cathedral

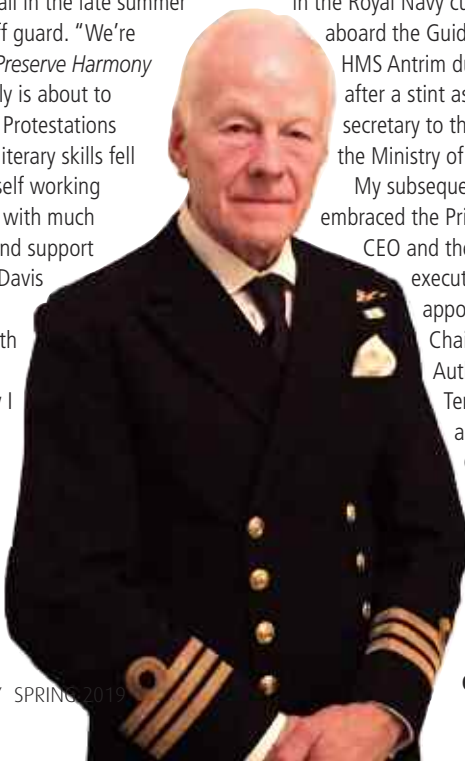
YOUR NEW EDITOR

An early evening phone call in the late summer caught me somewhat off guard. "We're looking for a new editor for *Preserve Harmony* as Court Assistant Jeffrey Kelly is about to become the Junior Warden". Protestations about lacking journalistic or literary skills fell on deaf ears and I found myself working alongside Jeff on *PH 57*; and with much appreciated help, guidance and support from Jeff, Pastmaster Adrian Davis and Court Assistant Adrian Mumford, getting to grips with this edition.

Like many in the Company I have a varied background, leaving school at 18 to join the Royal Navy via Britannia Royal Naval College where, incidentally and perhaps a little surprisingly, I had my first organ lessons. 17 years

in the Royal Navy culminated in service aboard the Guided Missile Destroyer HMS Antrim during the Falklands War after a stint as the Assistant Private secretary to the Second Sea Lord in the Ministry of Defence.

My subsequent civilian career embraced the Priory Hospitals Group as CEO and then a variety of non-executive company and charity appointments including Vice Chairman of a Health Authority, Chairman of the Terrence Higgins Trust and a Trustee of the Royal College of Organists, together with some voluntary work in the Department of Organ Studies at the Royal Academy of Music and



Old Sea Dog

fundraising for new organs for St Giles Cripplegate.

In this later stage of my career I took up playing the organ again, under the expert guidance of Liveryman Anne Marsden Thomas, founder of the St Giles International Organ School, which is now part of the Royal College of Organists Academy. Despite advancing years and lack of time impeding my playing skills, I get a huge amount of pleasure from the organ and the whole range of classical music in its broadest sense.

A Freeman in 2013 and Liveryman from 2015, I derive enormous satisfaction from the Company's various events and am an active Outreach Volunteer, looking after 3 north London primary schools in deprived areas. Outreach is such a key component of the Company's activities and is a wonderful way to engage with so many of our Yeomen Young Artists.

I look forward to preparing future editions of *Preserve Harmony*; and I would be delighted to receive suggestions for future articles, preferably in draft form! But please do feel free to chat through your ideas at any time.

Liveryman **DAVID WAKEFIELD**

JEFF KELLY – AN APPRECIATION

As Jeff Kelly gathers new duties and responsibilities as Junior Warden, he has retired as editor of *Preserve Harmony*. The magazine has been a vibrant and important showcase for the work of the Company, its Yeomen and Liverymen since it was created in 1990 by Pastmasters Adrian Davis and John Iles. Even before being made a Liveryman, Jeff joined the Editorial Team in early 2007 at the invitation of Patricia Norland and immediately became a valued member of the team. He led the Editorial Team when Adrian Davis was created Editor Emeritus in 2011 and formally became editor in the autumn of 2014, editing PH49. Overall, Jeff has been involved in 27 editions, ten as editor; producing two splendid 'Lord Mayor Special Editions' to celebrate Musician Lord Mayors in close succession – Aldermen and Pastmasters



Retiring Editor Junior Warden Jeff Kelly

Sir Roger Gifford and Dr Sir Andrew Parmley. Jeff reports that he has really enjoyed the role as a way of getting to know more about the Company and its members, their myriad and fascinating interests, and their passions. There is so much activity in the Company that he has never been short of ideas and material for the magazine. And with his winning smile and gentle persuasion, few unsuspecting Liveryman, approached at a Company event and asked to write an article, have been able to refuse. Jeff found it especially satisfying to present a double-page spread in PH34 to celebrate Company Prize Winners whose careers had subsequently soared, and he has subtly moved towards more and higher-quality images to enhance articles and reviews. Supported by contributions from many Liverymen, Freemen and outside sources, Jeff built on Adrian's sure foundation to bring us a consistently colourful, interesting and lively magazine. The Company owes Jeff a big Thank You and wishes every success to David Wakefield.

Court Assistant ADRIAN MUMFORD

Photo: Peter Holland

'Our' Chorister at St Paul's Cathedral Friedrich ('Freddie') Freienstein

Liveryman Margot Mouat's article in the spring 2015 edition (PH50 p7) described the Company's annual sponsorship of a chorister at St Paul's Cathedral School. That account promised an update in a future edition of PH, and here it is!

Eighteen Livery Companies now support St Paul's scholars and since the Musicians' Company's first chorister, Julian Leang in 2000, we have supported a total of nine students. 'Our' current chorister is Freddie Freienstein and 2019 is the fourth year the Company has supported him. Now in Year 7, Freddie is fully engaged in what the Headmaster describes as a "crucial year as the boys begin to look ahead at their senior school options, and are now the bedrock of the choir." In addition to the Cathedral Choir, Freddie also plays piano and double bass.

Last year the choristers sang for the Grenfell Memorial Service, which saw different communities of London coming together in an important act of remembrance. 2018 was also the centenary of the

Choir Schools' Association, whose conference and AGM were hosted by St Paul's Cathedral School; and on the opening day the boys sang live on Radio 4's *Today* programme. To celebrate the 60th Anniversary of the American Chapel in the Cathedral, the choristers toured the USA including, memorably, a concert at the National WWII Museum in New Orleans and throughout their tour the boys regularly received standing ovations.

Freddie's favourite choir experiences include the celebrations at Christmas; and singing solo in a performance of Handel's *Messiah* is clearly a highlight that will remain long in his memory. We are delighted to feature an image of Freddie proudly bearing the Musicians' Company Badge and also a photo of all the 'Livery Company choristers', together with their respective Masters. Taken in September 2016, Freddie can be seen just to the left of the pulpit, standing in front of the then Master Musician, Pastmaster Andrew Morris.

Of course many other companies, and individuals, also support St Paul's choristers and the Immediate Pastmaster, Lady Brewer, had the pleasure of meeting Maurice Kenwick-Piercy of Friends of

Cathedral Music's Diamond Fund for Choristers during her year as Master. The Fund does sterling work in supporting choristers in our cathedrals. If you would like to know more, details of the Fund's activities, including a planned *Cathedral Choristers of Britain* concert at Liverpool Cathedral on 13 June, may be found by following this link: <https://fcm.org.uk/diamond-fund-choristers/about/>



Musicians' Company Sponsored Chorister Friedrich Freienstein

Photo: Kittle Photographic; Courtesy of St Paul's Cathedral

Junior Warden JEFF KELLY



Livery Sponsored Choristers and Masters of Sponsoring Companies at St Paul's Cathedral

Photo: Courtesy of St Paul's Cathedral



Freeman Adam Johnson

'Piano Sauvage'

Freeman Adam Johnson is a freelance pianist and composer who has written about his musical activities supporting people with cancer.

I have composed a new album of piano & orchestral music which fuses both classical and modern musical genres. The fifteen tracks on *Piano Sauvage* chart 24 hours in London, and represent a poet's view of the modern city – from daylight to the underworld, and back again.

Piano Sauvage is based on *Les Illuminations* by the French poet, Arthur Rimbaud (1854-1891) who tragically died of bone cancer in 1891 at the age of only 37.

A literary wunderkind, Rimbaud produced his entire literary output within only three years (1872-1875). *Les Illuminations* (probably Rimbaud's last poetic work) is a rather dark opus. Its main themes are the theatricality of life, the chaos of big cities, and the tragic longing for beauty. Some of the prose poems were written in London, which explains why certain titles in the original are in English (as well as French). Being deeply affected by the emotional intensity of these prose poems, Benjamin Britten set them to music in 1939.

"This poem... was written in London and certainly is a very good impression of the chaotic modern city life". B. Britten.

Britten chose a sentence from one of the poems as the motto for his cycle:

"J'ai seul la clef de cette parade sauvage" ("I alone have the key to this savage parade"). This motto is sung three times in the course of his cycle – I use it as the opening of

my album, and just before its conclusion.

I have musician friends who have survived cancer, and this album is dedicated to them. During their lengthy treatment, I was fascinated to know what music they listened to. In other words, what did they turn to (musically) for solace? or for strength? I discovered that they needed such a broad range of music to cover many emotions, that it inspired me to compose music which could provide anyone with a much larger soundscape. Therefore, I wrote in many styles creating a more cross-genre album.

I have recently performed solo piano works from my album in concerts throughout the UK and worldwide. The newest piece "*Four: The Birds*" has been commissioned by the Hong Kong International Piano Competition 2019 and will be premiered there in October 2019. It is my aim to raise awareness of cancer charities at performances of this music, and I am working closely with MacMillan Cancer Support to see how they can be involved in live performances.

My hope is to record the full album with orchestra at Abbey Road this year and I'm working on raising the necessary finance; and my thanks go to everyone who has already supported me, and this project so far. Future plans include performances at St. Martin-in-the-Fields, the Union Chapel, and further concert platforms in the UK and Europe.

INSPIRING STUDENTS IN SECONDARY SCHOOLS

The Company has recently been involved in two excellent ensemble projects: one at Oasis Academy (OA) in Lambeth and the other at Westminster City School (WCA).

At OA (Liveryman volunteer Pippa Dutton) the aim was to encourage students who had applied for a music scholarship to engage in ensemble playing. At WCA (volunteers Liverymen Rachele Goldberg and Jan Yerbury) the aims were to encourage students showing significant potential to push themselves beyond their expectations by working with inspirational role models in addition to raising the profile of the music department in the wider school community.

Each project was led by the school but the components were quite different. At OA Yeomen Alena Walentin flute, and Jonathan Radford saxophone, took part in two one hour sessions

DUM VIVIMUS VIVAMUS!

We are delighted to reproduce a photo of Liveryman Dr Ursula Jones OBE, who explains the background to it as follows:

"Over Christmas and New Year I fulfilled a long-standing dream with a fabulous journey through Southern Peru, – Lima, Arequipa, Puno and Lake Titicaca and finally Cuzco and Machu Picchu. My friend, Fiona Grant-Wilson, also a brass widow, accompanied me. (Fiona is the first woman chairman of the Royal Society of Musicians since its foundation in Handel's day.)

Some fifty years ago I was on a Latin American concert tour with my English Chamber Orchestra. It was British Council supported, and we were allowed one free day each week. So I planned a trip to Machu Picchu between two concerts in Lima, but it was much too complicated, although I managed to take the ECO on a flight to Cusco for an overnight stay. Sadly, half the orchestra collapsed with lack of oxygen. Of course, everybody had told me that at least three days of acclimatisation were needed...

"Now I have made it, rather late in life, but my motto is: "It's never too late" and "Dum vivimus vivamus!" ("While we live, let us live")

With these ideals in mind we also include a photo taken at this February's Brass Spectacular at St John's Smith Square, featuring eight brass ensembles from the British Conservatoires. To



Yeoman Young Artist Joseph Shiner supporting clarinetists in the concert to inspire young musicians at Westminster City School

during curriculum time providing the students with the opportunity to gain more knowledge about those instruments. Additionally, Alena and Jonathan had dedicated time to work with the students. At the end of the second session, the whole ensemble played a brief extract from *The Young Person's Guide to the Orchestra*. The scholarship package at OA also includes a visit to one free concert per year which was linked to Alena's recital at St. John's Smith's Square. A comment from one student was: 'She must be worth a million if she can play like that'! The Head of Music was amazed at individual

levels of progress and confidence, given the short amount of time.

At WA, Darren Moore trumpet, Joe Shiner clarinet and Jonathan Radford worked with the students after school. The Yeomen Young Artists coached and mentored, supporting the students in interpretation, rhythm, dynamics and of course team work. This project culminated in a superb concert at St Peter's Eaton Square in which the wind ensemble played a significant role. At a reception following the concert, school governors and parents commented on the excellent role

models the Yeomen had provided, their superb playing and the exceptional progress made by the students as they had been inspired to practise! Most of the students are also taking exams in their chosen instrument and in terms of longer term evaluation we have asked for reports as they progress.

The benefits of project work for Yeomen Young Artists and students alike cannot be underestimated as there is time to build a relationship and to take music to a greater depth. Each school would like us to return! My thanks to all concerned for the development of these two exciting projects.

Liveryman JAN YERBURY Director of Outreach



Yeomen Young Artists Jonathan Radford, Darren Moore and Joseph Shiner playing a Haydn Wind Sonata as part of the Westminster City School project to inspire young musicians

Photos: Westminster City School



Brass Spectacular at St John's Smith Square



Liveryman Ursula Jones at Machu Picchu

close the concert they combined with additional jazz musicians from the Guildhall School of Music and Drama forming a massed ensemble. Performing music from Billy May's *Big Fat Brass Suite* and Bizet's *Carmen Suite* (arranged by Colin Skinner) they 'raised the roof'. Mike Lovatt, (Derek Watkins Chair of Trumpet at the Royal Academy of Music and Principal Trumpet of the John Wilson Orchestra) directed the breathtaking finale involving fifty-seven musicians.

This biennial celebration of Brass Chamber Music, which is presented in association with the Musicians' Company, exemplifies the philosophy of Ursula Jones. It showcases the finest student brass ensembles and is presented in memory of Ursula's late husband Philip, who pioneered brass chamber music worldwide with his Philip Jones Brass Ensemble in the '70s and '80s. Philip was a highly valued member of The Musicians' Company until his untimely death in 2000.

The Honorary Freedom – An Honourable History...

Many liverymen and guests were present in Merchant Taylors' Hall in November 2017 when the Honorary Freedom of the Musicians' Company was conferred upon the conductor Sir Antonio Pappano, the most recent recipient of the award.



In the mid-Victorian period Charles Freake (builder, architect and

The first page of the Honorary Freemen Declaration Book from 1904

First let it be said that this is the Company's most prestigious honour and is awarded only to the most eminent figures in public life, who have given particularly notable service – often, but not always, as professional musicians.

philanthropist), and Sir Henry Cole, (instrumental in organising the 1851 Great Exhibition and founding the Royal College of Music), were awarded both the Freedom and the Livery 'by Presentation', as the 1876 Court minutes relate, but this was not as we know the Honorary Freedom today.

The first award in its present form was confirmed on 26 April 1904, when the Court 'unanimously resolved that the Honorary Freedom of the Company be presented to Andrew Carnegie Esq of Skibo Castle, Skibo, Dornoch, Sutherlandshire N. B. in recognition and appreciation of the services rendered by him to the Art of Music in these islands'. Accordingly, the following month, Carnegie's installation ceremony took place at Clothworkers' Hall.

Mr Carnegie was indeed generous with his gifts throughout the kingdom and is remembered specially for his benevolence to libraries and civic buildings. So impressed and grateful was he for the Company's award that he donated a \$5,000 United States Gold Bond for the purpose of founding a Carnegie Scholarship.

Other Honorary Freemen soon followed,



Sir Arthur Bliss, Master of the Queen's Musick, with the Master Captain Evelyn Broadwood 1954

including His Royal Highness Prince Christian of Schleswig Holstein, a son-in-law of Queen Victoria. He was the first of several members of the Royal Family who have been offered the Honorary Freedom since 1905. In 1921 the Prince of Wales and the Duke of Connaught were recipients and, fourteen years later, the Duke of Kent. Re-discovered recently in the archives was a copy of the Duke's after-dinner speech, together with a table plan of the dinner at Stationers' Hall; all these fascinating mementoes are illustrated on our Archival Project website for all to see. The year after the Duke's tragic death in 1942, his widow, Princess Marina, received the Honorary Freedom. In 1993 their daughter-in-law, Katherine, Duchess of Kent, herself a keen singer and music lover, was a

Photos: The Musicians' Company Archives

Birmingham Band Bonanza

On Sunday 10th March some hardy souls, defying the M1 road works, the wind, rain and snow flakes, made the journey north of Watford Gap to enjoy the Dankworth and Eddie Harvey awards concert in the Royal Birmingham Conservatoire. This first excursion beyond the hospitable embrace of the four London music colleges proved to be a huge success.

The spanking new RBC building boasts a dedicated space for jazz events – the Eastside Jazz Club – where the Head of Jazz, Jeremy Price, organises an exciting programme of regular events. While the club only seats about 80 people, it has as a result a genuine jazz club atmosphere. Drinks can be consumed and the tiered audience area means that everyone has a good view. Despite the confined space the excellent technical team ensured that the volume from the RBC Jazz orchestra (18

strong) was perfect. Winds and brass seemed un-amplified with only the rhythm section and vocal soloist judiciously enhanced.

Jeremy Price had chosen two themes. In the first set the seven works had all emerged from recent jazz department projects. The opener – Thad Jones' *Cherry Juice* – set the tone for the evening with an amazing punchiness from the band and a real swing and verve. A truly lovely piece by Mike Gibbs – *I'll look around* – showed off the band's superb control of colour and mood, while the rendering of Duke Ellington's *Blues Theme Mauve* introduced the sultry sound of Lufuno Ndou's lovely voice.

Before the second set (of 'Contemporary Brits') began, Leslie East, as Chair of the Jazz Committee, introduced the Awards (each for £1,000), thanking the RBC and their outstanding musicians for hosting and contributing to the

event. Alec Dankworth was there to represent the Dankworth dynasty as he called it and present the Big Band Prize to Charlie Bates for a real foot-tapping winner, *Eyes Open* and the Small Ensemble Prize to Wilbur Whitta for his highly entertaining nonet, *Wotjek*. Then Peggy and Chloe Harvey were on hand to introduce the winner of the Eddie Harvey Award: that went to Billy Marrows for his big band arrangement of *Lucky to be me* (from Bernstein's *On the Town*). This gave us another chance to enjoy the beautiful sound of Lufuno Ndou's voice plus a superb solo from pianist Lucas Kelly.

As the audience – graced by the presence of The Master, Michael Lewin, and two of our fine collective of judges – Nikki Iles and Frank Griffith – streamed off into the night, we did so with a bounce in our step and gratitude to the RBC for a really fine evening of music.

Pastmaster LESLIE EAST

(L-R): Chloe Harvey; Billy Marrows; Peggy Harvey Alec Dankworth with Wilber Whitta and Charles Bates



Photos: Melody McLaren

YEOMEN YOUNG ARTISTS' NEWS



YEOMEN YOUNG ARTISTS' PROGRAMME PERFORMANCE OPPORTUNITIES – OUTREACH PUBLICITY – PROFESSIONAL DEVELOPMENT

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

Young Artists' Programme News

It has been busy so far for the Yeomen Young Artists' Programme! We are particularly thankful to the Company Members who have donated to the Future of Music Fund, and to those who have given us direct donations for specific areas of our Outreach programme. Director of Outreach Jan Yerbury, along with our brilliant volunteers, have as ever worked hard to bring these projects to fruition. We warmly welcome new volunteers Kay Harrington, Tim Johns, Karen Logan and Peter Jennings. And finally – do keep your eyes peeled on the Company website, as we are gradually revamping the Yeoman and Outreach areas with more detailed information. For monthly updates about the Programme, please subscribe to our e-News here: <http://eepeurl.com/dv0ccr>

Outreach

This year we have focused our efforts in two areas. Firstly, we have been continuing our hugely successful termly Outreach sessions in London Primary Schools. Secondly, we have set-up and continued a number of longer projects, each specially tailored to the institutions' needs. We are currently running projects in five different Secondary Schools, Swiss Cottage SEND School,

The Royal Hospital for Neuro-disability, as well as a pilot project to produce online music lesson resources for Primary Schools.

Performances

Sir Nicholas Warren is now at the helm of the Concert Programme, and has started with a bang, securing 20 Yeoman Young Artist concerts at St John's Smith Square. We are sending Yeomen Young Artists to a number of upcoming festivals this year: look out for Bethan Langford, Matilda Lloyd and Savitri Grier at Buxton International Festival, and the Kaleidoscope Saxophone Quartet and Eunsley Park at St Magnus International Festival.

Court Assistant **ADRIAN MUMFORD**
Chair of Yeoman Co-ordination Committee
Liveryman **JAN YERBURY**
Director of Outreach
Freeman **SIR NICHOLAS WARREN**
Concerts Coordinator
CHRISTINE TWITE
Programme Co-ordinator

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recipient. Her Majesty Queen Elizabeth the Queen Mother (1966), His Royal Highness Prince Philip (1989) and his Royal Highness the Prince of Wales (2003) have also honoured us by accepting.

But back to musicians; composers have featured strongly in the list since 1908, when three knights joined the ranks of the Honorary Freeman: Sir Alexander Mackenzie, Sir Hubert Parry and Sir Walter Parratt (Master of the King's Musick). Elgar, Stanford and Edward German were recipients and, following the Second World War, Vaughan Williams, Bax and Bliss were soon joined by Britten, Birtwistle and Maxwell Davies, among others. Singers and instrumentalists too have been prominent among Honorary Freeman: Sir George Henschel, H. Plunket Greene (soloist in the first performance of *The Dream of Gerontius*), Harold Darke the organist and Sir Yehudi Menuhin, doyen of violinists.

It was some years before a woman was offered the Honorary Freedom; in 1920, Charlotte, Lady Cooper, an amateur musician, and wife of the Master Sir Ernest Cooper, was the first, for 'services to the Red Cross', followed by the Princess Marina, Duchess of Kent, mentioned above. The next 'non-royal' woman Honorary Freeman was jazz singer Dame Cleo Laine (in 2002) but since then mezzo-soprano Dame Janet Baker (2011) and organist Dame Gillian Weir (2015) have graced the list – still a very long way behind the men!

For those who enjoy their politics, it is worth mentioning Neville Chamberlain (1939) and Sir Edward Heath (1973), both of whom received the Honorary Freedom during their residence at 10 Downing Street.



HRH The Prince Philip 1989

As part of the short installation ceremony, the new Freeman signs the special Honorary Freedom Declaration Book, first used by Carnegie in 1904; this contains the signatures of Honorary Freeman up to the present day and can be seen in its entirety on the Archive Project website.

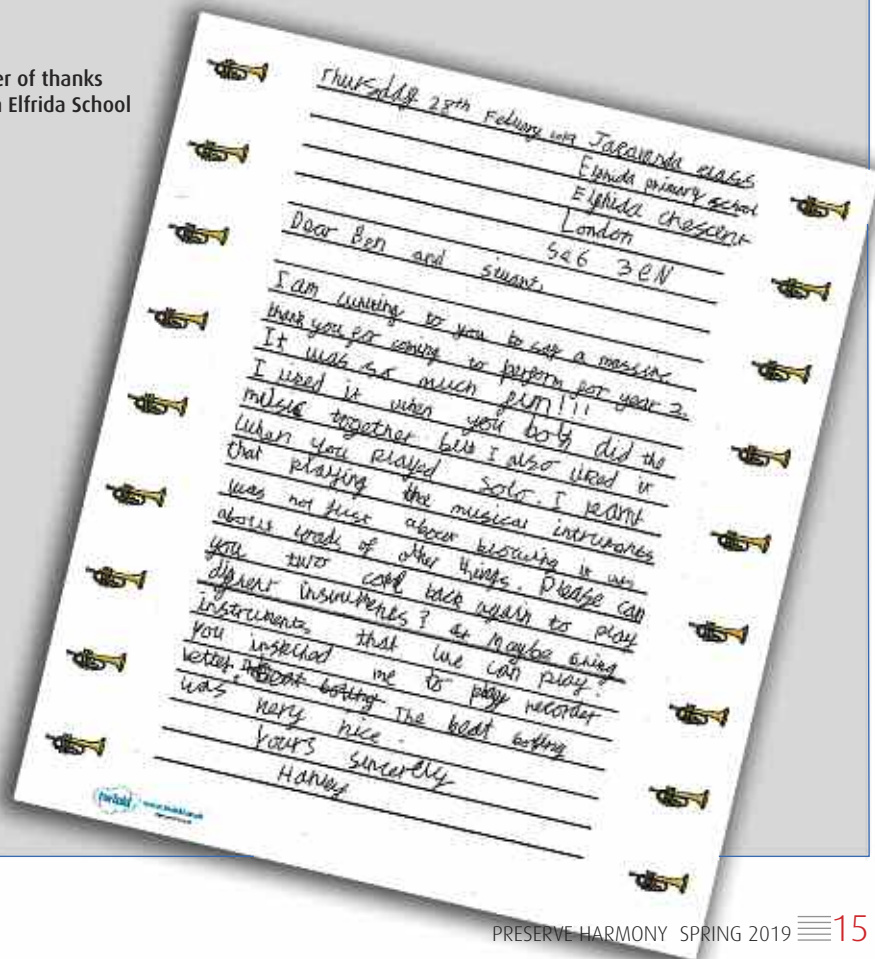
The conferring of the Honorary Freedom is familiar throughout the City Livery movement and we are privileged that so many eminent figures have accepted the Company's invitation – 62 to date.

Do check out the fascinating Archival web pages about the Honorary Freedom, which offer much more detail about the history and the distinguished recipients of this award.

www.wcomarchive.org.uk/~hon-freedom

Pastmaster **PAUL CAMPION**

Letter of thanks from Elfrida School



AND FINALLY



Immediate Pastmaster Lady Brewer OBE and Pastmaster Gavin Barrett

THE COMPANY GOLD MEDAL

It was extremely generous of Lady Brewer and the Court to award me the signal honour of the Company's Gold Medal. I am greatly touched by that. There have been few Hon. Treasurers in the Company in modern times, each of my predecessors having served for many years. I took over from Maurice Hart who had diligently ensured the Company's financial probity and regulatory compliance and succeeded Pastmaster Francis

Carnwath as chairman of the Finance Committee upon his retirement. We subsequently moved from self-management to professional external management, appointing Oxford Investment Partners, a joint venture of five Oxford Colleges. This provided a model well matched to the Company's needs, brilliantly led by Karl Sternberg. The last decade has proven an unqualified success. The Company's ability to support its charitable objectives has almost

doubled in real terms, testimony to the diversified investment strategy of OXIP (later to become Willis Towers Watson).

Latterly Court Assistant David Cresswell and his deputy, Liveryman Nicholas Carter, have held the reins of the finance committee; the operational side of the Company's finances resting in good hands. The Court has now appointed Liveryman John McCuin, lately Prime Warden of the Blacksmiths' Company and a principal in a distinguished accountancy practice, Hon. Treasurer. He will provide

strategic oversight of the highest order.

I thank, as fulsomely as I can, Trish Kidson, our Company Accountant, for keeping our financial records and reporting in perfect order. Her unstinting efforts are much appreciated. I have served with several Learned Clerks: Tim Hoggarth, Maggie Alford and in recent years, Hugh Lloyd. All have been marvellous colleagues. Finally, it has been my privilege to serve a succession of Masters who have patiently borne my advice and, occasionally, restraints when markets seemed set to frustrate our plans. I wish John every good fortune and continued strengthening of the Company's resources so that our incomparable work can continue and burgeon. Thank you to everyone who has helped to make the Company the powerful benefactor that it is.

Pastmaster GAVIN BARRETT

SONGS AND MUSIC OF THE CITY

Liveryman Julian Cable, and Paul Jagger (Court Assistant of The Worshipful Company of Information Technologists and author of *The City of London Freeman's Guide*), are collaborating to produce a new pocket guide under the working title *Songs and Music of the City of London*.

This guide, which is aimed at a generalist audience will capture the City of London's wide-ranging connections with the education, performance and composition of music, wherever and however it takes place.

The authors would welcome any suggestions for content from members of the Musicians' Company, to be sent to them at citymusic@virginmedia.com.

AND FINALLY

Congratulations to Court Assistant Alun Hughes, whose internationally renowned 'British Band Instrument Company' has won a multi-million pound contract to supply military band instruments to multiple regiments of the Indian Army. This news was greeted with extensive coverage from the UK and international press and broadcast media including The Times, The Mail on Sunday, BBC Radio 4 and The Times of India.

IN MEMORIAM

We record with regret the death of the following Members of the Company: Liveryman Matthew Fowler Liveryman Dr Frank Newby

COURT NEWS

HON TREASURER

John McCuin

HON COUNSEL

Richard Salter QC

YEOMAN YOUNG ARTIST

CONCERTS COORDINATOR

Freeman Sir Nicholas Warren

CORPORATE MEMBERS

ABRSM

Boosey & Hawkes

The Early Music Shop

Edition Peters

Lark Music

Music Sales Group

Naxos UK

Trinity College London

Victoria College Examinations

AWARDS

Walter Willson Cobbett Medal

John Gilhooly OBE

Charles Santley Memorial Gift

Alice Coote OBE

Iestyn Davies MBE

The Beethoven Medal

Minkyu Kim

Harriet Cohen Bach Prize

Xiaowen Shang

The WCoM Dankworth Jazz

Competition

Big Band Prize

Charles Bates

Small Ensemble Prize

Wilber Whitta

Eddie Harvey Award for Jazz

Arrangement

Musicians' Company Concerts

Margarita Balanas *cello*

Broen Ensemble *string quartet*

Julia Hwang *violin*

Tamila Salimdjanova *piano*

Antonia Suhanova *piano*

James Wafer *baritone*

Biddy Baxter & John Hosier Music Trust Awards

Wayne Kwon *cello*

Madeleine Pickering *violin*

ACM Award

Mica Bernard *singer/songwriter*

WELCOME

We welcome the following

Liverymen and Freeman

admitted since July 2018:

LIVERYMEN

Paul Barnes

Hew Dundas

Mark Gower-Smith

Kay Harrington

John Harle

Madge Musgrave

Robert Morrow

Dinah Nichols

June Perry

Alex Spofforth

Elizabeth Werry

FREEMEN

Jonathan Beament

Richard Blackford

Mark Bromley

Tim Cagney

Nathalie Chalkley

Scott Cooper

Jo Gipps

Stephanie Godwin

James Hobson

Jean Hornbuckle

Peter Jennings

Vanessa Latache

John Levett

Hugh Lloyd

Karen Logan

Sheila Moir

Avril Newman

Julia Pearson

Revd Canon Charles Pickstone

Joseph Shiner

Alla Sirenko

Hugo Summerson

Julian Washington

Mark Wells