

HARMONY

THE MUSICIANS' COMPANY

PAST YEAR WITH GOOD COMPANY



Photo: Peter Holland

Immediate Pastmaster Michael and Mrs Marylyn Lewin

To complete a trilogy of articles, which has led from a *Prelude* in PH 57 to an *Interlude* in the 2019 Yearbook, here is the *Postlude*, summing up what has been for me an exhilarating and unforgettable year.

Over the past twelve months I have often been asked how much time is actually involved in being a Master and whether it is still possible to carry on with the day job. Naturally, circumstances vary for each individual but, as subsequent conversations with Masters of other Livery Companies revealed, while most had taken retirement, a fair number were still employed in

their regular work, albeit, as in my case at the Royal Academy of Music, at a slightly reduced level.

Predictably, an easy commute to and from the City came high on the list of their considerations, though one Master confided that he lived in Newquay and had to fly to London several days a week!

So, let me start with a few facts and figures. Apart from Easter week, the month of August and a fortnight at Christmas, the City Livery calendar runs at full tilt throughout the year. Representing the Musicians' Company involved my attendance at about 50 Livery lunches or dinners, and 65 musical or other events, not to mention over 35 committee

and sub-committee meetings; as may be imagined, double and even triple bookings posed a frequent danger, and I long ago lost count of the quantity of emails and letters sent and received!

Of course, the Livery movement extends far beyond the Square Mile, and among my most memorable trips was one to Treloar's School in Hampshire, where my wife Marylyn and I witnessed a profoundly moving performance of Pachelbel's *Canon* by severely disabled youngsters. They were assisted in their musical presentation by a devoted teaching staff and some very advanced technological equipment, which was able to convert even a small eye movement into sound.

Like so many worthy charities this specialist school is sponsored by the Lord Mayor of London, and it was encouraging to hear from speakers at several Pan-Livery Mansion House functions that the arts are now accepted as having a significant role to play in physical and psychological therapies.

Building on our association with the Royal Hospital for Neuro-disability in Putney and our latest initiative regarding Alzheimers and dementia

patients, it is very important that we continue to explore ways in which our Company, in particular through our Yeomen Young Artists' Programme, can bring the joy of music to those who need it.

Other excursions I made included three to the Midlands: through a March blizzard for the Company's Dankworth and Harvey competition in the new Jazz Club at the Royal Birmingham Conservatoire, in June showers for the 36th Annual Ironbridge Gorge Museum's Livery Weekend, and then, in sunnier September climes, to present the Iles and Mortimer medals at the 167th British Open Brass Band Championship in



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DIARY 2020

(subject to change in light of the Coronavirus epidemic)

Monday 18 May

Company Concert

Purcell Room 7.45pm

Sunday 7 June

Jazz Winner's Gig

Pizza Express Jazz Club Soho 10 Dean Street

London W1D 3RW 7.30pm

Wednesday 24 June

Midsummer Banquet

Drapers' Hall 6.15pm

Wednesday 8 July

July Court and Informal Lunch

Skinners' Hall 11.00am

Friday 10 July

New Elizabethan Award Selection Round

David Josefowitz Hall, Royal Academy of Music

10.30am-4.30pm

Thursday 24 September

Bach Cantata and Lunch

Priory Church of St Bartholomew the Great 1.00pm

Wednesday 7 October

Company Evensong

St Paul's Cathedral 5.00pm

Wednesday 14 October

October Court and Dinner for Masters and Clerks

Apothecaries' Hall 4.00pm

Tuesday 10 November

Installation Court and Dinner

Goldsmiths' Hall 5.00pm

Wednesday 16 December

Carol Service and Supper

St Michael's Cornhill 6.00pm

Birmingham's magnificent Symphony Hall.

Ranging further afield towards the end of May there was our own Livery Club outing to Eisenstadt; it had been such a pleasure to welcome Liverymen to the Royal Academy of Music in March and then a few weeks later to the Charterhouse, that the trip to Austria and Hungary seemed the perfect topping on the cake. My very warm thanks go to Livery Club President Ann Redfearn for mixing the ingredients so expertly!

One of the main strands of my approach over the year as a whole was to foster an awareness of the continuity between ancient and modern, which I believe lies at the heart of musical culture and creates a vibrant, living tradition – hence the commission of a new carol for choir and guitar duo, and the first-ever performance of a theorbo concerto at the Midsummer Banquet. After a lengthy gestation it was most gratifying to see the inaugural 'New Elizabethan Award' come to fruition in 2019. Six concerts for the holders were held at historic venues, culminating in a song recital at The Red House, Aldeburgh, in the very room where Benjamin Britten had composed many of his masterpieces, including the *War Requiem* and the *Nocturnal after John Dowland*. How fitting it was that this programme should feature the premiere of a song cycle for mezzo-soprano and guitar by Arthur Keegan-Bole, who had written the music in that same room, as composer-in-residence.

In common with most other Livery Companies, ours has strong ties with the armed forces. In a year that began with the centenary of the Armistice it was heartening to attend various solemn ceremonies, where the sense of occasion was greatly enhanced by the contributions of military musicians. A different, and memorably ear-opening, experience was the Mountbatten Festival Concert, superbly presented by Her Majesty's Band of the

Royal Marines at the Royal Albert Hall. Through the good offices of Court Assistant Michael Hockney I also became involved with The Lord Mayor's Big Curry Lunch, which provided me with a further reminder of the debt we all owe to our armed forces and the responsibility we have to support their wounded veterans.

The musical traditions of London's great churches are ones which we proudly seek to uphold, and it has been a real pleasure to participate in services demonstrating the excellence of their choirs and organists. In this context may I add what a delight it was to have alongside me, at the Company Evensong and other events, my Hon Chaplain, Sybil Sheridan, the first lady and rabbi to hold this post; the grace with which she conducted herself and the warmth with which you welcomed her have left an enduring impression.

Sadly, limitations of space prevent me from enumerating every joyous detail of my year or listing all the friendly and fascinating people whom Marylyn and I have met. Before I sign off, however, I must mention the far-reaching reviews which the Company has been undertaking to modernise its charitable, social, financial and administrative work. To carry forward successfully the recommendations of these reviews will require a sustained, collective effort from us all. Through the spirit of fellowship, which so characterises our Company, I am confident that my successor John Nichols and our marvellous team in the Clerk's Office will be able to count as surely on your support as they can on mine.

To end as I began in my prelude address, I would like to thank you again for the huge honour of being Master of this Company – only now I understand, and appreciate more fully than I did then, just what that means!

Immediate Pastmaster **MICHAEL LEWIN FRAM**

Max's Piano

I was recently reminded of the greatly loved and sorely missed Master of the Queen's Music, the late Sir Peter Maxwell Davies.

Amongst his numerous awards and honours, in 2015 Max was awarded this Company's Collard Life Fellowship. In this he follows a very distinguished line of predecessors, Sir Edward Elgar (1931), Ralph Vaughan Williams (1934) and Herbert Howells (1959).

Despite leaving a wonderful musical heritage, like many great musicians, Max had little time for the crude world of commerce. One of the most painful consequences of this

was the loss of his beloved piano at his home on Orkney, which was found to have been used to secure a loan by his corrupt former manager, who was subsequently jailed for false accounting.

Fortunately, on this occasion, Help Musicians came to the rescue and donated to the great man an elderly Bechstein grand, which had been housed in its Ogle Street offices but on the one condition that it remained in Orkney after his death.

Modest and self effacing to the last, Max was more than happy to overlook some damage to its case. 'It sounds wonderful and will stand against a wall anyway'!

It is pleasing that to this day and in Max's memory, this old instrument serves to 'preserve harmony' on a far Northern Island where it is regularly used at the St Magnus Festival. It's perhaps good also to be reminded that at least in music 'what it sounds like is more important than how it looks'.

Court Assistant **HON RICHARD LYTTTELTON**



Funding the Present; Managing the Future

These are very hard and difficult times for all of us. The coronavirus pandemic brings extraordinary challenges for society as a whole. But within society, the difficulties faced by the charity sector are potentially disastrous, as funds dry up in every area of charitable activity.

The problems faced by those working in the arts are particularly hard hitting. In our own Company's area of music, many musicians, if not most, face an immediate and potentially catastrophic loss of earnings as operas, concerts, and every type of musical event, are cancelled or deferred.

The Musicians' Company, as the only City Livery Company concerned with the performing arts, takes its responsibilities to the music sector very seriously. To try and alleviate the financial effect of cancelled performances on our Yeomen Young Artists (YYAs) we have already pledged to pay the usual fees for Outreach in schools and dementia hubs, even though these events have been cancelled. We are now taking further steps to help our YYAs weather the crisis.

The Prince's Prize, one of our most prestigious awards, will not take place this year because of the pandemic. Instead, we have suggested to the YYAs that they make a 10/15 minute recording which they could do in their own homes. Each concert/recital will receive £100 – £150 from the Company.

The recordings will be broadcast on YouTube, Facebook and the Company website. I hope that the whole Company and all the YYAs will

become the virtual concert audience. This should create a huge amount of positive exposure for the Company; and make a welcome difference to our YYAs' financial position at this critical time.

This is for the short term. I also need to raise a longer term issue: the funding of our Awards. The Musicians' Company is renowned for the friendliness of its Members and the special memories enjoyed by those who participate in our work, and in our many and very varied events. Good fellowship is, rightly, very high on our common agenda. The Company's unique atmosphere is enhanced by the knowledge that we are so heavily involved with ensuring that the different genres of music which we all enjoy so much are maintained and developed in the future.

Our Yeomen Young Artists' Programme (which is now forming a model for other City Livery Companies), fostering, nurturing and developing young musicians at a crucial early stage of their careers, has formed the main thrust of our charitable activities for the last few years. With its primary elements of Outreach, Performance Opportunity, Professional Development and work with disabled and disadvantaged children, not to mention a new programme of live music for those suffering from Alzheimers and dementia, it is a discrete, coherent programme. Yeomen have described it to me as 'the best such programme for young artists in London today'.

With the creation a few years ago of the Future of Music Fund, some of the ongoing funding of the

YYAP has become more assured, thanks to the generosity of those who have contributed. However, a recent review of the foundations of the YYAP – the Awards and Prizes which we give to outstanding young artists, which act as their entry to the Programme, has revealed that many of those Awards and Prizes, endowed in some cases several decades ago, are now running short of funds, or are already being subsidised by the Company. If further funding is not made available, we face some difficult decisions on whether or not to continue with the Awards which are affected.

In the light of this, may I ask you to consider leaving a lasting memorial to your love of music by giving a legacy to the Company in your will? By doing so, you will help us continue to support our family of young artists and all those who are so profoundly touched by our work. If you wish to do so, arrangements could be made for a legacy to support a specific Award, and we would be very happy to consider naming the Award after the donor. Legacies need not, however, be linked to Awards: the YYAP offers abundant opportunities to ensure that money is spent in the best possible way to enhance our musical lives in the future.

Further details on legacies are available from the Clerk. Please ask if you would like to know more: and please consider joining me in leaving a legacy to the Musicians' Company.

The Master JOHN NICHOLS

Photo: James Crabbe



Sir Peter Estlin thanks the *Don Giovanni* performers

Don Giovanni in the Guildhall

Liveryman Professor James Crabbe was invited by the then Lord Mayor Peter Estlin to join a committee to combine three exciting and novel events – a charity fundraising dinner at the Guildhall, a performance of Mozart's opera *Don Giovanni*, and an unparalleled outreach opportunity directed by Garsington Opera outreach group for 250 secondary school students from 6 London state schools. It took over a year of planning. There was a specially written version of the opera by Omar Shahryar, one of the Garsington team, where *Don Giovanni* is a YouTube sensation: Donna Elvira is a Rap artist, and Leporello in his 'Catalogue' aria sings of Don Giovanni's YouTube followers, 'But in China, one billion and three...one billion and three!'.

The project culminated in a performance for all the students and the creative team with the professional singers and instrumentalists from the Guildhall School of Music and Drama, in the Old Library at the Guildhall on the afternoon of 16 July 2019. This project aimed to give added value in musical and dramatic experience to all 250 students that we hope will continue long after the end of these unique and exciting events. A net income of £63,417, raised at the dinner afterwards, went to The Lord Mayor's Appeal.

Liveryman JAMES CRABBE

INSTALLATION DINNER NOVEMBER 2019



The Master and Court



2019 Prizewinners



Goldsmiths' Hall

As a relatively new Freeman of the Company, it was an enormous pleasure and privilege to be asked to attend the November Installation Dinner at Goldsmiths' Hall. The Hall is magnificent, and an absolutely fitting place for our celebratory event. Before our fine dinner, The Fanfare, sounded by the Fanfare Team of the RAF Central Band, and the Company's Prize Grace, sung by members of the Choir of St Paul's Cathedral, were both sublime.

After dinner, music was provided by the award-winning violinist, Joo Yeon Sir, Yeoman of the Company, accompanied by Irina

Andrievsky; they played pieces by Brahms, Dvorák and Castelnovo-Tedesco, to warm and prolonged applause.

Similar approval was given to the Musicians' Company Award winners and the many Silver and Bronze medallists present at the dinner, each asked to stand to receive the Company members' applause.

Following his admission as an Honorary Freeman of the Company, Sir Mark Elder's

speech paid particular tribute to the Company's Outreach and Yeomen schemes – 'providing a foothold for young musicians'. The Master thanked Sir Mark, not only for his huge influence on the musical life of the country, but also for the personal pleasure of so many visits to the ENO at the Coliseum.

The Master went on to talk about serendipity: those moments in his life, where someone 'switched the points' and sent him off in a new musical direction. Included was the moment at school when his German master, noticing that he preferred poetry to politics, suggested he might enjoy poetry set to music, and so sparked a

lifelong love of opera. Another such moment was when, at a party, Pastmaster Andy Prindl suggested he join the Musicians' Company, and another later, when Andy's wife Patricia told him about the Yeomen Programme.

He then produced some remarkable life statistics – 51 years, encompassing 1040 performances of 330 operas, 630 other concerts – that's an average of nearly three a month.

He talked about the valuable and critical work of the Company in both Outreach (reaching 8,000 school children a year) and the Yeomen scheme (currently numbering around 180). He thanked all those members of the Company involved in delivering these schemes, contributing to the significant development of



Joo Yeon Sir (violin) and Irina Andrievsky (piano)

New Corporate Members



Honorary Freeman Sir Mark Elder and the Master



Iestyn Davies and the Master

the musical lives of so many. And he hoped there was a parallel between his own moments of serendipitous life-changing events, and similar moments in the lives of those individuals, both very young and not so, exposed to the Company's development programmes: 'In leading the way towards music, in guiding, involving, shaping, this Company is helping to bring about those serendipitous life-changing experiences...'

He concluded by referring to the age of the Company, whose first recorded Master, John Clyn, took office 500 years ago, in late 1519. 'May the years to come be as illustrious and influential as their predecessors'.

Freeman DR JO GIPPS

The Company's distinguished roster of corporate members has recently expanded by two newcomers. Lark Music is part of the Aston Lark Insurance empire and is dedicated to providing cost-effective policies for musicians.

Customers of our other new Corporate, The Early Music Shop (EMS), could no doubt benefit from Lark Music's products. EMS can claim to be one of the most idiosyncratic music businesses in the UK. Founded in 1968 by Richard Wood, EMS has become the largest supplier of early music instruments in the world. The holding company, J. Wood & Sons, was originally founded in 1850 as a music shop, moving to Bradford in 1877. Its Yorkshire roots are retained, as its principal showroom and distribution centre are based within Salts Mill, Saltaire, the Victorian model village and UNESCO World Heritage Site near Shipley. Its London base is now in that iconic music location Denmark Street (Tin Pan Alley), though for many years it enjoyed the genteel surroundings of Chiltern Street in Marylebone.

One of our other Corporate Members, Music Sales (now the Wise Music Group), took over the EMS business in 2008 and, after ten years, Music Sales' Director & Head of Publishing Chris Butler chris@earlymusicshop.com acquired the company in a management buyout. As a Liveryman Chris has been an enthusiastic supporter of The Musicians' Company, and on acquiring EMS offered to take out corporate membership.

As well as the two impressive shops and a website www.earlymusicshop.com the Saltaire showroom has been described as 'an Aladdin's cave of early music instruments'; EMS also provides access to tuition on instruments such as recorder, viol, lute and harp, an agency for second-hand instruments, and a repair workshop. When The Musicians' Company sought an appropriate gift to mark Roger Gifford's election as Sheriff it was to the Early Music Shop in Chiltern Street that the then Master trooped off to purchase two



Early Music Workshop Recorders

reproduction baroque recorders to present to Roger.

Demand for period instruments has increased steadily over the past 50 years and EMS has been a key player in encouraging high quality craftsmanship among British instrument makers; and furthermore in bringing the best examples of harpsichords, viols, recorders and harps from other countries. It has also encouraged performers, promoting concerts by distinguished artists at its Saltaire base and including performances in its London International Festival of Early Music, (LIFEM).

This annual three-day event features a large display of instruments, with makers joined by publishers and societies involved in the early music scene. Now located in Blackheath Halls, the exhibition also includes public concerts, workshops, master classes and biennial competitions for young artists and recorder players. The displays of instruments – such as the ones pictured here – are truly amazing; and for anyone interested in the early music world the exhibition is really well worth the trip to Blackheath. The 2020 festival will take place on 5, 6 and 7 November and details will be available from the LIFEM website at www.lifem.org

And when you have purchased that beautiful viol, lute, recorder or harpsichord then you'll need insurance. That's where Lark Music comes in and we will learn more about them in the next PH.

Pastmaster LESLIE EAST



Early Music Workshop Viols

MUSICIANS' COMPANY AWARD FOR ORGANISTS

This award was initially endowed by the late J M Levien in memory of Liverpool's famous St George's Hall organist, WT Best (1825-1897), to provide financial assistance to a young organist showing exceptional promise as a performer, composer or writer.

We are blessed as organists to have such a large amount of music written by the man who has become the founding father of classical music: J S Bach. At the time I heard about the WT Best Scholarship I was organ scholar at Westminster Cathedral, and engaged in the final stages of learning all six of Bach's *trio sonatas*. The music was so exquisite and rewarding (not to mention extremely challenging) that I knew I would be happy to play nothing but Bach for a very long time, and so this was the perfect opportunity to propose learning all of Bach's organ works over the three years of the scholarship – a total of over 20 hours of music; and to travel around Europe having lessons with the best Bach teachers on appropriate historic or historically informed instruments.

I was absolutely delighted to be awarded the scholarship. Not only is Bach's music supremely well crafted and a joy to play, it is also the daily bread and butter of any organist both for church services and recitals. However, on starting this project I was struck by how much more Bach wrote

(or is at least attributed to him) that is nowadays rarely heard. Many of the lesser-known *preludes and fugues*, the *chorale partitas* and many other works are often overlooked in favour of the more famous works. This project, then, offered

me the chance to get to know music I will continue

to play for the rest of my life; and also to develop a sense of the full range of Bach's compositional style for the organ.

At the same time as starting the scholarship I was appointed Assistant Organist and Tutor to the Choristers at Magdalen College, Oxford. This meant I could learn Bach during term time, and then spend the vacations visiting teachers around Europe to understand how different musicians approach playing Bach's music. My first trip was to Cologne and included some wonderful lessons from Johannes Geffert, as well as the chance to hear organ recitals in Cologne's spectacular cathedral. It was extremely rewarding to study music that I had just learned with someone who has taught and lived with this music for over 30 years!

At the next opportunity I visited Copenhagen to have lessons with Bine Bryndorf at the Royal Danish Academy of Music, and also to play a number of historic organs as well as more recent organs built in the style of Bach's time. Copenhagen was such an interesting place for organ music in particular that I returned there a year later, this time to have lessons with Hans Fagius, whose own recordings in the 1980s of Bach's complete organ works on historic organs have themselves become historically significant within the development of the early music revival. On this occasion I took the whole of Bach's *Clavierübung III* – a fascinating set of technically-demanding pieces published by Bach in 1739. Hans Fagius was both extremely knowledgeable and passionate about this music, and it was a privilege for me to learn from him.

Another highlight of the project was exploring Bach's *trio sonatas* not only by playing all three parts on the organ as Bach wrote them, but also by getting together with some instrumentalists from the Royal Academy of Music to see how orchestral players would approach the same music. We worked

together for a number of months and then put on a concert of all six *trio sonatas* performed with different instruments – some on the organ, others with a mix of violins, flutes, cello, and viola da gamba.

An important part of learning about Bach's organ music is the opportunity of playing on instruments built in Bach's lifetime. I was lucky enough to experience this in the Netherlands, on the organ of the Sint-Laurenskerk in Alkmaar, built in 1645 and then significantly enlarged and rebuilt in 1723 by F C Schnitger. The sound it produces is much richer than that of so many of the organs supposedly suited to Bach's music built in the last century, which have a tendency to be shrill rather than sing. Pieter van Dijk introduced me to the different techniques needed to play these old instruments, and I spent a memorable evening playing works from the *Leipzig Chorale* collection on an organ from Bach's time, to a man who had just recorded them on that same organ.

At the time of writing and with the end of the project in sight, I can see that this is only the start of a life-long interest in Bach's music. I am planning to return to Germany; and I hope to make a longer visit to the USA in the summer, by which time I should have learnt and performed every one of Bach's organ works. I also hope to celebrate the end of the project by performing the complete organ works in a series of recitals at Magdalen College, Oxford.

I am extremely grateful to the Worshipful Company of Musicians for this scholarship. I have learnt so much from the lessons I have had over the last three years, and it has set me on a path of study from which I shall benefit enormously throughout my career. Learning this quantity of music has been a tremendous challenge, but it has been extremely rewarding and I have loved every moment of it. I am sure I will revisit many of the teachers from whom I have learnt during the scholarship; and continue to be inspired in my work as an organist through what the WT Best Scholarship has given me.

Yeoman Young Artist ALEXANDER POTT



St Lawrence Alkmaar Organ



St Lawrence Alkmaar Console



WT Best Scholar Alexander Pott

YOUNG JAZZ MUSICIAN COMPETITION 2019

The annual Young Jazz Musician Award is one of the Company's most popular events. Maybe that's because the Award is decided by competition, with the audience having a large say in the result. The 2019 Award was for singers only. Since it was introduced in 1992 the competition had only produced two vocalists as winners – the first in the inaugural event when new Court Assistant Tina May won in open competition against instrumentalists; the second, Emma Smith in 2013, was the outstanding competitor in the first singers-only competition.

The policy now is to hold the competition just for singers every 4-5 years. So on 29 September we were treated to five exceptional talents, each singing three numbers in a 20-minute set. One of the extra beauties of this arrangement is that an outstanding band is engaged to provide the singers top-class support. Our 1997 winner, saxophonist and Freeman Tim Garland volunteered to lead a group containing two other Award winners, bassist Adam King (2015) and drummer Shane Forbes (2009). Under Tim's guidance and with the help of Adam, Shane and guest pianist John Turville, we were right royally entertained.

It is fair to say that none of the five singers disappointed. Ellie Bignall, given (by random lottery) the unenviable responsibility of kicking off, demonstrated a wide range, a good sense of scat and a nice line in self-deprecation. Jessica Radcliffe's classical background showed in a really rounded voice and excellent intonation. Her involvement of the band members was excellent and her improvisation skills remarkable. One of the highlights of the evening was delivered by Liselotte Ostblom whose version of Bill Evans'



Photo: Grace Owen

Young Jazz Musician winner Sahra Gure with then Master Michael Lewin

Through rain, through shine featured one superb scat solo while throughout she was engaging and fully immersed in the band's contribution. The only male singer, Luca Manning, ended the evening demonstrating a really clear, strong voice and a natural improvisatory sense. His version of *Bye-bye blackbird* in a very unusual metre brought the evening to a suitably upbeat ending.

However, despite the huge talent of these four, the fifth singer proved to be the clear winner. Sahra Gure has an interesting background – a Somali father and German mother – and her awareness of different cultures and sounds shone through her choices and delivery. *Freedom* was sung with a laid-back, funky sense of rhythm and

a brilliant scat solo. *Afro Blue* – made famous in John Coltrane's rendition and Cassandra Wilson's beautiful recording – proved to be a moving and colourful interpretation while Nina Simone's *I wish I knew how it would feel to be free* brought the house down with Sahra's stage presence matching her colourful voice.

Receiving 45% of the vote, Sahra accepted her medal from the Master and celebrated to everyone's delight in the sold-out Pizza Express with an unplanned unrehearsed encore, decided on with the band in 10 seconds flat. That's jazz! Her winner's gig on 7 June 2020 (coronavirus permitting) is eagerly anticipated.

Pastmaster LESLIE EAST



Photo: James Crabbe

Young Jazz Musician Competition 2019

FIVE STARS FOR COMPANY BRASS BAND CONCERT

Last September, in keeping with long-established tradition, the then Master Michael Lewin, travelled to Symphony Hall, Birmingham to present the Company's Iles and Mortimer medals at the conclusion of the British Open Brass Band Championships.

The Iles medal was awarded to Ray Farr. Ray has made a significant contribution to brass banding both as conductor (notably in the north-east of England and in Norway), arranger, and academic researcher, having been awarded a chair in brass band studies at Durham University.

The Mortimer medal acknowledges music educators with a proven track record in fostering young brass band musicians. It was awarded to Brad Turnbull for his work in the music service in Northamptonshire. Under his direction, the Northamptonshire County Youth Brass Band maintains a standard of musicianship second to none, all the more creditable given the vicissitudes that have assailed music services in recent years. Some of Brad's students have gone on to pursue successful professional careers, among them James Fountain, currently principal trumpet of the Royal Philharmonic Orchestra and about to move to the same position with the London Philharmonic. Brad also manages the music hub's First Access programme for beginner brass band instrumentalists in primary schools. Exceptionally, the percentage of beginners continuing to learn for the long-term far exceeds the national average.

By reason of their mystique, traditional brass band contests are essentially for brass band connoisseurs who avidly follow their scores as each band plays the same test piece. Similarly the majority of brass band concerts in the UK are largely the reserve of aficionados, mostly bringing indoors the format of the now increasingly rare concert in the local park bandstand.

This somewhat unusual dichotomy means that the riches of the brass band repertoire in the symphonic tradition remain largely unplayed on a regular basis. To remedy this situation, and to provide a model for others to emulate, Paul Hindmarsh, as a music producer working for the BBC in Manchester, was given responsibility for curating an annual BBC Festival of Brass Bands. Leading bands were invited to perform concerts of 'serious' brass band repertoire in the BBC studio which were broadcast nationally on Radio 3. When the BBC's sponsorship of the Festival came to an end, Edward Gregson,

as Principal of the Royal Northern College of Music, incorporated the Festival into the college's annual programme. Continuing in the role of artistic director, Paul Hindmarsh has established the Festival as a highlight of the brass band year, not only nationally but internationally as well.

Each year, the festival presents a retrospective of the work of a major composer for brass bands, while fulfilling a responsibility for presenting, and on occasion commissioning, new music by emerging young composers.

On the last weekend in January, accompanied by Pastmaster Leslie East and Freeman Mark Bromley, I made my way to Manchester for a new initiative to associate the Company with the Festival. Looking for a fitting way to pay tribute to the work of the late Liveryman Stan Kitchen, it had been decided that the Company should offer to sponsor one of the concerts. Through his publishing company, Studio Music, Stan had been responsible for publishing many of the seminal brass band works of recent decades. Hence the concert consisted of representative works by some of the composers he had brought to prominence – Goff Richards (*Cross Patonce*), Philip Sparke (*Tallis Variations*), Martin Ellerby (*Requiescat Aberfan*), and Gilbert Vinter (*Entertainments*). Paul Hindmarsh and Martin Ellerby (himself a Liveryman) paid tribute both to Stan's warmth of character and the integrity of his musical judgement.

The music was given fully committed and refined performances by The Fairey Band conducted by Garry Cutt, himself a recipient of the Iles Medal in 2002. The band originated as the works band of the Fairey aviation company in Stockport, and there was a further Company link in that another Liveryman, the late Bob Mulholland, had at one time been their resident conductor.

The '5 star' review of the concert on the brass band website '4barsrest' commented that 'Garry Cutt used years of experience and appreciation of musical refinement to draw out considered, considerate performances; the elegance of the solo playing (especially from Stephanie Wilkins on principal cornet) complementing the carefully balanced ensemble.'

The concert was one of twelve given over the weekend, the others played by Foden's, Brighouse and Rastrick, Black Dyke, RNCM Brass Band, Tredegar, and Cory, together with two youth bands, those of

Greater Manchester and the Junior RNCM. Programmes included music to mark Edward Gregson's seventy-fifth birthday year, with performances of *Dances and Arias*, *Symphony in Two Movements*, *Rococo Variations*, and *Of Men and Mountains*. And trumpet virtuoso, LSO principal Philip Cobb returned to his brass band roots to give a dazzling performance of Ernest Tomlinson's fiendishly challenging *Cornet Concerto*.

Just to show how closely the Company and brass banding are intertwined, the roster of performers and composers featured at the Festival included no fewer than eleven recipients of the Iles medal.



The then Master Michael Lewin presents the Iles Medal to Ray Farr

Liveryman ROY TERRY

Bach Cantatas



Photo: Carl Jackson

The Musicians' Company Consort at St Bartholomew the Great

The Bach Cantata Concert which opened the City Music Society's autumn concert series at St Bartholomew the Great last September was an occasion of musical delights.

The performers, the Musicians' Company Consort, comprised baroque specialists from the London conservatoires, and were joined by four soloists from the Royal College of Music, all led with stylish authority by Adrian Butterfield.

The concert featured three cantatas, and began with *BWV 171* 'Gott wie dein Name', intended for performance on New Year's Day 1729. Its first movement was to be re-used later for 'Patrem omnipotentem' in the 'Credo' of the *Mass in B minor*, while two other movements gave opportunities for delightful performances by a pair of obbligati violins, as well as by Adrian himself.

The cantata 'Du sollt, Gott' (*BWV 77*) for the thirteenth Sunday after Trinity dwells on the parable of the Good Samaritan, and revealed contrast in mood, as well as ingenuity in contrapuntal writing in the first movement. The aria for soprano with a pair of oboes showed radiance and warmth, while that for the alto required stamina for the trumpet obbligato.

Adrian Butterfield told the audience that he wondered how

many of them would recognise the chorale which was heard in the first movement of the final cantata 'Lobe den Herren' (*BWV 137*) for the twelfth Sunday after Trinity. The answer is that the chorale-melody is used as a hymn tune today for 'Praise to the Lord, the Almighty'. Even fewer, perhaps, will have spotted that the cantata's second movement was transcribed by Bach as an organ chorale-prelude (*BWV 650*).

The splendid soloists Charlotte Bowden, Annabel Kennedy, Andrew Brown and John Lees all sang with a feeling for musical line, and the orchestra responded well to Adrian's authoritative and unfussy direction with wonderfully buoyant and rhythmic playing.

The concert was followed by an excellent lunch in nearby Farmers' & Fletchers' Hall, and the animated conversations both during the pre-prandial drinks and the meal itself were evidence of a thoroughly enjoyable and uplifting occasion. Thanks are due to the Livery Club and its President, Ann Redfearn, for organising the meal, and also to the City Music Society and its Chairman, Pastmaster Leslie East, for its splendid series of concerts featuring fine, talented young musicians, of which this concert was an excellent example.

Court Assistant **CARL JACKSON**

COMPANY YEOMEN YOUNG ARTISTS' CONCERTS

Yeomen Concerts from Orkney to Sussex



Connaught Brass Yeomen Young Artists

One limb of the Company's Yeomen Young Artists' Programme is finding concert opportunities for our young musicians. Set up 6 years ago by our current Master (whose good

work I try to continue), the aim has been to create lasting relations with concert promoters. This is not another London-centric venture: we engage with festivals and concert series across England,

Scotland and Wales, and have hopes of crossing the Irish Sea. Our musicians have appeared from Stromness in Orkney to Brighton in Sussex, from Cromer in Norfolk to Guildford in Surrey by way of lakes, spas and the sea in Cumbria, Derbyshire and Kent, with Presteigne in Radnorshire on the horizon.

The partnership between musicians, festivals, and the Company has proved to be a win/win/win situation. It's a win for the musicians who gain performance experience in a highly competitive market, often with the chance to design programmes and to develop skills speaking to audiences. It's a win for the music directors who can lay down detailed criteria or, according to their taste, none at all about what programme suggestions they would like to see and can receive any number of varied bids from Yeomen. They can be confident that they will be engaging first-class musicians. And at all levels it's a win for the Company both in terms of reputation and in fulfilling its own core purpose of promoting music and musicians.

The current eclectic mix of our partner-festivals reflects the personal contacts of the Master when the programme was set up. The programme is now well-established and flourishing. And so, given that one main purpose of the programme is to build the reputations of our artists, and not only to generate performance opportunities, I am hoping to encourage more music directors of larger festivals and series to engage with us. This task is made



Behn Quartet Yeomen Young Artists



Yeoman Young Artist Composer Amelia Clarkson

easier by the excellent feedback we have had from existing partners. I meet regularly on an individual basis with the music directors involved, since this programme depends essentially on personal contact. If you have contacts at festivals or concert series which you think might be interested in engaging our musicians, please let me know.

There is a financial incentive in this for the promoters. Within modest limits and subject to an overall cap, we are able to offer subsidies where Yeomen Young Artists are engaged. Our budget is, of course, constrained, just like the overall Yeoman Programme budget out of which it comes. With more money, the extent of the programme could easily be doubled or trebled.

None of this could happen without the support of our YYAP Coordinator, Dr Christine Twite, whose legendary efficiency and IT capability keeps it all running smoothly. Thank you, Christine.

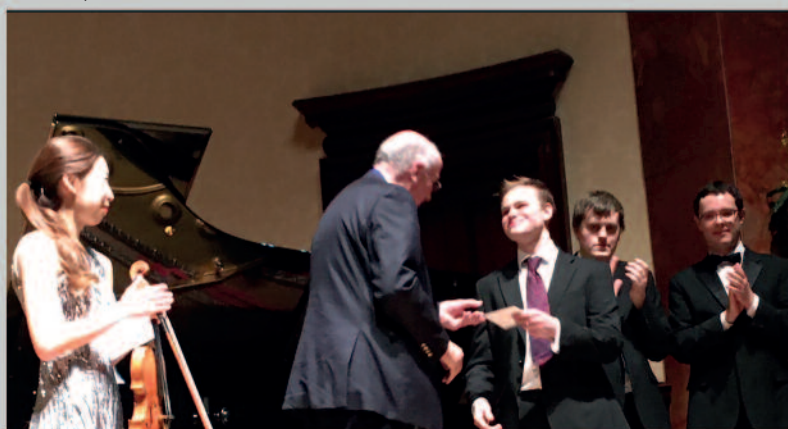
Finally, do keep updated with forthcoming Yeomen performances on <http://eepurl.com/dv0ccr> and do come to concerts when you can.

Freeman SIR NICHOLAS WARREN
Yeomen Young Artists' Concerts Coordinator

Musicians' Company Concerts



Turadh Quartet



(L-R) Julia Hwang, The Master, Ben Tarlton, Jāms Coleman, James Drinkwater

An enthusiastic audience at the Purcell Room on 10 February 2020 was dazzled with the technical skill and musical artistry of the Turadh Quartet (Abigail Young, Michelle Dierx, Theodore Chung Lei and Balazs Renczes) playing works by Haydn, Webern, Pärt and Grieg; and the Latvian pianist Antonina Suhanova whose fluent, stylish and virtuosic playing totally belied the difficulty of the pieces by Mozart, Knussen, Rachmaninov, Berg and Bartok. These musicians were supported by the Musicians' Company through the Maisie Lewis Young Artists' Fund

The Wigmore Hall was the venue for the Musicians' Company and Concordia Foundation Artists' Fund concert on 9 March 2020. Violinist Julia Hwang accompanied by James Drinkwater showed total command of a fearsomely difficult work by Lutoslawski, nicely contrasted with Beethoven, Poulenc and Debussy; and then it was the turn of cellist Ben Tarlton, accompanied by Jāms Coleman, to display his mastery of his instrument with a commanding performance of Janáček's *Pohádka* and more lyrical works by Debussy, Beethoven and Ravel. Julia received the Concordia Serena Nevill Prize and Ben the Concordia Barthel Prize.

While a student at Clifton College, Julia received the Worshipful Company of Musicians' Award founded by Pastmaster Adrian Davis. Her award of a Fulbright Scholarship has just been announced.



Antonina Suhanova

Westminster Abbey Thursday 16th January 2020



Henry VII Lady Chapel Ceiling

Thirty members and their guests attended a beautifully rendered Evensong, conducted by James O'Donnell, Organist and Master of the Choristers, featuring music by Thomas Tallis (1505-85), William Byrd (1540-1623), Herbert Oakley (1830-1903), Samuel Wesley (1766-1837), William Crotch (1775-1847), Charles Wood (1866-1926) and Peter Cornelius (1824-74). The 'Gloria' to the *Magnificat* by Charles Wood was especially uplifting, a joy in itself. The psalm, number 35, was especially dramatic and at times quite frightening!

Following the very uplifting service, after the general public had left the Abbey, we had the rare privilege of a private tour. Our guide was the Reverend Canon Dr James Hawkey, Canon Theologian of Westminster Abbey, whose knowledge of the long and fascinating history of the building was both most interesting and

compellingly delivered. Being invited to ask questions added to the sense of engagement with this inspiring building of national and indeed international interest; and made one extremely proud to be a citizen of our wonderful country.

The tour encompassed the Quire, Sacrarium, High Altar, the Cosmati Pavement, the Henry VII Chapel and Poets' Corner along with the Queen's Diamond Jubilee Galleries which are high above the Abbey's Nave with the most amazing views. The Galleries in the beautiful 13th century triforium displayed the most magnificent collection of the Abbey's great treasures from over 1,000 years of the history of our country; and especially of our monarchs and the great and the good.

After this fascinating tour we were treated to a short recital on the Queen's organ which Pastmaster Sir Roger Gifford commissioned when

the Lord Mayor of London, in collaboration with the City Corporation and the Dean and Chapter of Westminster Abbey. After a year's residence in the Mansion House the instrument took its place in the Henry VII Lady Chapel in November 2013.

The instrument was built by Mander Organs, the company founded in 1936 by former Liveryman Noel Mander, based in East London. It has 2 manuals and pedals and 2 'novelty stops' – a 'Rossignol' or 'Nightingale' and a 'Pédale de tonnerre' or 'Thunder Pedal'. Such stops were common in Europe in the 17th and 18th centuries but rare in English organs. Abbey Sub Organist, Peter Holder, demonstrated the range and musical qualities of the instrument with a few short pieces for the pleasure of all and the fascination of the many organists in the Company. Peter also received the 2013 F E Smith award from the Master.

The evening ended with a welcome reception in

the Cellarium which was a superb way to end a splendid Livery Club visit. The heartfelt thanks of those of us fortunate enough to attend go to our Livery Club President, Ann Redfearn, and all of the Abbey staff who made this superb visit possible.

Liveryman JOHN HITCHIN



Revd Canon Dr James Hawkey



Queen's Organ

Buxton International Festival 14 to 17 July

Regrettably the planned visit to the Buxton International Festival has had to be cancelled because of the Coronavirus outbreak.

We hope other visits during the year will include the the Queen's Chapel of the Savoy where recent renovations have included landscaping the garden in honour of Her Majesty's Golden Jubilee, the restoration of the Chapel ceiling in 1999 and improvements to the building in 2011 in honour of Her Majesty's Diamond Jubilee which included the installation

of a new commemorative stained glass window.

A visit to RAF Northolt, home of the Central Band of the Royal Air Force, will be arranged to coincide with a band rehearsal. This visit will include lunch in the Officers' Mess and, if time permits, a visit to another section. RAF Musicians provide musical support for the RAF, ranging from military and state events to concerts, television and radio broadcasts and studio recordings. The military engagements include Changing of the Guard at Buckingham Palace, Royal Jubilees, Royal Weddings

and Funerals; and Remembrance Sunday at the Cenotaph in London

An autumn date for diaries is the Bach Cantata on Thursday 24 September in The Priory Church of St Bartholomew-the-Great, to be followed by a Livery Club lunch, details of which will be announced in due course.

Livery Club President
LIVERYMAN ANN REDFEARN

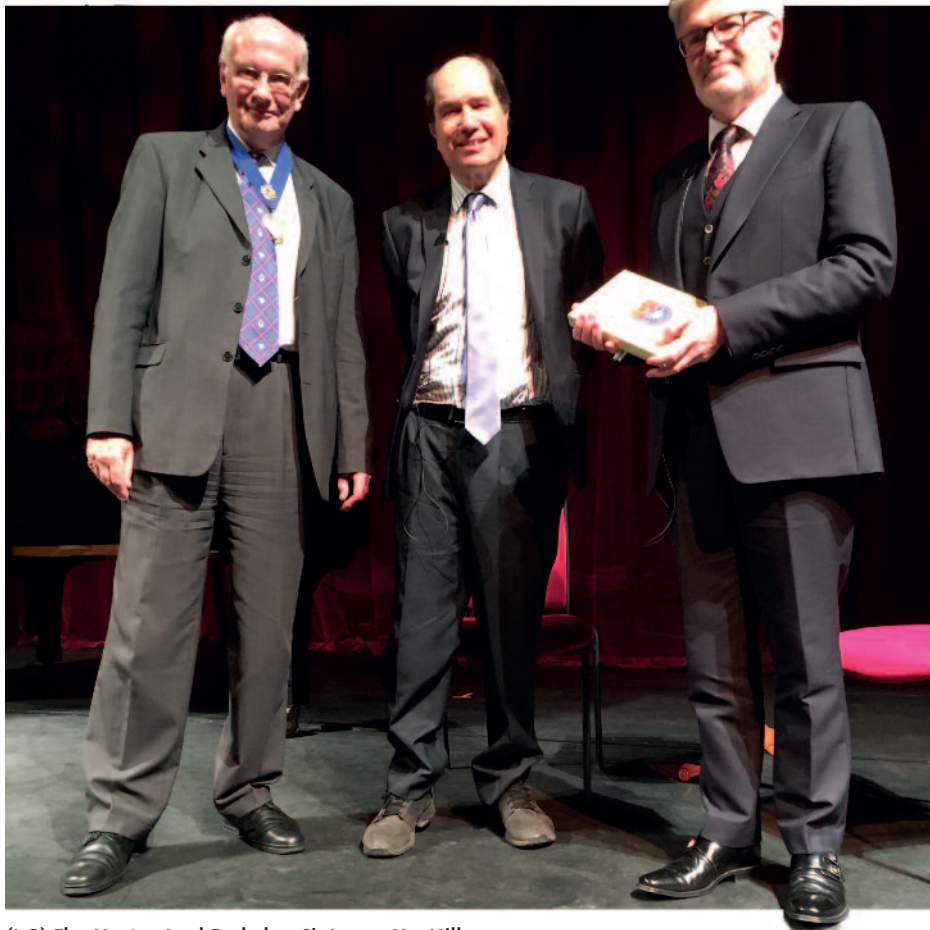
An Evening with SIR JAMES MACMILLAN Company Hon Fellow 2019

The Britten Theatre at the Royal College of Music was the setting for what was effectively a live version of Radio 3's *Private Passions*. Composer and broadcaster Michael Berkeley was in conversation with the Company's 2019 Honorary Fellow Sir James MacMillan. Lord Berkeley's understanding of the art of composing, coupled with his pitch-perfect conversational technique, provided fascinating insights into the mind and motivations of one of our greatest living composers.

The evening began with a performance of two of MacMillan's works *After the Tryst* (1988) and *Kiss on Wood* (1993) with RCM violinist Yume Fujise and accompanist Kumi Matsuo. Both were vibrant and strident works melded with moments of intense intimacy. And rather than being intimidated, both performers seemed to relish performing in front of the composer.

Lord Berkeley led Sir James back to the two most defining influences on his musical language: his Scottish roots and his Christian faith. The foundations of his strong faith were laid in a small but committed Catholic community in the mining towns of South West Ayrshire. And it was there that Sir James's grandfather – a man who spent the whole of his working life underground – first kindled his interest in music and bought him his first cornet.

But despite these clear foundations, Sir James said he felt reluctant to be defined by labels and ideologies. More important was to reveal one's inner self. He relished his musical education (an academic path, studying at Edinburgh and Durham rather than at a conservatoire) immersing himself in the craft of counterpoint and contrapuntal writing,



(L-R) The Master, Lord Berkeley, Sir James MacMillan

techniques he felt important for composers to learn. Sometimes, he said, complex music can be a gateway to the universe.

On the physical side of composition, Sir James said that he never composed at the piano believing it to be more of a hindrance as the sound misleads. He eschews modern composing technology preferring to sketch by hand, and his only nod towards modern technology was his electronic pencil sharpener!

Sir James talked about his own festival in his home town of Cumnock, and of the importance of

bringing amateur and professional music makers together. And on the state of music education in this country he said that he was alarmed but not despondent. However, he felt it important to make the case for music education not least as it has so many interconnections to other aspects of intellectual and social life.

The evening ended with a word of thanks from the Master to Sir James and Lord Berkeley; and to Pastmaster Leslie East for arranging the event.

Liveryman TIM JOHNS

The Master's Chaplain The Venerable DAVID LOWMAN

Born and brought up in Crewkerne, Somerset, David attended Crewkerne Grammar School before moving to London in 1966 to work for the Inland Revenue in the Estate Duty Office. During that time he studied English Civil Law at the City of London College in Moorgate. Having been a life-long churchgoer, chorister and server it was not a great surprise to his family and friends when in 1970 he felt a call to the ordained ministry. After selection he read Theology at Kings College London followed by a year at St Augustine's College Canterbury. He was ordained deacon in 1975 and priest a year later and worked as a curate initially in Notting Hill and later at St Augustine's Kilburn, a church with a great choral tradition and a Harrison organ.

In 1981 he was appointed a Selection Secretary and Vocations Adviser at the Advisory Council for the Church's Ministry based at Church House

Westminster, a ministry which he says has had an effect on the rest of his life. In 1986 he became Team Rector of Wickford and Runwell in the



The Venerable David Lowman

Chelmsford Diocese before being appointed as Diocesan Director of Ordinands in 1993. In the following eight years he had the great privilege of working with men and women from across Essex and East London to discern whether

they should be ordained.

In 2001 the Bishop of Chelmsford invited David to become Archdeacon of Southend, working with the Bishop of Bradwell in the oversight of the Anglican Churches in South East Essex. In 2013 The Archdeaconry was divided and he became Archdeacon of Chelmsford, retiring three years later.

He is a Governor of Brentwood School, with a particular responsibility for the Prep School, Bishop's Retirement Officer, and Member of the Court of Assistants and Treasurer of the Clergy Support Trust (formerly The Sons and Friends of the Clergy); and he still takes services and preaches most Sundays, enjoying the use of poetry in preaching.

In his spare time David is a great fan of Essex Cricket as well as having a delight in travelling, particularly to France and Italy, enjoying glorious buildings, good food and wine. His musical tastes are quite broad being a lover of opera – Mozart, Verdi and Wagner – as well as choral music and French organ music.

Sir Simon Rattle

Congratulations to Sir Simon Rattle OM CBE on being awarded the Freedom of the City of London in September 2019



(L-R) Deputy Tom Hoffman, Alderman Sir David Wootton, Sir Simon Rattle, then Master Michael Lewin, Aldermen and Pastmasters Sir Roger Gifford and Sir Andrew Parmley

Piano Sauvage

Freeman Adam Johnson wrote about his new album of piano music *Piano Sauvage*, inspired by musicians suffering from cancer, in *PH 58*. The disc has now been released and can be found on Spotify and Apple Music. Adam will be playing music from *Piano Sauvage* in concerts here and abroad with some of the proceeds nominated for Macmillan Cancer Support.

Cornhill CD

The Company visits St Michael's Church, Cornhill, each year for its Carol Service, and hears music sung by its fine choir, conducted by Pastmaster Jonathan Rennert. These performers feature on a newly

released CD, which commemorates a century of music inspired by St Michael's: works by Vaughan Williams, Arnold Bax, Harold Darke, Philip Moore, Gareth Treseder and Rhiannon Randle (the church's current composer-in-residence), which have received their first performances in this building. (Regent REGCD550)



Dame Fanny Waterman



Congratulations to Liveryman Dame Fanny Waterman DBE, founder (with Marion, the Countess of Harewood and Roslyn Lyons) of the famous Leeds International Pianoforte Competition, who celebrated her 100th birthday on 22 March 2020. Dame Fanny continued as Chairman of the Jury and Artistic Director of the competition until 2016.

Michelle Jenkins

We are sad to record the death in December 2019 of Michelle Jenkins, founder of the Tom Jenkins Trust which supports students of bowed string instrument making and restoration. Born in 1929, she met Tom Jenkins when she auditioned for a place in his orchestras as a flautist in 1952 and married him a year later. Tom was an expert violinist and owned a 1667 Stradivarius, the sale of which after his death provided the endowment for the Trust.

OBITUARIES

PASTMASTER PETER FOWLER MA, FTCL, ARAM, FRSA 7 December 1935 – 31 October 2019



Peter Fowler studied singing and piano at the Royal Academy of Music, London, took his Master's Degree at the University of London and gained a Teacher's Certificate in Education from the University of Exeter. He was Director of Music at Queen Elizabeth's Hospital, Bristol; before this, Director of Music at Bristol Grammar School, Head of Music at St Mary Redcliffe and Temple School, Bristol and Master of the Choristers at St Mary Redcliffe Church.

In 1974 he was appointed Assistant County Music Adviser for Hertfordshire and later moved to the Metropolitan Borough of Solihull as Inspector of Schools (Music). He was Principal of The Arts Educational London School for eleven years, retiring in 1997. The school prepared students for professional careers in dance, drama and musical theatre.

An examiner for Trinity College London for 20 years, he also adjudicated at many music festivals.

As a professional singer he was a member of the BBC West of England Singers; and trained and conducted orchestras, choirs and operatic societies which appeared on television and radio in the UK and abroad. He was Chorus Master on various occasions training boys to participate in operas with the Royal Opera, English National Opera, Welsh National Opera; and he worked on a world premiere of Menotti's opera *Martin's Lie*

at the Bath Festival and the Venice and Perugia Music Festivals.

Peter became a freeman of the City of London and a member of the Musicians' Company in 1993, and joined various committees awarding grants, scholarships and performance opportunities to talented music students setting out on their professional careers.

He was a trustee of the Ann Driver Trust, a member of the Royal Society of Musicians and a Friend of the Musicians' Benevolent Fund. In 1999 he was elected as one of the first four Stewards in the Company in modern times, and became Master of the Company in 2005, an honour and privilege for which he was extremely grateful.

Peter dedicated his life to music and to providing an environment where young musicians can flourish and their talent be nurtured. He touched a lot of people's lives in a positive way and was able to provide musical opportunities for students who would have been otherwise unable to fulfil their potential.

As a fellow liveryman said,

'He exemplified the qualities of fellowship and human kindness which the Musicians' Company seeks to uphold'

Liveryman **TIM FOWLER**

SIR STEPHEN CLEOBURY CBE

It is a matter of great regret that Liveryman Sir Stephen Cleobury was denied the opportunity to enjoy his well deserved retirement, knighthood and Choral Director's Lifetime Achievement Award, of which he was the first recipient; but we can at least be grateful that he lived long enough to receive these honours and was present at our 2019 Midsummer Banquet to accept his Award in person.

A former chorister of Worcester Cathedral, then organ scholar of St John's College, Cambridge, Sir Stephen was the sub organist of Westminster Abbey and organist of St Matthew's Northampton before becoming the first Anglican Master of the Music of Westminster Cathedral in 1979. Appointed the Director of Music at King's College Cambridge in 1982, he quickly established a reputation for meticulous preparation of his music and ensuring that his choir and organ scholars were thoroughly trained in their art.

Under his direction the annual Christmas service of Nine Lessons and Carols, broadcast to millions of people worldwide, continued to be a showcase for the musical excellence of King's; and in 1984 he started the annual tradition of commissioning new works from living composers, thereby giving contemporary music a worldwide platform.

Outside King's Sir Stephen was the principal conductor of the BBC Singers between 1995 and 2007, thereafter their conductor laureate, conductor of the Cambridge University Music Society 1983 – 2009, and a regular recitalist, adjudicator and mentor to students and colleagues past and present. He died days short of his 71st birthday on 22 November 2019.



AND FINALLY

MAURICE PORTER

Liveryman Maurice Porter was a dental surgeon and keen amateur clarinettist who spent much of his professional career carrying out research into the problems of wind and brass musicians and was a leading authority on the subject, having written books and contributed to numerous music and dental publications.

The British Dental Association will be staging an exhibition of his life and work at their Headquarters, 64 Wimpole Street, London, W1G 8YS. It will be open to the public and free; opening date to be advised.

NEW ELIZABETHAN AWARD

The Panel for the New Elizabethan Award Selection Round will be:

Dame Emma Kirkby DBE,
Helen Grime MBE,
John Gilhooly OBE,
Paul Galbraith (RCS),
Craig Ogden (RNCM), David Miller (GSMD) and
Immediate Pastmaster Michael Lewin (chair).

The Selection Round will take place in public from 10.30 am to 4.30 pm on 10 July 2020 in the David Josefowitz Recital Hall at the Royal Academy of Music, coronavirus permitting.

CARTOON CORNER

By Sheralyn Rennert



IN MEMORIAM

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

Liveryman Richard Bradburn
Liveryman Sir Stephen Cleobury
Pastmaster Peter Fowler
Liveryman Bramwell Gay
Liveryman Hamish Milne (Collard Fellow 1977)
Liveryman Professor Ian Talbot



LADY G

Preserve Harmony's latest reader, aka the Editor's cat, Lady G

COURT NEWS

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

Cobbett Medal

Emma Johnson MBE

Charles Santley Memorial Gift

Sheila Armstrong
and Graham Clark

The Beethoven Medal

Thomas Kelly

Harriet Cohen Bach Prize

Adam Heron

Musicians' Company Concerts

All Saints Brass *brass quintet*
Manu Brazo *saxophone*
The Echéa Quartet *string quartet*
Michael Bell *tenor*; Daniel Hart *piano*
North American Guitar Trio
Biddy Baxter & John Hosier

Music Trust Awards

Jane Hammond *piano* (RCM)

Special Award

Jani Rodriguez Silva *percussion* (RAM)

Collard Fellowship

Patrick Brennan

ACM Award

James Evans *guitar*

BRIT School Songwriting Award

Eleanda Evans; Daisy Veacock;
Anders Bach

Lord Mayor's Composition Prize

Joanna Ward

RAM Brass Ensemble Prize

W1 Brass Quintet

Welcome

We welcome the following
Liverymen and Freeman admitted
since July 2019

LIVERYMEN

Robert Andrews
Simon Hill

FREEMEN

Mark David Boden
Anthony Coote
Gordon Curtis
Gillian Courtneil
Joanne Drew
Siri Fischer Hansen
Colin Menzies
Felix Meston
Suzanne Palmer
Thomas Poulton
Andrew Prior
Sarah Shilson
Mark Tousey