

# HARMONY

THE MUSICIANS' COMPANY

## Midday Music



James Davison's Trombone Quartet

When it became clear that Covid-19 would prevent live performances and outreach work, we had to think fast how we could continue to support our Young Artists through this difficult time. #MiddayMusic was conceived to allow our Young Artists to continue to perform and share their talents with an audience, whilst also providing them with a modest fee.

The series premieres short ten-minute videos twice a week. The repertoire is chosen and performed by our Young Artist(s) at home or at a safe location local to them, and is then professionally edited for downloading from

YouTube. Our first video was released on 8th June 2020, and as of Friday 2 October we have released 34 videos with 32 more planned: over half of our 200 Young Artists have opted into the project. The Musicians' Company YouTube channel, at the time of writing, has had almost 7,000 views. As the Young Artists themselves choose their own repertoire we have run the whole gamut of musical styles and periods, from Bach to music composed during the lockdown period.

What has struck me most about producing this series is the breadth of talent which we are now able to showcase as a Company. Some exceptional

piano performances have been given, as well as a gorgeous array of recitals by solo voice, strings, woodwind and brass. Some more unusual recitals, of course, stand out: Jonatan Bought's theorbo performance for example, and André Nadais's beautiful percussion work.

The Company has increasingly supported more prizes for popular and jazz musicians, and this musical diversity is reflected by our Young Artists. Mica Bernard won our Academy of Contemporary Music Award in 2018, and for #MiddayMusic performed some beautiful self-written songs in response to Covid. Our Young Jazz Musician 2018 James Davison produced a video with a trombone quartet, with each musician in a different location. But our most technically complicated video to date has to be our dectet group Ibex Brass, who won our Royal Academy of Music Brass Ensemble Prize in 2019, and edited together a piece with each of their ten players performing in a separate location. Thank you to all the Young Artists who are involved in this project!



Jonatan Bought Theorbo Recital

#MiddayMusic is supported by funds from the Musicians' Company's Prince's Prize, which received a generous endowment in 2015 from The Eranda Rothschild Foundation and Rothschilds Bank, in memory of Leopold de Rothschild, a Liveryman of the Musicians' Company for over 50 years.

Search for The Musicians' Company on YouTube to watch and subscribe to MiddayMusic.

DR CHRISTINE TWITE  
Young Artists' Programme Coordinator



Ibex Brass Dectet

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## DIARY 2021

(All dates subject to revision depending on  
government advice at the time)

**Wednesday 27 January 2021****January Court & Informal Lunch**

Innholders' Hall 11.00am

**Saturday 6 February 2021****New Elizabethan Award Showcase Concert**

Wigmore Hall 12.00pm

**Monday 22 March 2021****WCoM Company Concert**

Wigmore Hall 7.30pm

**Thursday 22 April 2021****April Court & Livery Dinner**

Barber-Surgeons' Hall 4.00pm

**Wednesday 23 June 2021****Midsummer Banquet**

Haberdashers' Hall 6.15pm

**Wednesday 7 July 2021****July Court and Informal Lunch**

Apothecaries' Hall 12.30pm

**Wednesday 6 October 2021****Company Evensong**

St Paul's Cathedral 5.00pm

**Wednesday 13 October 2021****Court & Masters' & Clerks' Dinner**

Vintners' Hall 5.30pm

**Wednesday 10 November 2021****Installation Court & Dinner**

Drapers' Hall 4.45pm

# From the Master

In my Installation speech, I mentioned that the first Master of whom we have record, John Clyn, was elected to office at Michaelmas 1519: 500 years ago last year. Those 500 years have seen an immense amount of progress – the overwhelming majority of it for the better. They have also brought less welcome change: plague, fire and many wars, the last of which destroyed a great deal of the City of London and many of the Livery Halls.

The 500th anniversary has, sadly, not brought us occasion to celebrate, but a new plague which may prove even more destructive than the others – because it comes accompanied by a technological revolution which has the potential to change radically our very concept of what a city is – and what it should, or could, be. London, the world's leading financial services centre, is peculiarly vulnerable to change such as this, as the industry is largely digital already, and can move elsewhere at literally the flick of a switch. Up to now, the assumption has always been that 'elsewhere' will mean another geographical location: Frankfurt, New York, Dublin, Tokyo – wherever. Covid has shown us that 'elsewhere' in the digital age actually means employees' homes. At the time of writing (late September) several major City firms have already said that their employees can continue working from home indefinitely, and have added that they are considering what to do with their (large, very expensive, and now it seems, almost redundant) office spaces in the Square Mile and elsewhere.

Time will tell how that movement develops and

what further changes it will bring. For the Musicians' Company, as for every other Livery Company, the main challenge is not from technology, but from the impact that policies on social distancing are having on our fraternal activities. On the Company administration side, Zoom meetings function well, and business can be despatched quickly, economically and sustainably, as the tide of paper has receded into the past.

For our charitable work, the #Midday Music series on YouTube has been an unqualified success, broadening our audience and bringing our Young Artists at least some income in very hard times.

Zoom sessions – for example those with two Young Artists playing for up to 25 early stage dementia patients from the Merton and other dementia hubs – have worked strikingly well, with unanimously positive feedback. Entrepreneurially minded Young Artists are riding the wave of technological change by bringing 'concerts' by Zoom into people's houses and charging for them (for example see Timothée Botbol's new website: <https://premiere-recitals.com/portfolio/timothee/>).

We are looking at the methods and impact of these developments to consider how best we can continue with our Outreach programme in schools. Using Zoom and similar online tools is of course never the same as being in the same room as the audience. But it has proved to be a surprisingly valid alternative.

These changes can be, and are being, made into a very positive and potentially successful programme of activity for the Company. What they

do not in any way address is the reason many of us joined the Company in the first place: the social side, the meeting of like minds, and the feeling of involvement in common – and most enjoyable – endeavours. Never mind excellent dinners, receptions, lunches, concerts, events.

From that point of view, in common with all forms of musical events and theatre, 'social distancing' is likely to make the event economically unviable. With current policies in place, there is nothing that can be done about this, except hope that the restrictions can be lifted as soon as possible to encourage audiences to return.

Please keep safe and well in these increasingly trying times.



The Master presents Musician Rachael Kendall, Royal Military School of Music, with the Cassel Silver Medal 2019.

The Master JOHN NICHOLS

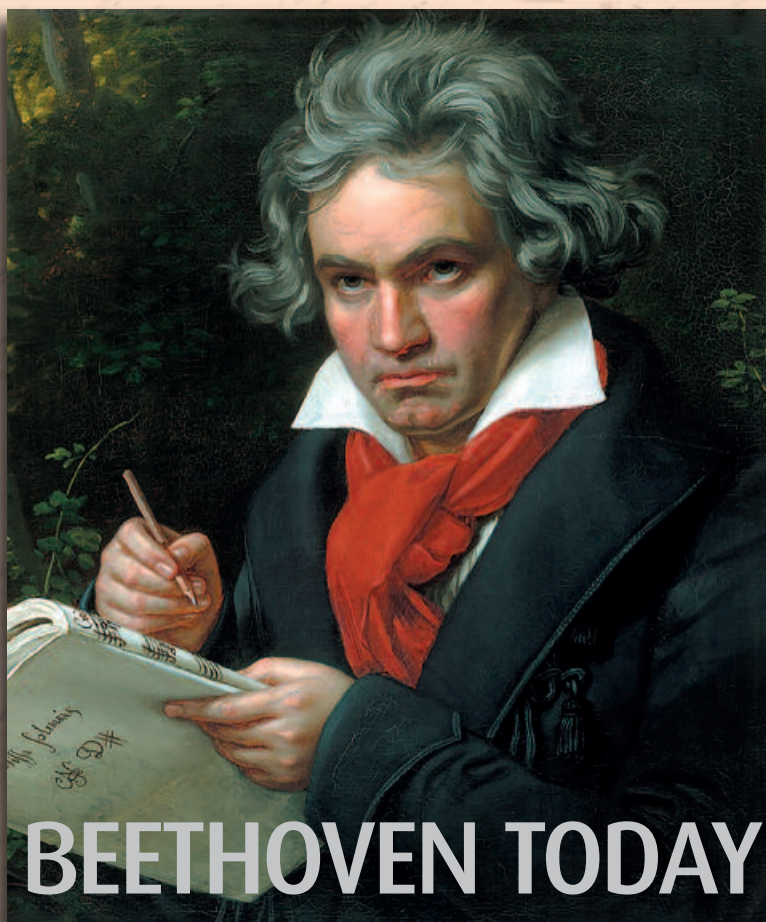


It is a huge irony that the 250th anniversary of Ludwig van Beethoven has been disrupted by a pandemic which has prevented us from gathering and celebrating his music. We can well imagine the cantankerous composer complaining furiously about the insult to his art in the rules of social distancing! Yet Beethoven himself was frequently a loner, whose increasing deafness cut him off from social contact. In spite of the heroic status he had achieved among composers, he found it difficult to build and sustain human relationships: he never married, though he certainly wanted to, and his guardianship of his nephew Karl was fraught and difficult.

It is ironic too that the first thing we remember about Beethoven, and the thing that has defined his story for generations, is his deafness. What could better express the struggle of the lonely artist against an unfriendly environment, and highlight his triumph over adversity, than the debilitating hearing loss which prevented him from hearing so much of his own music? This familiar picture overlooks so much of what Beethoven was able to achieve in his years of triumph in Vienna, where he became a master of survival in a world of rapid cultural change, able to adjust to the new market economy and benefit from a new system of patronage.

Beethoven's career reflects the changing pressures on performers and composers as cultural change took root. His roots were quite traditional: he came from a family that served the court of the Elector of Cologne, and played the harpsichord in the court orchestra. His talent as a player quickly became recognised, and after a visit to Vienna in 1787, when he may have met Mozart, by 1792 he returned to Vienna to study with Haydn, still supported by a patron, Prince Lichnowsky, through whom he became part of Vienna society. Conscious of his status as a creative artist, Beethoven never suffered fools gladly, and some of his reported comments have an aggressive air. But they represent the spirit of changing times; he is supposed to have retorted to one critic of his pieces: 'I did not write them for you, but for a later age'; the weight of the verdict of posterity was beginning to loom large for composers.

His legacy has assumed a central place in the Western classical tradition to an extraordinary extent which we take for granted today. Perhaps this is because he stands on the cusp of a new age, absorbing the legacy of the previous century whilst having a dynamic influence on the music of the next century, balancing the classical and the romantic in a uniquely powerful language that speaks across the generations.



## BEETHOVEN TODAY

Though the year of celebration has been truncated, fortunately we managed in the first months of 2020 to mount at the Barbican a wonderful series of Beethoven-related events, such as an exhibition which came from Bonn, including his own violin and ear trumpet. Among the concert highlights were Sir Simon Rattle's revival with the LSO of the little-heard oratorio *Christ on the Mount of Olives*, full of magnificent baroque-style choruses. In February we invited the UK's leading symphony orchestras to gather for a weekend at the Barbican which

turned into a remarkable traversal of his nine symphonies, shared between orchestras and all packed into two crowded and exciting days.

From the Royal Liverpool Philharmonic under Vassily Petrenko in *Symphonies 5 and 6*, to the Northern Sinfonia directed by Lars Vogt in *Symphonies 7 and 8*, from the CBSO under Mirga Gražinytė-Tyla in 2 and 4, to the Bournemouth Symphony conducted by Kirill Karabits in 1 and 3, culminating in the Hallé Orchestra and Choir performing the *Ninth Symphony* under Sir Mark Elder, this was a great event, skilfully introduced by John Suchet.

Surrounding the symphonies were contemporary re-workings, including the 70s cartoon *Ludwig*, with its score played live by the Guildhall School's Session Orchestra. There were Beethoven play sessions for children under five, crowded events which led Richard Morrison in *The Times* to say he

had never seen so many buggies in the Barbican, and that this was a hugely successful social occasion as well as an outstanding musical event.

It certainly fitted perfectly with our ambition to make the Barbican a welcoming, inclusive space for all audiences, and to ensure Beethoven's continuing place at the centre of musical life. But it is perhaps worth asking, in the middle of this truncated year, why it is that he continues to have this hold over us: it is not difficult to realise, when you hear the thrilling finale of the *Seventh Symphony*, the expansive symphonic argument of the first movement of the *Eroica*, and join in the singing of the *Ode to Joy* in the *Ninth Symphony*, why he might continue to have this appeal, but it cannot be taken for granted.

When the history of music was constructed around the German classical tradition, when the repertoire of

orchestras went from Haydn and Mozart to Brahms and Wagner, you could firmly place Beethoven at the centre of the creative line. But the expansion of the repertoire in recent years, back to early music and forward to contemporary music, reviving forgotten repertoire and performance styles on historical instruments, has provided a challenge to

the mainstream. Even here, however, Beethoven has continued to triumph, since the pioneering efforts of Roger Norrington and the London Classical Players, the



First Edition of Quartet no. 15 pub Breitkopf & Härtel

Hanover Band, and the Academy of Ancient Music, among so many others, have let us hear Beethoven reimagined with power and freshness by performers on period instruments.

So the question that still lingers is whether, in an age where our musical consciousness has expanded in all directions, Western and non-Western, across the centuries, does Beethoven still hold his central place? I think so, because he remains a unique musical revolutionary. In his nine symphonies, and equally in his lifetime series of piano sonatas and string quartets, he reinvents the musical material that he inherited from the classical tradition in the most thrilling way. Beethoven speaks with a new voice to every age, and will surely continue to do so.

Freeman **SIR NICHOLAS KENYON CBE**  
Managing Director of the Barbican Centre



# Where did our voices go?

**H**ave you ever listened to Thomas Tomkins' *A sad pavan for these distracted times*? I wouldn't necessarily recommend it to choristers at the moment, not because it's not a choral piece but because it is immensely sad and melancholic. Written in 1649 after the execution of Charles I, the *Pavan* catches a moment when there was deep uncertainty in England. The future of society, of cultural life, was threatened. Unlike 2020, 1649 was not affected by a plague, though disease was always around. Rather the threat came from Oliver Cromwell and the Puritan dislike of theatre, music-making and singing in church.

As we look back to February and March it is difficult to recall any previous period when singing of all kinds virtually disappeared as it has in the past 10 months. Singing was identified as a critical cause of the spread of the COVID-19 virus simply because of the aerosols and droplets that emerge from singers' mouths. The high occurrence of the virus in choirs in Germany and the USA suggested that singing could be a major factor in the spread of the corona virus. It was not thought that the high level of social interaction within choirs – hugging, kissing, sharing of food! – was the most likely cause of the outbreaks and the sad loss of life before the threat was understood.

But choirs of all kinds had to come to terms with the imposed silence. Some ensembles became exceptionally creative, producing cleverly-pieced-together videos of singers singing from their homes. (For a really imaginative example look out The Sixteen's video of Sheppard's *Libera nos* on YouTube.) As the summer passed there was deep frustration as the government was adamant that singing could not resume. Organisations representing choirs made a series of submissions to the DCMS, eventually persuading the politicians and civil servants to commission research into the effects of aerosols and droplets from singing. Lo and behold in August, as the research was produced, the restrictions on choirs began to be relaxed, though still with tough caveats about social distancing, cleaning and numbers allowed.

Choirs, their conductors and committees, now have the unenviable task of making a risk assessment for their ensemble. Is the venue they use big enough to keep 150 singers 2 metres apart? That's quite a challenge for any large choral society or symphony chorus. Will singers be willing to return when public transport is risky and, at least in London, the congestion charge is levied all day and evening every day of the week? Will older singers with existing medical issues feel safe returning to sing?

For the Musicians' Company these 'distracted times' have meant the loss of our Bach Cantata concert, Evensong in St Paul's and, probably, the annual Carol Service. Let us pray that soon we will again enjoy the thrill of live choral singing.

Pastmaster **LESLIE EAST OBE**



Photo: St Paul's Cathedral

St Paul's Cathedral Choir

# JULIAN BREAM CBE 1933-2020 – A TRIBUTE

Following an official debut in Cheltenham in 1947, at the age of 13, Julian was soon recognised as one of the most remarkable artists of the post-war era. By his 16th birthday, almost entirely self-taught on the guitar, he had taken part in dozens of BBC broadcasts, recitals and film sessions and, fascinated by the lute and its culture, had begun researching the Elizabethan repertoire.

In April 1951 he became the first Englishman to perform Rodrigo's *Concierto de Aranjuez*; by November that year he had achieved a triumphant debut at the Wigmore Hall and, some months later, made his first appearance at the Aldeburgh Festival. After studies in piano, cello and composition at the Royal College of Music, and National Service with the Army, Julian's career pursued its meteoric path. Before long he fulfilled regular engagements on all five continents, including annual tours of the USA and Europe, as well as a busy winter schedule throughout the British Isles.

His solo guitar recitals presented an immense variety of compositions including transcriptions from the 17th century onwards. At the other end of the historical spectrum, Julian was pre-eminent in inspiring profound developments in the contemporary guitar repertoire. Among the composers who dedicated pieces to him were Arnold, Bennett, Berkeley (father and son), Britten, Brouwer, Eastwood, Fricker, Henze, Maxwell Davies, Rawsthorne, Searle, Swayne, Takemitsu, Tippett and Walton. Julian also set new standards in the editing and publication of these and many other works. His original scores are housed in the Jerwood Library at Trinity Laban Conservatoire.

As well as his enthusiasm for modern guitar sonorities, Julian was renowned for his fervent advocacy of the Renaissance lute. To meet his professional and aesthetic needs, he encouraged particular luthiers to make instruments for him. In the world's concert halls his solo lute recitals, song accompaniments for Peter Pears and Robert Tear, lute/harpsichord concerts with George Malcolm, programmes of poetry and music with Peggy Ashcroft, and his founding of the Julian Bream Consort, offered unprecedented opportunities for audiences to experience early music.

Acknowledged as one of the great recording artists of the 20th century, Julian recorded for RCA from 1958, winning many international awards, including six from the National Academy of Recording Arts and Sciences in the USA, two Edison awards and various prizes from Gramophone magazine.

In 1979 RCA presented him with a platinum disc to mark record sales of 500,000 in the UK alone, as well as gold and silver discs for duo recordings with John Williams. In 1993, to celebrate his 60th birthday, RCA issued *The Ultimate Guitar Collection*, a unique box set of 28 compact discs. Julian's recording career continued with EMI Classics, featuring music by J S Bach, a *Concerto* album (with the City of Birmingham Symphony Orchestra



Julian aged 13 at Cheltenham

and Sir Simon Rattle), and discs devoted to contemporary works and guitar sonatas.

Radio and television appearances brought Julian to the public's notice. A highly successful biographical film, *A Life in the Country*, was first shown on BBC TV in 1976. Other important programmes included a series of master classes also for BBC TV and in 1984 he made eight films on location in Spain for Channel 4 exploring historical perspectives of Spanish guitar music.

Julian was awarded an OBE (1964) for services to music, subsequently elevated to CBE (1985); and he received Honorary Doctorates from the Universities of Surrey (1968), and Leeds (1984). In 1976 he was personally presented with the Villa-Lobos Gold Medal by the composer's widow.

Elected an Honorary Member of the Royal Academy of Music (1966), he has also been honoured with Fellowships of the Royal College of Music (1981) and the Royal Northern College of Music (1983). In 1988 he became an Honorary Member of the Royal Philharmonic Society and was also presented with the Royal Philharmonic Society Instrumentalist's Award in

1996. Our Company awarded him the Walter Willson Cobbett Medal in 2002.

In 1997, in celebration of the 50th anniversary of his debut, he performed a recital at Cheltenham Town Hall. A few weeks later the BBC dedicated a special television tribute *This Is Your Life* programme to Julian, filmed after a commemorative concert at the Queen Elizabeth Hall, London.

Julian's association with the Royal Academy of Music dated back to his friendship with Hector Quine, who founded the RAM's Guitar Department in 1959; and for almost half a century Julian adjudicated his eponymous Guitar Prize. At occasional points in his busy schedule he had made time to pass on to young players the benefit of his unique insight; however, at my invitation, as Hector Quine's successor, he agreed to give regular masterclasses to RAM guitar students between December 1989 and May 1996. Every visit was a red-letter day!

In 2009 Julian established his own charitable trust ([www.julianbreamtrust.org](http://www.julianbreamtrust.org)) to commission major new works from leading composers and to provide scholarships for exceptionally gifted young guitarists and lutenists at the Royal Academy of Music, Royal College of Music and the Royal Welsh College of Music and Drama. Following its inaugural concert at Wigmore Hall in 2011, the Trust has sponsored 4 more London recitals by its scholars, in programmes specifically designed by Julian to showcase world premieres of compositions by Julian Anderson, Harrison Birtwistle, Leo Brouwer, Edward Cowie and Olli Mustonen. The next Wigmore Hall recital is planned for November 2021.

Julian's own emergence as an artist of world-class stature is chronicled in the books: *Julian Bream – the foundations of a career* (Scolar Press), *A Life on the Road* (MacDonald) and *The Art of Julian Bream* (Ashley Mark). The DVD *Julian Bream: My Life in Music* won the DVD of the Year Award in 2007; and in 2013 he received the rare accolade of Gramophone Magazine's Lifetime Achievement Award.

By wholehearted dedication to his art Julian has enriched all of our lives. For posterity he now leaves a musical legacy of immeasurable value.

Immediate Pastmaster  
MICHAEL LEWIN



Photo: Eamonn McCabe



# Adventures in Arabia

My non-musician friends always ask me about how one gets a job in an orchestra. The audition recruitment process is idiosyncratic, and with very few available jobs, it's difficult to know where or how to apply. For this reason many musicians subscribe to alerts from listings websites such as [musicalchairs.com](https://musicalchairs.com) for details of performance and teaching jobs. Many advertised vacancies are expected (for example when a well known principal player retires), yet from time to time other opportunities appear. Last year, after deciding it would be good experience, but not expecting anything to come of it, I found myself applying for a horn vacancy in the Cairo Symphony Orchestra.

One month later, I flew to Vienna with a friend from London, who was also applying. It was extremely hot; and while we both complained about this, as big sweaty student horn players, we also questioned within ourselves whether this could be a hot-weather test deliberately organised by the CSO management. Thankfully, the audition went well for both of us (thanks to the venue's hefty air-conditioning unit) and we left Vienna ticking it off



different experience from living in London. We generally rehearse only three hours a day and I have a commute of just ten minutes (on the back of a motorbike taxi at least). In general, there is actually a lot of opportunity to work, especially as there are fewer than ten professional horn players in the whole country, but the circumstances of this are somewhat different from standards at home.

Last September, I found myself freelancing in an orchestra to record for *Sahebat el Saada*, a popular chat show on which we were asked to play Egyptian movie themes.

The recording session for this began at 'Egyptian 2:30' (4pm), and threatened to carry on until 4am in the morning, with just a small dinner break. Thankfully we were finished by 2am, but another horn player (who had come from a 12-5am session the day before) assured me that this is nothing particularly extreme in Egypt.

Musicians here also suffer from low salaries and very high income tax, meaning that it is very difficult for them to obtain true professional quality instruments. Their educational opportunities outside Egypt are limited by expense, and a policy that all under 30s have to apply for governmental permission to leave the country. Some musicians find themselves conscripted in the army for up to three years, such as one fine young hornist who would have been playing in the Symphony if he had not been required to enlist as an officer.

I try to avoid discussing politics with my Egyptian friends (who are actually largely uninterested anyway), but the city has a strong police and military presence with armed soldiers and even tanks in the city which, although making everything safe, is also a sobering reminder that I am far from home.

Of course there are certain benefits of performing in such a

beautiful country. There are numerous tourist sites and resorts to visit in our time off. At the beginning of the last season, the CSO performed a programme of film scores at the *El Gouna* film festival, a red carpet event set in one of the nicest seaside resorts in Egypt. We stayed in a luxury hotel (I got a deluxe suite due to an awful admin mess-up), and spent the morning swimming in the Red Sea, only slightly irritated by the inevitable sunburn that followed. After a concert in front of some very bored looking people who, I was assured by an excited teenager, were the A list of Egyptian movie stars, we went into recording a piano piece for an Egyptian business mogul. It was a solo piano piece he is hoping to play at a big concert in a few years time, and so we recorded backing tracks at different speeds for practice purposes. It was bizarre, but a wonderful working holiday.

Like everywhere in the world, Egypt has been hit hard by the coronavirus; however, Cairo has not enforced a strict lockdown. Measures such as masks and night-time curfew seem to have halted the spread of the virus. The Symphony, priding itself on being particularly resilient and even operating through the 2011 revolution, has now also returned to work after stopping in March; continuing the Beethoven marathon that was planned for the 2020 season.

We have been extremely fortunate that our salaries have been paid throughout the crisis in what is an extremely difficult time for classical music generally. Over this past year, despite what has been happening worldwide, I have come to love the chaos of Cairo and have decided to stay a little more with hopes of developing my Arabic, trying to make an inroad into the musical education scene, and adopting a 'Baladi' street dog. I don't know what to expect in the coming uncertain months, but I have high hopes that in Egypt at least the sound of a symphony orchestra will continue to be heard.

Guest contributor [MYRDDIN REES DAVIES](#)

Myrddin was the first winner of the WCOM Prize at Christ's Hospital



in our minds as good experience.

Soon after, I received a surprising email. The CSO were inviting me to join for the year. Suddenly, something that was previously entirely abstract became real, and I accepted the job and began to wonder what Cairo was actually like. As it turned out, my 'research' (mainly watching Indiana Jones...) didn't build an accurate picture of life in Cairo. The city is a sprawling metropolis, and functions without the impression of organisation.

There isn't much usable pavement, stray animals are abundant, and the traffic is notoriously similar to that in video games. Crossing the road is a leap of faith, as you walk into what can be seven 'lanes' of fast traffic and hope that you won't be hit. Despite the chaos, however, Cairo has a particular charm, enhanced by its laid back, friendly residents, who are always keen to welcome you to Egypt and curious to hear where you are from, before inviting you to drink tea in their uncle's (conveniently expensive) shop.

Being an orchestral musician in Egypt is a very





The School Performance

# THE SCHUBERT PROJECT

“You are the light of the world” is the focus of our school vision at St Matthew’s. We aim to broaden the children’s experiences through their primary school curriculum and shine light on a variety of opportunities whilst they are learning with us. When Liveryman Jan Yerbury (Director of Outreach) approached us to be part of a project based on Schubert’s *Winterreise* cycle, we knew that this was exactly the type of activity that would enhance the children’s learning within the arts.

We were particularly interested in this project as it would run over a number of weeks rather than being a standalone piece of work. This regular approach enabled pupils to progress in their understanding of composition, song writing, rehearsal, evaluation and performance. In each fortnightly session Young Artists William Cole, Katie Coventry and Henry Neill taught the children about Schubert, the context of the song cycle and gave powerful operatic demonstrations; every time, the school hall would fill with the most incredible energy. Our pupils were in awe of Katie and Henry’s singing and the group melodies would filter up the stairs to my office – a fabulous way to start the working day!

Music has always been an integral part of school life at St Matthew’s, so we were very keen to help develop the skills of children who already are achieving well within music. Children who learn instruments had an opportunity to contribute to their class piece by playing their violins, recorders and ukuleles. Evaluating their contribution to the project, all children commented on the skills they had personally learnt, including techniques to sing higher notes and how to use facial expressions within their songs. This was expertly demonstrated

by Katie, who sang to the children in French, but through her actions and facial expressions, the children could understand the key points in the song.

As well as the rich immersion in the music of Schubert, the class teacher and teaching assistant noticed other skills developing within the class. Children were standing taller, aware of their posture, and they grew in confidence within the different activities. Children also noticed the impact of these sessions on their own wellbeing – ‘Every Friday, I would do the music lesson and I’d be awake and be happy in the lesson, and it helped me concentrate’ and ‘the confidence I gained is a lifelong skill’.

At the final performance on 2 March at St Matthew’s Church, Year 5 welcomed The Master

John Nichols, the Young Artists, parents, pupils and governors. The children were also delighted to see Roderick Williams again after he had joined a rehearsal earlier in the term. The children shone like stars in the finale - singing and playing with warm enthusiasm. The same energy from those early rehearsals in the school hall was palpable, and the audience was full of smiles. Our children have been inspired, and the project certainly was a shining light in what has otherwise been a very different type of school year. Thank you to The Musicians’ Company for this wonderful opportunity.

Guest contributor **MS RACHEL JEWITT**

Headteacher St Matthew’s Church of England Primary School, Westminster



In rehearsal with Roderick Williams (Left to right: William Cole, Katie Coventry, Henry Neill, Roderick Williams)

Photos: St Matthew’s School



# LOUIS VIERNE and CHARLES

## Two luminaries of French Organ Music on the 150th anniversary of their birth

Louis Vierne, organist of Notre-Dame Cathedral, Paris, from 1900 until his death at the console during a recital on 2nd June 1937; Charles Tournemire, successor of César Franck at the organ of Sainte-Clotilde from 1898 until 1939 [including extracts from Louis Vierne, *Mes Souvenirs – Cahiers et Mémoires de l'Orgue III 1970*, and Charles Tournemire *Memoirs* edited by Marie-Louise Langlais (<https://www.agohq.org/memoirs/>)]

Vierne, almost blind at birth – an operation when he was seven years old partially restored his sight – was born into a loving, close-knit family, determined to compensate for his handicap. His first memories of music were those of a lady pianist who lived in the flat above them; Louis heard the piano and asked to see it, his kind neighbour introduced him to it and taught him to play the notes. Then, when he was three, the family moved to Paris and realising that his gifts for music were becoming more and more apparent, his father sought the advice of his brother-in-law, Charles Colin, professor of oboe at the Conservatoire, organist of a Parisian church and a friend of César Franck. It was Uncle Colin who first introduced Louis to the organ and facilitated his path to becoming a pupil of César Franck.

Tournemire's early years, on the other hand, remain obscure. Born in Bordeaux, in his *Memoirs* he merely says: 'the first sixteen years of my life seem to be of very meagre interest.' While still a youngster his gifts for music were evident: aged eleven, with a premier prix at the Bordeaux conservatoire, he became titular (organist) of the choir organ of

Saint-Pierre's church and at fourteen, choir organist of the Saint-Seurin Basilica. Of his family – although he maintained a close relationship – there is hardly a word: only for his mother 'who was all tenderness, high and heartfelt intelligence'.

1886 saw Vierne's first contact with César Franck, president of the examination jury. Franck was impressed and promised to take him into his organ class at the conservatoire as soon as he was ready, which occurred in 1889, first as a 'listener', then as a qualified student. Vierne recalls the extraordinary impression left on him by 'le Maître': 'I had for him passionate admiration, filial affection and profound respect; submitting with intense joy – in spite of a sort of mysterious fear – to the almost magnetic fascination which emanated from this man so simple, so natural, so warm-hearted'.

Tournemire entered the Paris conservatoire in 1886 in the classes of harmony and advanced piano. Neither of his professors (A. Taudou and Charles Bériot respectively) incited his enthusiasm: Taudou's, main occupation, he says, was 'chasing consecutive fifths', which Tournemire loved for their beautiful sonority, provoking the comment: 'you are not a musician, you will never be one!'. In between times, he recalls, 'remembering that I had 'shaken the rafters' at St Pierre and St Seurin, I wanted to find out, shored up by the Bordeaux pride and stupidity, if the organists one spoke of throughout the world really had 'pep'. I listened to Guilmant at La Trinité, Gigout at St Augustin, Charles-Marie Widor at St Sulpice – there was just one I had forgotten, César Franck – but God watched over me and guided me mysteriously to Sainte-Clotilde one Sunday in November. I entered the basilica during the office of Vespers. God in heaven! When I heard the improvised verses of the Magnificat, I thought I was seeing the

firmament opening and letting fall to earth a long procession of blue and rose angels....'

He decided he must meet this fantastic organist, went to his home where he was received by an elderly lady with a lace bonnet: Mme César Franck. The next day Franck received him, listened to him, and immediately accepted him into his class at the conservatoire, which he entered in 1889. He described the lessons: 'One never came out demoralised from lessons with the seraphic musician; but certain remarks, expressed in a few words, generally soft and penetrating, striking and just, brought brightness to the soul and warmed the heart'.

The death of Franck in 1890 shattered the students, both Vierne and Tournemire feeling they 'had lost a father'. After the funeral they all decided to withdraw from the organ class, rather than see someone else in their dear master's place. This decision was quickly reversed: 'we have a flag to carry, we cannot desert the conservatoire now. We must stay and defend the artistic ideas of our Master. If his successor is hopeless, then we can all quit.' Both Vierne and Tournemire agreed on this.

Widor's arrival as professor provoked diametrically opposed reactions: Vierne says: 'he seemed younger than his real age, quite tall, well-built, with a slightly military air; navy blue suit, soft hat, loosely tied dotted neckerchief, seeming at ease, distinguished and rather cold.' Tournemire's description (of course he had better eyes than Vierne!) was very different: 'I shall never forget the arrival on tiptoe, like a ballerina in a tutu, of the new professor. His offhand air, his sloping forehead, his long neck, everything resembling an 'egg in an egg-cup', a gaudy-coloured jacket made by the first tailor on hand, covering only a small part of his buttocks, a waistcoat and trousers to match, immediately rendered the personage intolerable to me. What particularly shocked me with this man was the unawareness and the superficiality with which he took possession of this illustrious chair!'

What followed was even worse: 'The first contact between the new professor and myself was a disaster! The words 'watery music' after my first free improvisation, made an outrageous impact on my ears. I remember, as if it were yesterday, my retort: "Watery music? Do you realise that what you have just heard is the reflection of the wonderful teaching of César Franck, my master?"' There followed a frigidity, which degenerated on the side of Charles-Marie Widor into a deep and absurdly long-lasting hatred which was to have a profound effect on Tournemire's career.

On the other hand, Vierne, even if he didn't always agree with Widor, worked extremely hard to meet his demands; Widor took him under his wing,



Louis Vierne



# TOURNEMIRE

invited him to Saint-Sulpice and, from 1891, asked him to take charge of the new 'listener' students for technique and plainchant. In February 1891, Widor chose him as his deputy at Saint-Sulpice; in 1894, Vierne gained his 'premier prix' and became Widor's official assistant at the conservatoire.

Tournemire obtained his premier prix in 1891, then left Paris for a year of military service in Bordeaux. On his return he found a job at the Jesuit college in Paris; well-paid but arduous, rendered particularly disagreeable by the attitude of the Jesuit Community. In April 1898, among thirty candidates, he was nominated titular of Saint-Clotilde, becoming, after the brief tenure of Gabriel Pierné, the true successor of César Franck. Even then Widor's hatred continued, visiting the parish priest, warning him of Tournemire's bad temper and the trouble he would have if he chose him. Père Gardey found this behaviour unacceptable, took no notice, and immediately appointed Tournemire.

Vierne was nominated to Notre-Dame in 1900 after a competition judged by a distinguished jury, presided over by Widor, who had strongly advised him to compete. Ninety-eight organists – of whom only ten were really serious – submitted their candidature. The competition was anonymous and Vierne was elected unanimously.

Both men were sought after as professors, but their methods were very different. Tournemire's students were private ones, mainly for organ, improvisation and composition. His lessons are said to have been like sitting on a volcano – the story of volumes of Bach falling off the organ bench onto the floor is well known. Duruflé recalls being sent away: 'I can't do any more for you, go and see Vierne', which he did and found him to be kindly, patient and encouraging. Most of Vierne's pupils were at the Conservatoire, where Vierne was assistant to Widor and then Guilman. His comments on his pupils always underline their talent and commitment with congratulations on their achievements and careers.

Tournemire lists his pupils often in just a few words but some are warmly described: Maurice Duruflé 'a complete student, extremely gifted', Jean Langlais 'very gifted', Lucien Capet 'as a student he was perfect'. He says more about Joseph Bonnet: 'already at 17 he showed an ardour and a surprising orderliness in his regular daily work. Having no aptitude for the art of improvisation, later on he had to keep to the domain of interpretation and reach the point of considering that the world revolved round the articulation of the fourth finger. It was he who encouraged (!) me to compose *L'Orgue Mystique*. Naïvely, the day after this gigantic work was finished, he confessed to me that he had never imagined I would have the force to reach the end. His surprise was such, that his

hands and feet automatically refused to render homage to the 25 pieces of *L'Orgue Mystique* which are dedicated to him'.

Vierne took a different view of Bonnet's talent: 'a virtuoso of a completely remarkable temperament, absolute integrity, scrupulously attentive' (and surprisingly) 'he became also an excellent improviser'.

Comparing our two composers we realise that the 'two branches of the same tree' developed rapidly in different directions. Vierne remained faithful to the musical language of Franck but pushed chromaticism as far as it could go: in the *Symphonies* we find him teetering on the border of atonality but without taking the plunge. Tournemire opened the way to a new language, more inspired by Debussy as well as the classical masters, using a free modality, often atonal, without key and time signatures, but always maintaining a coherent sense of direction. He also innovated new and colourful registrations, using mutations and mixtures without reeds.

Tournemire's attitude to composition was 'music where God is absent, is a body without soul!' And indeed most of his vast catalogue, if not liturgical, reflects this firm belief. The dimensions of his works – length, grandeur – seem to have been of prime importance. The summit of his organ works is no doubt his magnum opus *L'Orgue Mystique*; 51 Offices for the Liturgical Year; wishing to give to the Catholic Liturgy what Bach had given to the Lutheran Church. Apart from the *Messe Basse* (Low Mass) and the 24 *Free Style Pieces*, Vierne's greatly imaginative works are rather for concert use, often creating vivid images: *Westminster Carillon*, *Hymn to the Sun*, *Phantoms*, *Naiades*, *Gargoyles* and *Chimera*.

Both were well-known recitalists, particularly in France and Europe; Tournemire, whose friendship with Flor Peeters took him frequently to Belgium, went as far as Moscow; the outbreak of war killed a projected tour of the USA. Vierne undertook tours throughout Europe, including Great Britain, and in 1927, a triumphant tour in North America.

Both experienced joys and sorrows in their lives: for Vierne health, (his sight and in 1906 a dramatic accident which kept him away from the organ for



Charles Tournemire

over 6 months), difficulties with the Cathedral chapter, successive bereavements: his father, brother and his son. For Tournemire, problems with his publishers, financial anxieties and an ever-increasing obsession that he was not esteemed at his true worth. Both were victims of intrigues 'behind the scenes', depriving each in turn of the conservatoire organ professorship.

In a strange way, Vierne's death from a heart attack, during what the Chapter had decreed was to be his last recital in Notre-Dame, surrounded by friends in the organ loft, might seem to be a monumental ending to his magnificent career. Tournemire's death, no less dramatic, was surely the saddest, the least glorious and most deeply pathetic imaginable: after three days and three nights wandering alone in the woods near his sister's house, his lifeless body was found by a fisherman in Arcachon Bay, in a small boat, face down in the water. The autopsy concluded on a natural death, but what happened and why we shall never know.

## Guest contributor SUSAN LANDALE

Susan Landale is the titular organist of Les Invalides, Paris and a visiting professor at the Royal Academy of Music. She was awarded the Company's WT Best Organ Scholarship in 1960 enabling her to study in Paris with André Marchal and she was the 1st prize winner of the inaugural St Albans International Organ Competition in 1963.



# A Year as a Young Artist



Composer/Conductor Young Artist Leo Geyer



Launch of Catalogue

I would like to start by mentioning my experience of the Musicians' Company's Outreach programme. As a Young Artist composer I have had the privilege of going into schools across London to support students with composing, and to assist them to realise their potential and sail through their GCSEs. In particular I feel I should highlight my work with William Ellis School. In complete contrast to dwindling music education in state schools, it was exceptionally heart-warming and inspiring to see a huge class of 30 taking GCSE music! What a pleasure to work with a very committed group over their two year course and to hear their composition work flourish. I have also had great fun going into primary schools to introduce composition and to explore what it means to conduct, with the help of some little maestros waving their wands!

To share some news about my wider work, the year started with much excitement. I began my doctorate at Oxford University as the Senior Music Scholar at St Catherine's College. Specifically, I am writing and researching opera-ballet composition to support my role as Artistic Director of Constella OperaBallet. In February, I returned to the English Chamber Orchestra, performing the premiere of my *Ripple Mirror*. In March, just in the nick of time, I launched the publication of my entire composition catalogue with a concert at Kings Place which included my opera-ballet *Sideshows* described, very accurately, by the Opera Magazine as 'anarchic fairground fun'. Thanks to funding from the Arts Council, all my compositions are now available on [www.leogeyer.co.uk](http://www.leogeyer.co.uk).

It's impossible not to mention the dreaded Covid



Online Premiere of *O Brave New World*

Photos: Leo Geyer

## Music in Lockdown – An Opportunity?

The 2020 lockdown saw an acceleration of pre-existing trends towards the online and digital world. The use of cash is down nearly 80 per cent, virtual GP appointments are now the norm and, of course, many offices stand empty as people use technology to work from home.

The music world proved to be no exception to the online switch. The early days of the pandemic saw an outburst of creativity, with musicians demonstrating their versatility. Amateur choirs caught on with many making videos. Some tried to shift their rehearsals online, switching to platforms such as Zoom. However, after the first flush of excitement had passed, many realised the limitations of both the technology and their digital skills.

Zoom, Teams, Skype, Whereby, and other video conferencing platforms, work well for meetings but

have enormous limitations. Sound and picture are transmitted separately, meaning that there will always be a slight gap, and of course only one person can talk at a time. So for live rehearsals they are of little use.

But the online world can provide a real opportunity for musicians. *Midday Music* is a case in point. Some young artists clearly recognise that the online world is a showcase for their talents and a chance to build a following. And to do that well means



Sherilyn Rennert

looking beyond basic equipment and in upgrading skills. It doesn't take that much of an investment to go from a poorly recorded performance to something that looks and sounds professional.

There are four areas that can make a big difference to an online presence: Sound, Lighting, Framing, and Camera/Picture quality. Laptops and desktops were designed for keyboard-based work with occasional video conferencing. Consequently, the cameras and microphones are pretty basic. Separate webcams can be good, but even better is to hook up a digital camera. They provide a superb picture with good depth of focus. Likewise, a stand-alone condenser microphone plugged into a USB port makes a huge difference to the sound quality. Lighting is another big issue. It should always be behind the camera and never in front. Just moving standard lamps around the room can be effective although many prefer to invest in basic video lights. Framing is also important; it doesn't take much effort to create a neutral background. And for live performances it is always best to use wired ethernet cables rather than wifi.



word. It's all too easy to write another depressing sob story so instead I would like to shed light on some positive outcomes; and I hope show that, with some creative thinking, we can find a way through these strange times. I was delighted to write for the East London Music Group, who recorded in self-isolation *Co-VI-dx19*, which reimagines Covid as music. As Music Director of the Devon Philharmonic Orchestra and Chorus, I wrote *O Brave New World* which brought 100 amateur musicians together in a virtual premiere.

In memory of my grandmother who passed away, and in recognition of the devastating impact of Covid on the well-being of care home residents and lack of paid opportunities for performing artists, Constella and I established *Connecting Stars*, a programme of virtual one-to-one performances. With the support of Sir Willard White and generous public donations we have delivered 115 performances reaching nearly 1,000 care home residents from Penzance to Inverness. We are delighted that Arts Council England has endorsed our efforts and awarded us £15,000 to increase our capacity and expand our roster to 20 musicians, dancers and actors. To be entirely honest, this has been the most rewarding project I have ever done. It feels so special to use my art truly to help people and see first-hand the power of music.

#### Young Artist **LEO GEYER**

Leo was the winner of the 2017 Lord Mayor's Composition Prize

Editing is another core competency that young artists need to master. Good software can be easy to download and is intuitive to use. So producing a well-filmed and well-recorded recital can be relatively simple to create. Finally, self promotion. This has never been more important for young artists and learning to embrace social media is critical to their future success. Having a professional presence on platforms such as Twitter, Facebook and Instagram can be enormously powerful in kickstarting careers.

The legacy of lockdown is that life will never return to exactly as before. Things have changed, and the music industry is no different. Areas such as Virtual Reality and interactive performances can bring a huge amount to the creative industries. Rather than be fearful for the future, musicians should seek to embrace the opportunities of the online world and take their music making to new audiences. But it is always worth taking the time to look and sound good.

#### Liveryman **TIM JOHNS**



The Court caught on camera

## The Clerk's Office during Lockdown

From the announcement of the Lockdown on 23rd March, Amanda, Christine, Charlotte and I have been working remotely from home. We have held weekly Zoom meetings to help us remember what our colleagues look like and had chats via WhatsApp to share ideas and photographs.

The Company's business has managed to carry on without interruption. Ten of the Company's myriad committees have met by Zoom and are now old hands at this medium, having had their second or third meetings.

The Court has met in July and October by Zoom; the 'gallery view' of 25 Court Members in front of numerous bookshelves showed that ties and jackets for men are still required for virtual Court meetings!

Cancelling events and arranging refunds, the disruption to the normal rhythms of the Company year, from concerts to dinners, is disconcerting. Will I ever remember how to put together a table plan? The Court Meetings took place without Freedom admissions and Livery ceremonies, and we now have a backlog of candidates to be admitted. The possibility of holding remote Freedom ceremonies has been considered, but so far, most of the candidates approached have expressed a preference to wait until the traditional ceremony can be held in a proper setting.

Even the annual audit was done remotely, which made life more complicated for Charlotte, as we discovered it is much easier to go straight to a physical file to find a document.

In March, it became clear that we would not be able to hold the 2020 Prince's Prize Competition. Could we perhaps use the prize money of £10,000 to support our Young Artists during this difficult time? Out of discussions with Ian Roberts, our publicist, the idea of #Midday Music was born. Christine was tasked with

setting up the recitals and she writes about the series on the front page. She has worked hard to make the series a success as have Ian Roberts and his team, Hannah and Trevor, who have edited the videos; and Dominika who has whipped up interest on social media.

It has been really important to hold the majority of the Company's awards that fund postgraduate study, not only because we need to continue to support musicians completing their studies during this difficult time but also because these award winners become our new Young Artists. The Company Awards for singers, strings and wind, the Carnwath Piano Scholarship, both the pre-selection and selection rounds for the New Elizabethan Guitar and Lute Award, were all decided by video submission and adjudicated by panels meeting on Zoom, supplied with all the videos and information by Amanda. There is nothing that she does not know about Dropbox! The Royal College of Music organised virtual interviews to decide this year's Lambert Fellow; and Steward Ben Costello amazingly managed to arrange auditions at his church, St Andrew's, Surbiton, so that the Music Theatre Music Direction Award could be held.

In between the Government's advice to work from home, to go back to the office and then to work from home again, Amanda managed to send out the last edition of *Preserve Harmony* and the Yearbook.

Who knows whether this will be the last report form the Clerk's Office in Lockdown for *Preserve Harmony* or will a sequel appear in the April Edition?

#### **HUGH LLOYD** Clerk



Zoom Staff Meeting. Clockwise from top left Hugh, Christine, Amanda, Charlotte



# Herbert Howells's unpublished piano works and the Worshipful Company of Musicians

One of the most fascinating things about being a performing musician, I have found, is its continual intersection with the historic life of the Company. My ongoing project to premiere and record previously unpublished and unrecorded piano music by Herbert Howells (1892–1983) is one such example.

Many people are less familiar with Howells's piano music than with his church and organ music, which is understandable since – until now – the extent of the composer's relationship with the piano has been unknown or at least unadvertised.

In fact, the sheer quality of what has lain hidden in libraries and private hands is extraordinary. Standing as testimony to Howells's distinctive and accomplished musical voice, even at an early age, is the nomination for the Silver Medal, recorded at the Court of Assistants on 13 July 1915: 'the recommendation of Mr Herbert Howells, composer, by Sir Hubert Parry, Bart., CVO, the Director of the Royal College of Music, was approved.'

To hear the very fine seven movements of the *Summer Idyls* of 1911, written before Howells attended the College, gives colour to our recognition of his precocious abilities. These pieces, whilst lyrical and pastoral, also point towards a unique harmonic style that would ultimately come to the fore. Particularly fine is the fourth movement, *Down the Hills*, whose chordal cascades are fiendishly awkward but rewardingly effective. Likewise, the sixth movement, *Near Midnight*, is impressive for its textural and harmonic finesse – a perfect exemplar of the bridge from late Romanticism to more Modernist piano sonorities.

The Medal was awarded at the Court of Assistants of 26 October 1915 and we may reasonably conjecture that the Company prize and others of the period contributed to the distinctive and perhaps newly emboldened vein of Howells's piano works written shortly after leaving the College. In this respect, the fiery and virtuosic *Phantasy* of 1917 and the beautifully poised *Harlequin Dreaming* of 1918, are both established in feel and yet of a searching quality, with some evidence that the latter was possibly written to characterise Arthur Bliss (who himself went on to be granted the Company's Honorary Freedom in 1952).

It is notable that, taken as a whole, most of the unpublished piano music was composed as tokens of esteem for numerous friends of the composer. *My Lord Harewood's Galliard* of 1949, for instance – a witty, Elizabethan-style

miniature – was written for George Lascelles, 7th Earl of Harewood, and his first wife, Marion Stein (who was a former pupil) as a wedding gift. And the piercingly expressive *Finzi: His Rest* is one of two memorials to the composer written on the same day. The other, entitled *Finzi's Rest: For Gerald on the Morrow of 27th September 1956*, found a home in the collection *Howells' Clavichord*, published in 1961.

The practice of making gifts out of piano compositions is mirrored in how Howells thanked the Court for its role in matters surrounding the award of the Collard Fellowship in 1931. The first holder of this prestigious award, Howells fell foul of an inquiry by the Inland Revenue, which initially deemed that the emoluments from the award were taxable. With a potential liability of £221 out of the promised £300, the value of the Fellowship was at stake, and the Court agreed not only to adjust the figures so that future complications would not arise but to assist with the income tax bill itself. Happily, an appeal resulted in Howells's favour: a gesture of gratitude was in order and so the *Suite for Brass Band* (which became known as *Pageantry*) was dedicated to Pastmaster Mr J. Henry Iles (who was Director and Founder of the National Band Festival) and the Company.

It was around the time that Howells was admitted as Freeman and Liveryman at a Special Court, held at Stationers' Hall on 30 October 1934, that he wrote an unassuming piece called *Toccatina*. This quirky movement became the basis of the well-known *Sonatina's* finale, but I chose to record it in its seemingly original form, as the last movement of the *Petrus Suite*. This extraordinary suite developed over many years and exists in several incarnations for which a judicious view had to be taken to arrive at a recordable format. In the majority of cases, however, the manuscripts I have studied show Howells's high degree of confidence and a seeming delight in the aesthetics of his own music.

Matching these beautiful documents are the handwritten letters by the composer that the Company is fortunate to have in its archives. One is from 14 June 1959, where Senior Warden Howells writes to Pastmaster Sydney Loeb regarding the suggested awarding of the Cobbett Medal to Yehudi Menuhin. Howells wrote, 'I'll give the idea my warm support' – an endorsement that was crowned in 1987 when Lord Menuhin was

furthermore granted the Honorary Freedom of the Company. It is certainly gratifying to me that my recent album was recorded at the Menuhin Hall in Stoke d'Abernon, site of the great violinist's memorial and ongoing educational tradition.

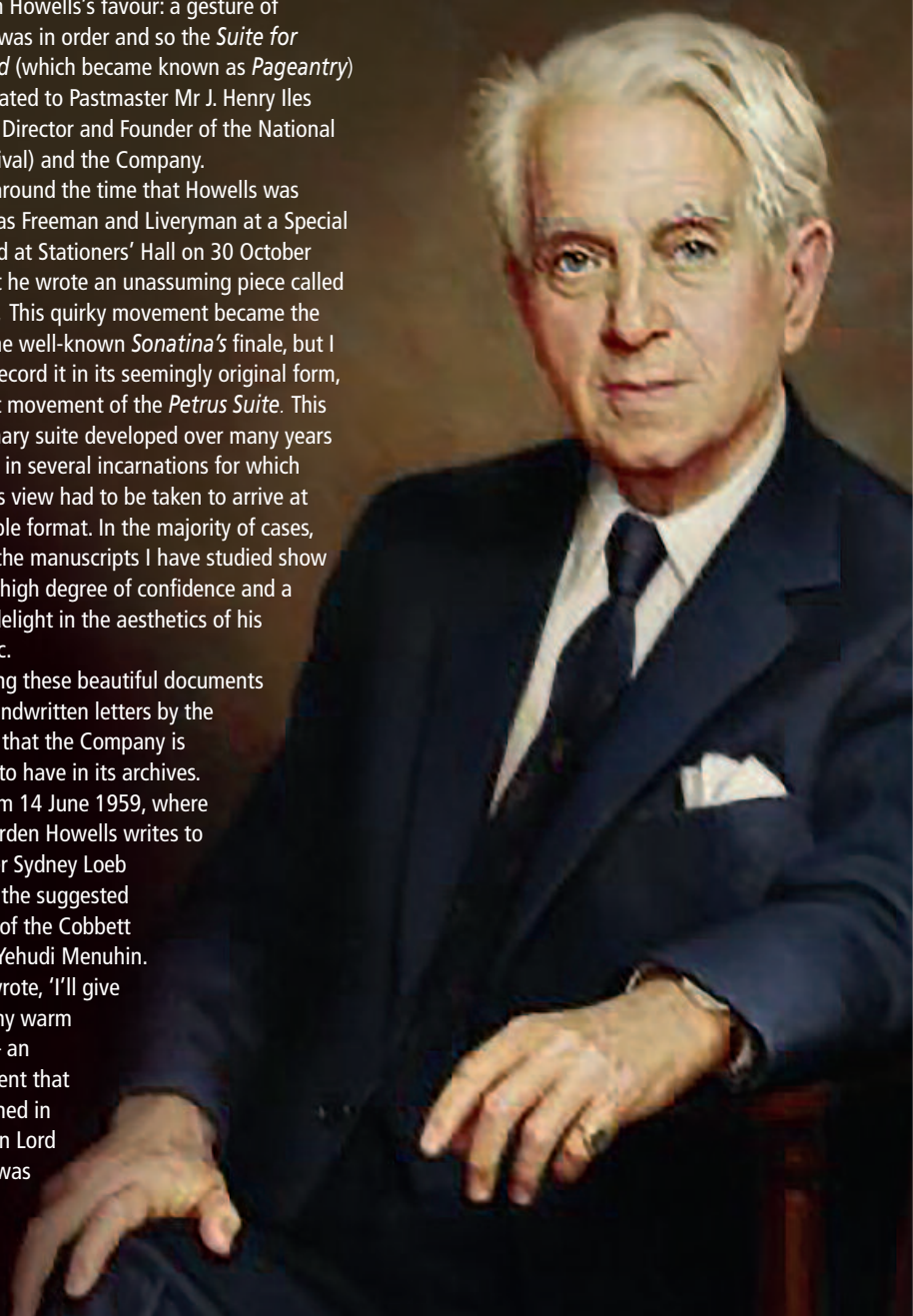
As I have prepared to record Howells's unpublished piano music, our Archives allow us a rewarding glimpse of Howells's life and have widened my understanding of his development. We might say that Howells's relationship with the Company is hard-wired to his creative output: quite apart from the piano music we may note further that his great *Hymn for St Cecilia* was written for our Livery Club in 1960 at the close of the year in which he was Master.

Overall, it is Howells's personal charm that shines in the music – and I am sure that can be testified to by several living members of the Company. If there are any anecdotes about Pastmaster Howells from Company members, this author for one would be most pleased to hear them.

Liveryman MATTHEW SCHELLHORN

Matthew's CD of Howells's piano music is available from Naxos

Naxos Records







Zsolt Tihamér (violin), Meghan Cassidy (viola), Rebecca Gilliv (cello)

**Last August included the 12th successive North Yorkshire Moors Festival created by Freeman Jamie Walton. Refusing to 'Accept the Current state of (non) Play', here is Jamie's story.**

I'm sitting in a 5000 square foot marquee, its wooden floor strewn with scores from an intense few hours of rehearsing Schoenberg's *Chamber Symphony No 1* (arr. Webern). The espresso cups littering the socially distanced stage are testament to some intense concentration from my fellow artists as we head into our 8th concert in the last 10 days in this remote part of North Yorkshire. Part of me is still incredulous: how on earth have we done this when the government had, in effect, stopped all indoor concerts until at least September?

Our North York Moors Chamber Music Festival – now in its twelfth year – opened on 9 August with the Quartetto di Cremona, who travelled from Italy the day before, performing the Beethoven *String Quartet No. 15 in A minor, Op 132* followed by the Schubert *String Quintet in C major, D956*. Never was there such relief to hear the opening bars of such a piece. Our sheer determination could easily have been thwarted – concerts banned, a local virus outbreak, flights cancelled, quarantine restrictions. A gamble? You bet it was. But a fearless passion and utter refusal on my part to accept the current state of live musical silence across the UK drove me to convert sheer exasperation into stubborn creativity. Why should we follow everyone else and meekly cancel too? I wasn't seeing much leadership out there suggesting we should challenge this enforced silence. Whilst pubs and restaurants were the priority, I was not prepared to see live music being regarded as a mere 'optional extra'.

This is a real worry after all that has happened this year. This climate of fear peddled by our government isn't just crippling the nation's confidence (and now potentially ruining the lives of our youngest hopes) but ominously threatening the viability of many within the Arts. We seem to be living in some kind of paralysed state, whilst the rest of Europe creatively wakes up. This somehow seems cruelly apt now that we have left the European Union. Many of us feel the anger and frustration at this hollowing-out of the Arts, but it is no good to feel anger – like many artists, the only option is to channel it into expression. I felt within myself an increasing intensity of creative energy and determination. After all, isn't this what the Arts are for? Music has the capacity not only to heal but to express what we cannot possibly make sense of; therefore, how cruel that our industry has been forced to hibernate or, in many cases, collapse altogether.

Whilst the powers that be may not treasure the necessity of our creative talents, some of us do, and will stand up for an industry

which during lockdown provided solace for many. This is not about preservation; some elements of our world which have been swept away won't come back. They were built on thin foundations rather than authenticity.

So how did we do it? The options of using churches was a non-starter even after the tentative steps to return from 1 August. Nervous church authorities were going to tie us up in red tape. We decided the best option was to go with a huge marquee in some kind of large open space on business premises (the law was very clear on needing this) that could allow social distancing throughout. A marquee also had the advantage that it could be made 'outside' in legal terms if we needed to – and, boy, did that little lifeboat save us in the first week when Boris delayed the shift to indoors by two weeks. Otherwise we would have been sunk. The cost was eyewatering but this was the time to take risks. We installed a wooden floor and set about the construction of thirteen 8ft acoustic panels to help convert this cavernous space into something which resembled a concert hall, albeit one with the sound of birdsong and tractors.

Everyone involved had to have a bit of a leap of faith – musicians were booked on trust and quite prepared to receive their contracts only a week in advance – just in case; similarly for printing our brochure. We utilised our local landscape by decorating our acoustic panels with moorland coastal scenes from our landscape photographer Paul Ingram.

What was the result? The gods were smiling on us as, for the first week when we were forced to be 'outdoors', we experienced the heatwave. The acoustic was a revelation and the musicians were relieved to be making music together. This experience has been a thrilling revelation to the point that we are now tempted to stick with this formula for next year's festival after the dazzling success of this one, staged against all odds. Necessity is the mother of invention and we just needed to find a way through that isn't in the text books. If the government is going to tear up the rule book, then so should we.

Freeman **JAMIE WALTON**

[www.northyorkmoorsfestival.com](http://www.northyorkmoorsfestival.com)

[It's good to see many arts organisations getting back to business since Jamie wrote this article. Editor]



# OBITUARIES

**SIR ALAN TRAILL, GBE, QSO**  
**Lord Mayor of London 1984-85, Master 1999-2000**



**Left to right: Sir Alan & Lady Traill; Pastmaster Nigel Tully MBE, Professor Deborah Cunningham**

**S**ir Alan Traill certainly made a big impact on The Company in its Quincentenary year, with a succession of notable events celebrating the musical life of the City and the powerful contribution made to it through the charitable works of The Company. Notable amongst those events was a concert held in The Great Room in the Lloyds' building, given by Melvyn Tan and two Company prize-winners on a cavalcade of Broadwood pianos from the 19th century through to an ultra-modern carbon-fibre framed example. Members will also recall the Service held in the Chapel of the former Royal Naval

College, Greenwich, with the then Bishop of London, Richard Chartres, giving a memorable address – followed by a fine banquet in The Painted Hall, the historic scene of Lord Nelson's lying-in state.

That these celebrations were on a grand scale and impressive both to the Livery and the City at large, belies the wonderful modesty and unassuming way of doing business that characterised Sir Alan. He was certainly determined but achieved his goals with subtle diplomacy and an ability to persuade that few can equal.

Sir Alan was born in London in 1935, the youngest of three children of a Lloyd's insurance agent. The family is descended from a line dating back to The Conquest and the Lairdship of Papa Westray, many of Sir Alan's forebears achieving distinction. He was educated at Charterhouse and read Law at Jesus College, Cambridge. By 1963 he had become an underwriting member of Lloyd's and embarked on what was to prove a distinguished City career, culminating in his election as Lord Mayor for 1984-5.

Besides his assiduous work inside The Company,

Sir Alan played a crucial role in helping to secure the future of St. Paul's Cathedral Choir School, was actively engaged in the educational work of the London Symphony Orchestra, and was a widely respected Chairman of Governors at The Yehudi Menuhin School. His love of opera encompassed a deep knowledge of the repertoire.

His Mother Company was The Cutlers, of which he was also Master. But his love of music and the development of young musicians was his major cause. His particular determination to see music as a critical asset of The City has had lasting consequences and will surely do so again when the present crisis is set aside.

Sir Alan was loyally supported in his public career by Lady Sarah, whose presence at Company occasions was always a pleasure to those who met with her. He is survived by Lady Sarah, his son Philip and wife Angela and two grand-daughters.

The Company was blessed to have Sir Alan Traill as its Master for its Quincentenary. Just as that anniversary marked a formidable record of achievement by The Company, his contribution in that special year has had lasting and most beneficial effects too for its future well-being and charitable work.

**Pastmaster GAVIN BARRETT OBE**

**PASTMASTER FRANCIS CARNWATH CBE (1940-2020)**  
**Master 1995-1996**

**R**eading the obituaries of Francis Carnwath, who died on 26th June, in *The Times* and *The Daily Telegraph*, one was struck by the extraordinary breadth of his contribution to arts and culture. English Heritage, The Greenwich Foundation, The Tate Gallery and Tate Modern, Spitalfields Music and many more – the list is monumental. If the obituaries disappointed it was because neither mentioned The Musicians' Company.

As his father, Sir Andrew Carnwath, had been a Liveryman (and became Master in 1981), Francis was able to join The Musicians as an apprentice, eventually being admitted to the Livery in 1962. He was appointed the Company's Honorary Treasurer in 1994 which in itself was exceptional as only a year later he was elected Master. He was followed into the livery by his brother, Robert (The Lord Carnwath), in 1966 and in 1989 by his sister Felicity (Guinness).

Francis claimed he played the piano 'badly' for his own amusement but it helped him accompany his children as they worked their way through Associated Board exams. He also sang tenor in the Brompton Choral Society where his lusty singing drew the attention of Penelope Rose who became his wife. This close



involvement with music, albeit at an amateur level, gave Francis a lifelong admiration for those who make a living from performing and a deeply-held belief that one of the Company's priorities was to help those making music their career. During his time as Treasurer and Master he initiated a process of

consolidation and simplification of the Company's scholarship funds, involving complex negotiations with the Charity Commission, that saved the Company time and money but also focused the allocation of funds on those who needed it most.

With his experience as a Director of Barings Bank until his retirement in his 50th year, Francis was able to bring a clarity and innovation to the handling of the Company's finances. He was praised at the end of his year as Master for the presentation of accounts 'which were now

intelligible to the Court for the first time in many years'. He was an enthusiastic advocate for the award of three-year funding for the National Youth Jazz Orchestra in 2000 as that organisation emerged from a difficult period. Before that, with his family, and in memory of his father, he established in 1983 the Carnwath Piano Scholarship, now worth £10,000 to the recipient.

As a junior Court member in the early 2000s, I was able to learn from Francis's inspiring leadership and to benefit from his advice as my term as Master approached. He was always ready to help and guide when things did not run smoothly, at all times with great good humour and willingness to get things done. I was able to visit him and his partner Caroline Wiseman at their home on the seafront at Aldeburgh in 2015 when, despite a debilitating head injury, he maintained his interest in the Company and quizzed me on what was going on.

The name Carnwath will forever resonate in the Company's history. But, if you really want to appreciate Francis's legacy, walk across the Millennium Bridge or take the water taxi to Greenwich. Without Francis there would be no Tate Modern on the South Bank or a home for Trinity Laban Conservatoire in the Royal Naval College.

**Pastmaster LESLIE EAST OBE**



# An Enchanted Evening



Soprano Milly Forrest and Accompanist Chad Vindin

There is so little we can do to help musicians during lockdown, but this didn't stop one music lover, Patrick dePelet and his wife Lavinia, offering their beautiful house in rural Somerset for a fundraising concert for the Company's Midday Music series.

Along with an audience of 50, all socially distanced, I was privileged to enjoy a glorious evening of music given by brilliant young soprano Milly Forrest accompanied by Royal College of Music staff pianist Chad Vindin. London born soprano Milly graduated from the Royal College of Music in July 2019. Highlights of the past year include making her Chinese debut in a production of *Semele* by Handel with the Shanghai Symphony Orchestra, her debut at Ronnie Scott's and the Cadogan Hall, and understudying the role of Barbarina, *Le nozze di Figaro*, with the English National Opera.

A varied programme which included songs by Bridge, Dvořák and Grieg and arias by Donizetti, Handel, Puccini and Johann Strauss II so delighted the invited audience that it raised over £1,800, sufficient to support

more than a month's worth of Midday concerts.

A wonderful way to preserve harmony. The thanks of the Master and all of us to Patrick and Lavinia.

Court Assistant **HON RICHARD LYTTTELTON**

## The Musicians' Company Diversity Charter

Music, with its wide range of genres and huge variety of appeal, engages the whole of society in one way or another. As one of the largest City of London Livery Companies, and the only one dedicated solely to the performing arts, The Musicians' Company is proud of the diversity we encourage and embrace. We are fortunate that approaching 25% of our membership comprises our prize winners as Company Yeomen Young Artists: young, talented professional musicians at the start of their career who come from a broad range of backgrounds and from all over the globe.

We believe that attracting a wider pool of talent to engage with all Livery Companies will not only reflect our society more closely, but also help build a City of London fit for both the present and the future.

### To support this The Court of The Musicians' Company will:

Consider the evolving skill-sets and expertise required over time for the effective governance of The Company when voting on candidates for the position of Court Assistant regardless of their individual ethnicity, gender, sexual orientation, age or disability.

Welcome candidates who wish to make a positive contribution to The Company when proposing them for the Freedom regardless of their ethnicity, gender, sexual orientation, age or disability.

Focus upon the ability and relevant experience of candidates when voting on appointments to Company committees regardless of their individual ethnicity, gender, sexual orientation, age or disability, whether they are liverymen, freemen, yeomen young artists or corporate members.

Continue to enhance, wherever practicable (and including both face to face and virtual means), our Yeomen Young Artists Outreach programme with schools and organisations engaging with those living with Alzheimer's, dementia and physical or neurological injury, to encourage inclusivity regarding our performers, recipients and other volunteering participants.

Reflect the diversity of The Company in published material and images, including social media, relating to all our activities including public, City and Livery Company events.

Continue to encourage interest from people of diverse backgrounds who may be unfamiliar with the Company, for example through invitations to our public performances and competitions, functions etc. whether they be audience members, performers, speakers or guests.

Encourage people from diverse backgrounds, who share our aspirations and wish to make a positive contribution to our work and Fellowship, to consider joining or supporting The Musicians' Company whether they be involved in various aspects of the music profession, are active amateur musicians, audience members or music lovers who cannot themselves sing or play a note.

Senior Warden **JEFF KELLY**

## Outreach Inspiration

To finish with, another very positive story:

Three years ago, Musicians' Company Young Artist, bassoonist Catriona McDermid, gave an outreach session at a primary school in Aldgate. One pupil, Iris Bampton, who was then 7 years old, was so inspired by Catriona's session that she asked her headmaster to help her begin learning the bassoon. The headmaster rented an instrument from Howarths and found a teacher. Iris, now

aged ten, has been studying at Trinity Laban, is now at grade four and has been offered a place at the Junior Guildhall School of Music & Drama starting in September. Iris loves her bassoon and has named it Steve!

**DR CHRISTINE TWITE**  
Young Artists Programme  
Coordinator



philharmonia.com



# AND FINALLY

## BIRTHS

Born on 11 March 2020 to proud parents Liveryman Samantha Ward and Maciej Raginia, a daughter, Sophia Ammara Ward-Raginia, 10 lbs 1 oz.



Sophia Ammara Ward-Raginia

## HONORARY ARCHIVIST

The Master and Wardens are looking for an enthusiastic Liveryman or Freeman to take over the role of Honorary Archivist from Pastmaster Paul Champion. The position will fall under the remit of The Company's PR Committee and The Honorary Archivist will be willing to work on a voluntary basis.

The principal responsibilities of the archivist are: to be familiar with the archival materials in possession of the Company; to oversee their cataloguing and safe keeping; to be accountable to the Chairman of the PR Committee for deciding prospectively which articles are to be retained in the Archive; to

maintain and update the archive section of the website so that it will be the first port of call for members of the Company, and those from outside the Company, who wish to consult the Archive for research; and to promote the Archive and the Company's history both within the Company and without – through, for example, regular articles for *Preserve Harmony*.

Please contact *The Clerk* to offer your services.

## LIVERY CLUB NEWS

As the Buxton Festival in July had to be cancelled, our visit could not go ahead. Plans are being made to rearrange the visit in July 2021. The new dates are Monday 12 July for

three nights leaving on Thursday 15 July. We shall see the same operas scheduled for this year: Handel's *Acis and Galatea* and Rossini's *La donna del lago*. It seems as though at least 85% of the recital artists planned for 2020 will be present. When dates for these are fixed, it will be possible to see which artists fit our schedule. The rest of the itinerary will largely follow that planned for this year.

Liveryman ANN REDFEARN  
Livery Club President

## RADIO 3 SUCCESS FOR OUR YOUNG ARTISTS

Regular listeners to Radio 3 will know that our Young Artists regularly feature on many of their flagship

programmes. The 5pm programme *In Tune* aims to promote top-class live music from some of the world's finest musicians. Our publicist Ian Roberts was able to secure a place on the programme for Young Artist Elliot Gresty, clarinettist, ahead of his #MiddayMusic performance.

Radio 3 is a great promoter of early-career musicians, and Jess Gillam's brilliant programme and podcast *This Classical Life* has featured Lotte Betts-Dean, Matilda Lloyd, Andrey Lebedev, Sergio Serra, Fiachra Garvey and Timothy Ridout (current or former YAs); and two of our Biddy Baxter award winners Miloš Karadaglić and Bartosz Glowacki. All previous podcast episodes can be found on BBC Sounds here:

[www.bbc.co.uk/programmes/m00040ch/episodes/player](http://www.bbc.co.uk/programmes/m00040ch/episodes/player) or search the BBC website for *This Classical Life*.

DR CHRISTINE TWITE  
Young Artists' Programme  
Coordinator

## THANKS WHERE THANKS ARE DUE

We are all painfully aware of the challenges being confronted by musicians as a result of the coronavirus and the creative ways that numerous organisations, including our own Company, have risen to meet them.

Nobody however, has provided greater practical support than Help Musicians UK ([helpmusicians.org.uk](http://helpmusicians.org.uk)) whose emergency hardship fund has already spent more than £11m to support over 20,000 musicians with financial hardship payments.

The Musicians' Company warmly congratulates Help Musicians UK for its sterling work and, on behalf of the livery, offers a heartfelt Bravo!

Sadly, with the onset of winter, demand is expected to grow, so if you would like to add your support go to [helpmusicians.org/support](http://helpmusicians.org/support); you can be assured that 100% of any donation will go directly to musicians in need.

(This year's festival of St Cecilia featuring John Rutter CBE, award winning soprano Natalya Ronaniw and the Choir of Westminster Cathedral, with more musicians still to be announced, will be held virtually at 11am on Wednesday 18th November. Details will be published on the HM website soon).



## IN MEMORIAM

We record with regret the deaths of the following members of the Company:  
Liveryman Robert Avery  
Pastmaster Francis Carnwath  
Liveryman Joseph Harper  
Liveryman Paul Rippon  
Liveryman Noel Ross-Russell  
Pastmaster Sir Alan Traill

## COURT NEWS

### THE COURT

In consequence of the cessation of normal Court and Livery activities because of the Covid-19 pandemic, Court succession planning has been modified to allow the current Master & Wardens to stand for a further year in office, subject to elections. The revised Court Succession means that:

John Nichols's Mastership will continue to November 2021

Junior Warden Graeme Knowles will be nominated for election as Master for the year 2021-2022

Senior Warden Jeff Kelly will

remain Senior Warden until November 2022 and be nominated for election as Master for the year 2022-23.

Stewards Ben Costello, David Bole and Mandy Peat have been invited to extend their tenure by a further year so Ben will stand down in 2021, David and Mandy in 2022. Penny Jonas is standing down pending her move to Scotland.

Liveryman Ann Redfearn will remain the President of the Livery Club for the next year.

### CORPORATE MEMBERS

ABRSM  
Boosey & Hawkes  
Edition Peters  
Lark Music  
Wise Music Group  
Naxos UK  
Trinity College London  
Victoria College Examinations

### AWARDS

#### Musicians' Company Awards

Roisin Lavery *soprano* (RCS)  
Petr Sedlak *bassoon* (RCM)  
José Matias *violin* (RWCMD)  
Esther Beyer *harp* (RAM)

### Goldman Award

Monica McGhee *soprano* (NOS)

### The WCoM Dankworth Jazz Competition

Big Band Prize: Eddie Lee  
Small Ensemble Prize: Alex Paxton

### Eddie Harvey Award for Jazz Arrangement

Tom Niblock

### Carnwath Piano Scholarship

Maurizio Arroyo Reyes (RCS)

### Musical Direction in Music Theatre Award

Sam Young (RAM)

### New Elizabethan Award

Michael Butten *guitar*