

HARMONY

THE MUSICIANS' COMPANY



John & Suzanne Nichols at Glyndebourne

Pastmaster's Covid Years

For obvious reasons, my time as Master was not exactly the traditional round of dinners and events, so this brief look back over the two years from November 2019 to November 2021 won't be the usual type of summary that you will have read in previous Spring editions of *Preserve Harmony*.

It did start well. There were some four months of wining, dining, processing and visiting, thoroughly enjoying meeting people and beginning to get to know them. Then, for the second time in my life, I found myself behind an Iron Curtain: but this time, I was not sharing it with millions of Eastern Europeans, but with my wife and the Labrador. The other difference was that 40 years ago I could claim diplomatic immunity and get out – no such luck this time.

It has become a cliché to say that the lockdowns turbocharged changes – primarily driven by technology – which were already beginning to make an impact. But looking back at the sheer speed and scale of those changes, through the prism of the many virtual events I attended organised by a cross-section of Livery Companies, it really was remarkable. Seminars, webinars, virtual visits, Zoom interviews, Zoom concerts, virtual black tie and white tie dinners,

sitting alone in our dining room, in our glad rags and bling, laptop perched on a portable 78 record player while the microwave pinged in the kitchen. Zoom, talks, quizzes, wine and cheese tastings, whisky tastings, you name it, it happened. It was almost incredible, and actually, once one had adjusted, quite enjoyable.

Throughout, I imagine that most, if not all of us, were thinking "Hang on in there and we shall be back to normal at some stage". But again, words and meanings have a tendency to morph, and now that normal is more or less back, it still does not seem to me to be quite what we used to call normal. What this will mean in the longer term is, I think, something to which we are all going to have to adjust.

For our Company, with our charitable work focused exclusively on supporting outstanding young musicians who faced the double disaster of lack of work and lack of income, the switch to digital was imperative. We would normally promote our young artists by hiring the Wigmore Hall for three concerts a year. In an average year, about 12 artists would play to around 600 people. In lockdown, we put a series of concerts on YouTube, under the title #MiddayMusic. Concerts by 94 young artists have so far been listened to over 26,100 times and have brought us around £10,000

income through the JustGiving link attached to each concert. One cannot ignore a massive impact like that. Outreach in schools also switched online, as did sessions for dementia hubs. We are back, physically, in both, but the dementia hub also has attendees through Zoom. Times move on.

As far as our Members were concerned, there were of course no face to face events for well over a year. I hope that my series of Newsletters helped fill the gap and kept everyone informed. I hope that they also made everyone more aware of the work that we do, and the way in which we do it – and fund it.

There is one conclusion that I do draw at this stage of the proceedings, namely that while there are huge advantages from the digital revolution, our main business is people: in our Company it is our Young Artists, our Awards and Prizes, our Outreach, our performances, our concerts, our fellowship. This can all be replicated on screen, but the core is missing: the real world, the real human interaction. That is what brings us together. The laptop on the dining table was interesting and different, but I would much rather be with my fellow Liverymen in person at a real event. That, for me, is the main lesson of the last two years.

Immediate Pastmaster **JOHN NICHOLS**



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You can find the diary
on page 16

The Lord Mayor's Composition Prize Concert



l-r then Master John Nichols, Sir David Wootton,
Joanna Ward, Pastmaster Leslie East

The Lord Mayor's Composition Prize was inaugurated during the mayoralty of Alderman Sir David Wootton, so it was fitting that, in the absence of the then Lord Mayor who was on an official visit to the Gulf States, Sir David was able to attend the first performance of the 2019 winning composition. The concert, in St Stephen Walbrook on 5 October, was preceded by an introduction by Pastmaster Leslie East and the presentation of the prize by Sir David to the winner, Joanna Ward, for her composition, *cuts, round, slow-moving*.

The distinctive scoring of Joanna's work, for contralto, viola and piano, led to the inclusion of Brahms' *Zwei*



l-r James Flannery, Elizabeth Rossiter, Amy Holyland

Gesang op.91 for the same combination. Two current students of the Guildhall School, mezzo Amy Holyland and violist James Flannery, had been brought together with Guildhall alumna and former Company prizewinner, pianist Elizabeth Rossiter. James provided a refreshing overture, an unaccompanied *Fantasia* by Telemann, exhibiting the composer's mastery of string writing but also James' fine technique and sensitivity to line and harmony.

Joanna Ward's winning composition is a setting of the poem *A London Thoroughfare. 2 A.M.* by Amy Lowell (1874-1925). The composer says that the piece is 'an exploration of time and structure and ... the feelings about

Court Assistant Stuart Barr

Stuart brings a diverse set of experiences to the Court as a musician and entrepreneur. He spent the first decade of his career in the West End as a musical director and singing coach; his second decade as conductor to artistes including Dame Shirley Bassey; and the present decade as a creative industries entrepreneur, and presently heads up the global theatre streaming platform www.digitaltheatre.com. Board experience includes Chair of the London Youth Choir, President of the British Voice Association and founding the successful *Out To Perform* campaign during the pandemic.

He's passionate about both the opportunities ahead at the intersection of arts and technology; and championing contrarian thinking in the sector.

After 8 years at the Purcell School and reading Engineering and then Music at Cambridge, he went on to carry out the university's first research in popular music (analysing the relationship between lyrics & music in Broadway musicals). He then trained as a West End musical director at the RAM & RCM in the period when the vocal faculties had an experimental marriage (and subsequent divorce!).

As a theatre MD, orchestrator or pianist, he worked on over 20 shows internationally and

in the West End, including co-writing/starring with Gyles Brandreth in *Zipp! 100 Musicals in 100 Minutes* (infamously opening at the height of the Gulf War – and closing at the height of the Gulf War!) As a vocal coach, he taught over 200 singing students in the West End, and on the RAM's post graduate musical theatre course.

Becoming musical director to Dame Shirley Bassey for 6 years, he conducted her live performances internationally from the *Oscars* to *Strictly Come Dancing*, the Queen's Diamond Jubilee and an album at Abbey Road, working with the LSO, RPO, BBC Concert Orchestra and other ensembles internationally.

A career-changing hand injury in 2015 was the pivot to wanting to solve the sector's strategic problems, and so he took a mid-life MBA at Cambridge, specialising in Culture, Arts & Media management. Upon graduation, he founded the music education tech company nSpireMe with £0.3m VC funding to help solve the problem of children's music

practice via 'augmented digital sheet music' apps that listened and gave real time feedback on pitch and rhythm. He is presently running the consumer division of www.digitaltheatre.com, which brings streamed performances of world-class theatre performances to a global audience.

Frustrated by both much of the established arts sector and the government's response to the pandemic, he founded *Out to*



living in London' and it helped her explore Lowell's and her own feelings about city life. Generally slow-moving, the work is beautifully atmospheric, using the voice, the viola and the piano as complementary, overlapping sounds, capturing the poem's character through the judicious use of silences. Amy, James and Elizabeth were completely immersed in the work's moods and fully in control of its demands.

Brahms concluded the evening with warmth and colour, contrasting vividly with the new work. Amy Holyland, surely a Wagnerian of the future, imbued *Von ewiger Liebe* (Eternal Love) with an extraordinary richness, accompanied with great sensitivity by Elizabeth Rossiter. Then, with James Flannery joining Amy and Elizabeth, we heard the two songs Brahms wrote for his great friend, the virtuoso violinist Joseph Joachim and his wife the singer Amalie Weiss. Here one could only be impressed by the composer's genius in matching the mezzo and viola resonances, the interleaving of their lines suggesting the dedicatees' love for each other. Again the performers matched Brahms' demands with huge assurance, allowing the audience to bask in the familiar strains of the *Wiegenlied* before indulging in a glass of wine and an opportunity to meet the artists.

Pastmaster **LESLIE EAST OBE**

Perform, to persuade the government to prioritise outdoor performances. When carol singing was going to be deemed illegal in 2020, he founded the national *Save Carol Singing* campaign with luminaries such as former Archbishop Rowan Williams, Lesley Garrett, Julian Lloyd Webber and Pastmaster Sir Andrew Parmley. This forced a government u-turn, resulting in the 2020 Christmas Covid regulations containing a specific section on permissible Carol Singing. This led to an estimated 100,000 people singing carols outdoors. Later wins were less newsworthy but strategically important, including concessions on the early restoration of outdoor performances.

As well as having judged the BBC's Choir of the Year for a decade, he was a regular pundit on singing across the major broadcasters. He also broadcast the Radio 4 documentary *Musical Variations*, on the extraordinary story of Wally Stott, composer for *The Goons*, Hancock's Half Hour and the lead studio arranger of the 1960s, who became Angela Morley, film composer of *Watership Down* and left-hand woman to John Williams in Hollywood.

Aside from the entrepreneurial world Digital Theatre, he is the Orchestrator for the forthcoming revival of Stephen Sondheim's *Passion*, starring Ruthie Henshell.

Court Assistant **STUART BARR**

The Santley Award

We are pleased to reproduce Dr Sheila Armstrong's acceptance speech below.

Thank you so much everyone – for coming today, and for awarding me this WONDERFUL gift. I don't intend to talk long, 5 minutes or so, but I did want to say that it was quite an overwhelming moment when the letter arrived two years ago. I never imagined for a moment anyone would even remember my name. We are of our time, aren't we, and mine was a very long time ago. I'm horrified now to think of my arrogance and selfishness in my early career.

Nevertheless, this letter made me think of the past; and a couple of weeks ago I had a very sobering birthday, which led me to examine my life, and I realised there were three main threads: Music, Nature and Faith. Let me elaborate a little.

Music. There was always singing going on in my home. Grandma lived with us and she and my mother sang whilst hoovering, dusting, making beds etc (usually hymns actually); and dad was a very good amateur violinist who led the town orchestra.

Well, my career as a singer has endowed me with memories of great richness. The wonderful musicians, conductors and great orchestras I have had the privilege to work with, and the extraordinary places I have visited, explored, (often bizarrely,) to satisfy both a curiosity about history and cultures, and the natural environment. Which leads me to No.2 – Nature.

Despite the bleakness of the pit district where I grew up in Northumberland, I was surrounded by beautiful countryside where I used to wander as a child in fields by the river searching for the skylarks' nests, or seeking out the lesser spotted orchids and primroses, or pottering through old established bluebell woods. However, I don't believe it is healthy to live in the past, and certainly not in your past career, and so during the last ten years or so I have replanted my own lovely garden to nurture as many bees, butterflies, moths, very many birds, (two years

ago I had 24 different species), insects, mammals and amphibians as possible; and to supplement their depleted food chain in this deeply troubled world of climate change. The rewards have been magical – rare spiders, hummingbird hawk moths, elephant hawk moths and many more. Last week I had a beautiful young grass snake, and a pearly pink slow worm on the lawn!

So, – Faith.

I asked to be allowed to go to church at 9, (it was a long walk) and I was confirmed at 11.

Whilst I was working it was impossible to worship regularly but I frequently found myself singing in great religious buildings like Notre Dame in Paris; or I could find a church to just sit in wherever I was. It has become increasingly important to me, – and church music has always inspired, comforted, strengthened me – made me think, made me stand tall. I adored singing Bach, Mozart, Handel, where often I had to sing three lines of coloratura in one breath, or Brahms or Fauré, where the text and melody went to the heart of spirituality.

And so, these three golden threads converge into my use of this wonderful gift.

I wanted to plant trees in Sir Charles Santley's name near where he was born, but The Woodland Trust (to which I belong) no longer offers this facility. So I have planted a tree in my garden in his memory, with spring blossom for early foraging bees, fruits, and rich autumn colour, as my gift to him.

And the £1,000 gift from The Company I gave to The Cathedral Choir Emergency Fund, that like so many of us has struggled financially through this bleak, empty time to survive, because I could not imagine worship in our great ancient buildings without such utterly beautiful singing, chants and music, which has continued for hundreds of years.

So... Music, Nature, and Faith.

DR SHEILA ARMSTRONG

Details of the Santley Award are at <https://www.wcomarchive.org.uk/--charles-santley>



Dr Sheila Armstrong

Photo: Amanda Ratcliffe

THE INSTALLATION DINNER 10 November 2021

Where better to celebrate after an enforced period of suspended animation than in the grand surroundings of Drapers' Hall? The Musicians' Company were there for the Installation Dinner on 10th November in a mood of delighted exhilaration and were in no way disappointed. After an impressive fanfare from the trumpeters of the Royal Air Force Regiment, the choir of St Paul's Cathedral sang Charles Wood's setting of the Company's Prize Grace *Oculi omnium* and we knew that we were in for a great evening. The food and wine were both distinguished and delicious, and conversation flowed as people met others that, in many cases, they had not seen in well over a year.

The recipients of the silver and bronze medals for both 2020 and 2021 were congratulated and asked to stand as their name was announced but, as there were over 30 of them, applause had to be restricted to the end of the presentation: despite the silence, the sense of appreciation and welcome was evident throughout the well-filled Hall. We were treated to a recital by Katie Coventry (soprano) and Erika Gundersen (piano) of music by Meyerbeer, Vaughan Williams, Berg, Ravel and Gershwin, all excellently performed. Their audience clearly appreciated a choice of repertoire that was broader than the usual City staples.

Formal evenings demand formal speeches and we can all think of occasions when over-long and pedestrian offerings have spoiled the event. When both speakers are among the finest priest-orators of their generation, however, and both deeply interested in music, there was no chance of the Company being let down. The Dean of Canterbury, Dr Robert Willis, described the Worshipful Company of Musicians as an island of encouragement for musicians in what were generally rather hard times and pointed out that his new Director of Music had been a beneficiary at the start of his career. The Company's outreach work was vital for music and its support for young musicians was never more necessary than at present. He related the occasion when, some time ago, he had accompanied the then Archbishop of Canterbury to a gathering in New Zealand when they had both been entranced by the singing of various groups. There was then a quiet and polite request – totally unexpected – from the organiser that it was now their turn to sing a song. After the briefest of consultations, they stood and sang *O God our help in ages past* to tumultuous applause. Dean Willis wondered what song the Musicians would sing in those circumstances. Given that modern songs tended to be more wistful than those of previous generations, he hoped it would be full of encouragement.

The Master, Bishop Graeme Knowles, spoke of the need to broaden such hypothetical singing from not only the melody but also to full harmony. Our aim was increasingly not merely to preserve harmony but also to create harmony and the Company needed to address that change. Singing in harmony involved listening to others. The Company had, as one of the threads of its common being, the amazing gift of music. He had been asked what the theme of his Mastership would be: he responded that there might not be anything spectacular but that he would indeed be working to create harmony. At the end of his succinct and inspiring speech, he proposed an additional toast: to Harmony.

Those present set off after the evening emboldened by what had been said and clearly delighted that the Company was back in full, visible business.

Freeman COLIN MENZIES OBE



The Master, Rt Revd Graeme Knowles CVO



Very Reverend Robert Willis



RAF Fanfare Trumpeters



Installation Dinner - The Drapers' Hall

YOUNG ARTISTS CONCERT UPDATE

By the time this goes to press it will have been two years since I last wrote about the concert opportunities aspect of Young Artists' [formerly Yeomen's] Programme. That was a time of optimism for our Young Artists with an increasing number of festivals with which we were working. Much has been said and written about the devastating effects of the pandemic on the arts generally and music in particular. This is all too true in relation to our Young Artists' Programme. Lockdown has been a terrible blow for them, one from which, I am afraid, some will not recover. We have, however, tried as best we could with our limited resources, both financial and administrative, to cushion the blow.

Dr Christine Twite, Young Artists' Programme Manager, wrote a piece in *Preserve Harmony* 61, autumn 2020, about Midday Music. It provided a limited replacement for some of the lost concert opportunities. It was successful when she wrote, and continued successfully for some time after that. I personally had no involvement in this wonderful initiative and have only admiration for those who made it such a success – both the musicians and all those who enabled the series on behalf of the Company. You can still view the performances – and see how the technical aspects of presentation improved throughout the series as the Young Artists' developed their production skills. Here is a link:

<https://www.youtube.com/themusicianscompany>

In financial terms, the support that the programme provides for festivals and other concert series was instead paid directly to the Young Artists whose concerts had to be cancelled. I believe the, albeit modest, sums involved for each musician were seen as a real help to those whose incomes effectively disappeared.

I have managed to keep in touch with many artistic directors during the pandemic. But I have not been able to meet any in person until very recently. I see personal, real-life, contact as very important and am very sad it has not been possible. For me, virtual meetings are no substitute. Some of the directors have operated virtual festivals, on a much smaller scale than the real thing, but there has unfortunately been little opportunity for the involvement of our Young Artists. It has not, however, all been bad news. To select one piece of good news, the 2021 Presteigne Festival provided, in a real and not virtual world, a marvellous opportunity for Sarah Jenkins (on our programme as both a composer and a clarinettist) with the first performance of a new composition commissioned by the festival. So impressed were they that she will be joining the festival as their first 'Emerge' composer, carrying many opportunities for her over the next 3 years.

Although most festivals and concert series with which we engage are starting up again, it is early days. The scale of festivals remains unclear to me and so too the involvement of our Young Artists. Several festivals have carried forward to 2022 concerts cancelled in 2020 and 2021, but apart from that the number of new engagements overall is certainly down on previous levels. I am afraid it may not be until 2023 that we will see as many opportunities as there were in 2019 before the pandemic struck.

I thank Christine for all the support and assistance she has given to me over the last 2 years. Given the enormous amount of work she has had to take on in relation to Midday Music and other aspect of the Young Artists' Programme, she was perhaps able to breathe a sigh of relief from time to time that concert opportunities were reduced. I hope to return her to my grindstone as soon as possible.

Liveryman SIR NICHOLAS WARREN



Katie Coventry (mezzo-soprano) and Erika Gundesen (piano)



St Paul's Cathedral Choir conducted by Andrew Carwood MBE



Clarinettist and Composer
Sarah Jenkins

The Royal College of Organists

The College was the brainchild of Richard Limpus when he was organist of St Michael's, Cornhill in the City of London, and the College was formally established in March 1864. On that occasion Limpus addressed his fellow organists explaining that he wished to lay before the assembly a proposal to elevate and advance the professional status of organists. He went on to say:

It will be readily admitted that, as a body, we do not hold the same position in the eyes of the world as the medical and legal professions. Yet – he said – mankind generally prefers Music to either physic or law.

How very true!

The College of Organists set about raising the professional standing of the British organist through composition, competition, lectures and, from 1866, examinations; and soon thereafter the familiar Associateship and Fellowship diplomas were established bringing to potential candidates in equal measure joy and terror!

At a meeting of the Privy Council held at Windsor Castle in November 1893 the College was granted a Royal Charter by Queen Victoria and thus became The Royal College of Organists. What's more, in 1939 King George VI consented to become the College's Patron and we continue to enjoy the

patronage of Her Majesty The Queen and the support of members of the Royal Family.

Today, the Royal College of Organists remains dedicated to the promotion and advancement of organ playing and choral directing. It also remains the only organisation in the UK, with a Royal Charter, to be dedicated to a single instrument (albeit, now in many guises) and those who play it.

"Those who play it" – therein lies our *raison d'être*. The RCO exists to support organists – and not just the elite superstar performers. It is inclusive and is ready to support organists at "every age and stage" or, as we like to say, it is "the first stop for every organist". [Ho, Ho!]

Let me emphasize the pillars which underpin the RCO's core principles – principles which have enabled it to go from strength to strength since the Trustees took the decision to embrace new technologies and become "virtual" (well before Covid-19 made this a necessity) and develop its world-class online learning and information platform "iRCO".

First, the RCO is a *Professional* College. Look what's on offer: internationally recognised qualifications; Accredited Teacher status; courses, classes and events; career development, advice, practical support; new syllabuses offering a graded

approach to acquiring important skills; mentoring; and member benefits in collaboration with our partner organisations.

Then the RCO is a *Resourceful* College. We have: an unparalleled body of resources for organists and choral directors; we have *actual* library collections in London and Birmingham; and iRCO with its huge collection of digital content and *StopPress*; RCO News and e-News; RCO Journal; The National Pipe Organ Register which the RCO manages on behalf of the NPOR (containing details of over 31,000 organs); the Early English Organ Project – two reconstructions of Tudor organs which are available for residencies.

The RCO is also an *Accrediting* College. You will be familiar with our gold standard diplomas but have you explored: the RCO Certificate of Accredited Membership (known as CAM); the Accredited Teacher programme; the Institutional Accreditation programme and Affiliate Student membership?

Next, the RCO is a *Teaching* College. We offer: webinars and online tuition; online support content; introductions to Accredited Teachers; an enormous range of short courses; the Summer Course (in London); The Organ Student Experience (TOSE) usually held in Cambridge or Oxford colleges; overseas study courses; and awards and bursaries to support students of all ages and abilities.

Finally, and most importantly, the RCO is a *Members'* College. Members may:

nominate and vote for Trustees; vote at the Annual General Meeting; attend the annual Conferment of Diplomas ceremony (in Southwark Cathedral); nominate recipients for the RCO Medal (our highest honour); choose to be included in the published directory of RCO members; access exclusive discounts; use the RCO's membership logo on their personal stationery.

Combine all of that with recent exciting events and developments: the nine-organ extravaganza in Westminster Cathedral just before lockdown; the Winter Conference (online); the composition competition; *The Organ Show* and *Organ Show Extra* on our YouTube channel; International Organ Day on 23rd April 2022; long-term loans of digital instruments to schools; new and exciting collaborations with the American Guild of Organists, the Royal Canadian College of Organists, the Royal School of Church Music, the Musicians' Union and many, many more organisations; the RCO Foundation; and the Friends of the RCO ... and I think you will agree that the Royal College of Organists has a lot to offer!

When Richard Limpus developed his vision in the 1860s he had no idea how successful the College of Organists would become. We remain committed to keeping the organ and organists at the centre of communities across the UK and across the world.

Pastmaster Alderman **SIR ANDREW PARMLEY**
CEO Royal College of Organists



Daniel Moulton with new RCO Graduates



HM The Queen at the RCO's 150th Anniversary



David Pipe teaching at Leeds Cathedral



Photos: John Levett

I-r Andrew Chen, Tom Niblock and Charlie Bates being presented with their awards by Clare Teal

THE DANKWORTH AND HARVEY 2021 AWARDS CONCERT

The Royal College of Music (RCM) hosted the 2021 Dankworth and Eddie Harvey Awards Concert on 26 January this year in The Britten Theatre. The awards are administered by The Musicians' Company with support from The Wavendon Foundation and friends and family of Eddie Harvey. Sir John Dankworth was a Liveryman of the Company and his widow, Dame Cleo Laine, is an Honorary Freeman.

There are two Dankworth Composition Awards – one for big band and one for small ensemble, open to composers under the age of 29. The Eddie Harvey Jazz Arranger's Award is open to any age.

The evening's programme by the RCM Jazz Orchestra explored instrumental and vocal arrangements of songs inextricably woven into jazz from the 1930s to the present day. The classic and contemporary arrangements shone a light on the lyrics, melodies and harmonies telling the stories of music, relationships and society through the 20th century. The featured guest vocalist was Clare Teal, one of the UK's most celebrated and much-loved jazz vocalists, who together with The Master, graciously presented the award certificates to the winners after Leslie East, chairman of the WCOM Jazz Committee, had explained the background to the awards.

The RCM does not include a jazz course, so the RCM Jazz Orchestra, directed by Mark Armstrong, is made up of players whose first study is classical

repertoire. They played the varied programme with finesse and panache worthy of any dedicated jazz department and did full justice to the premieres of the 2021 winners. The Dankworth Jazz Composition Award winners were Tom Niblock's *Big Grin* for big band, and Andrew Chen's *Owt to See* for small jazz ensemble.

Charlie Bates' arrangement of Ralph Towner and Norma Winstone's *Celeste*, was winner of the Harvey award. *Celeste* is a song which Charlie had arranged with a particular singer in mind, who was unable to be at the concert. For this performance the voice part was played by Mark Armstrong on trumpet with such delicacy and conviction, that the beauty of the composition was wonderfully conveyed through this instrumental presentation. Mark, of course, had to work from the scores of the composers and commented, 'It was great to hear such an eclectic mixture of styles from the three composers. They all showed a mature balance of technical assurance, understanding of the idiom and innovative creativity. From a personal perspective it was lovely to see Andrew and Charlie getting accolades as I taught Andrew at the Royal College of Music and worked with Charlie in National Youth Jazz Orchestra. Very good to meet Tom too – another strong writing voice on the jazz scene.'

The whole concert was not only a great tribute to the achievement of the winners, but also to the hard work of the RCM Jazz Orchestra and their director Mark Armstrong, who rehearsed and played under COVID restrictions that applied at the time.

Liveryman JOHN LEVETT

YOUNG JAZZ MUSICIAN 2021

It was a real thrill to return once more to Dean Street's Pizza Express for this annual competition, suspended last year. Selected in 2020 from the top echelons of young jazz musicians, the six finalists met to play together for the first time in a format designed by Pastmaster Nigel Tully and Company Lifetime Achievement Award Winner Sir John Dankworth. As Tully and co-host Pastmaster Leslie East told the capacity audience this wasn't just about one person winning, it was rather six winning musicians playing together, showing sensitivity in ensemble as well as great individual musicianship. To highlight this, in the interval the Master presented certificates to all the finalists.

We heard compositions from some of the players, including *Thomas Cook* by vibraphone player Jonny Mansfield and *Long Story Short* by alto sax player Sean Payne. Jazz standards included *Naima* by John Coltrane allowing pianist Noah Stoneman and



Daniel Higham and Jonny Wickham

bassist Jonny Wickham to give of their best, while drummer Jas Kayser gave her thrilling introduction to Thelonius Monk's *Green Chimneys*. *Sleepy time down South*, made famous by Louis Armstrong, allowed trombonist Daniel Higham to take us on a magical musical journey to the American South.

Great players all, and on the night the audience selected Daniel Higham to win the award, which

was presented by then Master John Nichols. A former student of the Royal Academy of Music and the Purcell School, Daniel is a member of Ronnie Scott's Jazz Orchestra and Kansas Smitty's House Band. We very much look forward to hearing him again when he returns with his chosen band to celebrate at his Jazz Winner's Gig.

Liveryman PROFESSOR JAMES CRABBE



Pastmaster Leslie East OBE

Photo: Margaret O'Rourke

Photo: James Crabbe

From the Archives – The Photographic Collection of L W “Doc” Hunt

Readers might well recall reference being made in the previous edition of *Preserve Harmony* (page 14 ‘The Livery Club’) to Company medals being struck by the Royal Mint. It is one such medal, given to a Liveryman on the occasion of his clothing, that came into my possession through a private sale, some twenty years ago. The medal in question is engraved: ‘Leonard William Hunt 18th April 1944’.

Although the name Len Hunt will probably be unknown to many, for anyone involved in the world of drums and percussion, especially in the post-war-London orchestral, studio and theatre live music scene, Len ‘Doc’ Hunt is a legendary character.

I had known of Doc Hunt since my teens; he is featured in the late James Blades’ magnum opus *Percussion Instruments and their History* (Faber & Faber 1970/75) which I bought as a teenager. Imagine my delight and surprise when during Covid lockdown, I discovered for sale on a specialist internet vintage percussion forum, a collection of personal photographs which had once belonged to



“Doc” & Mrs Hunt at home in Lloyd Square WC1

Liveryman Hunt. I am pleased to report that these photos are now safely in the possession of the Company’s archives. The owner of the photos (who had previously bought them himself at auction) was on the verge of sending them to a collector in the USA. I was fortunate to be able to secure the collection, as a kind donation by the owner, for the Company to keep for future reference; be it for musical or social research.

There is, sadly, very little biographical detail telling Doc Hunt’s story. Most information regarding this ‘go-to’ guru of all things percussive is mainly anecdotal. It is thought that he was born in Hereford, coming to London as a very young man to



A Reception and Dinner at Kneller Hall (former Royal Military School of Music)

make his fortune. He was most definitely useful with his hands, as he soon became known as an artificer of unusual one-off percussion instruments, including out-sized drums, wind machines etc. His workshop and retail premises were located on the famous musicians’ ‘fixing’ location of Archer Street in London’s Soho; very close to the Windmill Theatre where he met his wife to be, who was one of the well-known ‘Windmill Girls’. Mrs Hunt was regarded as having a personality as striking as her beauty; it is said and alleged that Lenny would often arrive at work wearing a hat to cover the odd bruise caused by a flying saucepan the night before!



of our Company.

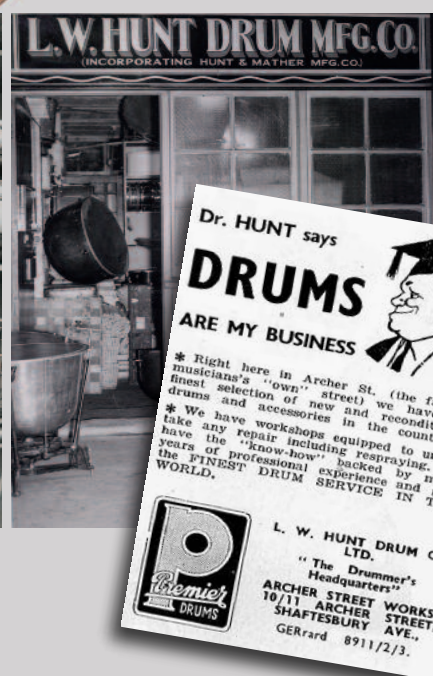
The Company and I are grateful to Mr James Sharp for donating this unique collection of photographs and ephemera (including a signed photo of Sophie Tucker) and to his son-in-law, Mr Christopher Barry, for facilitating the hand-over of the photos. I would also like to thank long-serving Liveryman and percussionist Stephen Henderson and percussionist Tristan Fry for valuable anecdotes regarding the life of this drumming legend.

A selection of photos will be featured in the Treasures section of the Archives pages on the Company’s website; and the original material will be deposited at the London Metropolitan Archives.

Liveryman STEPHEN PLUMB



At work with calf vellum drum-heads, Archer Street, Soho W1.



BUILDING UP WHILST LOCKING DOWN

Living upon the North York Moors, as I have done now for eight years, has been a source of enormous inspiration. I didn't quite understand the full extent of that until March 2020 when we were all plunged into the unknown and forced to assess our sense of purpose and direction. Adversity can be a gift in disguise of course, so I remember at the time wondering how to convert the inevitable struggle into something transformative. This was to be a test of passion and perseverance.

Setting targets was clearly going to be a good survival mechanism, so I sharpened my pencil and began to make a list of challenges. 'Study and record the Bach cello suites' made the ambitious and slightly daunting shortlist. Others included 'walk between 2000-3000 miles within the year' (sensing that stamina was key); 'forge ahead with the North York Moors Chamber Music Festival to live audiences' was definitely high up on the agenda – and: 'build the recording studio'. Well, that should keep me busy, I figured.

Building something new whilst locking down admittedly does appear implausible – but this wasn't a spur of the moment whim. Having spent the previous two years negotiating EU funded grants (during Brexit), with the clock ticking on when they could be used, created its own imperative. With planning permission in place from the National Park, and having jumped over a series of unwanted hurdles, the energy and will to find a way to push through was palpable.

The backstory is that a few years ago I stumbled across a barn belonging to friends over in spectacular Westerdale, not far from where we live. I was completely captivated by its location and atmosphere, nestled between some holiday cottages and with stunning views to boot. 'What a place to record!' I thought. A vision began to form.

We could all sense that this would be an amazing creative retreat for artists, a place where they could completely immerse themselves in their



The Concert Hall



Control Room

work. Firmly believing that pipe dreams should never solely exist in one's head, architects and engineers were duly lined up whilst we pulled ourselves through the rather tiresome grant process. Determination was key and progress fast. It was meant to be!

So, it was a bit of a shock when in March 2020, just as we were due to begin, the UK imposed strict lockdown. Thank goodness there was a legal route for construction work to continue but the normal method of working had to be radically adapted. There was a huge amount to do, owing to the

North Yorks Studio

nature of the studio's complex design. This included soundproofing, both in the live and control rooms, ground-source heating, soundless ventilation systems and specially designed acoustic glass. The thorny issue of completing in time to make use of the EU funded grant before we rudely left the European Union was also concerning!

But all was well in the end. The Chamber Music Festival, of which I am Artistic Director, pushed on with live in-person concerts, making clever use of marquees and ventilation. Creative routes to enable permission is something I'd honed over the previous few months and Ayriel Studios was completed on time. This calming, symbolic space has recently enjoyed the company of artists such as Viktoria Mullova and Peter Donohoe as part of rigorous piloting before we really market the space. The Bach cello suites have been recorded, and I am certainly fitter from all that walking, so I'm wondering what the next challenge should be. Hang on, I don't see a decent concert hall anywhere near here: I'd better sharpen my pencil again. . .

Freeman **JAMIE WALTON**
www.ayrielstudios.com

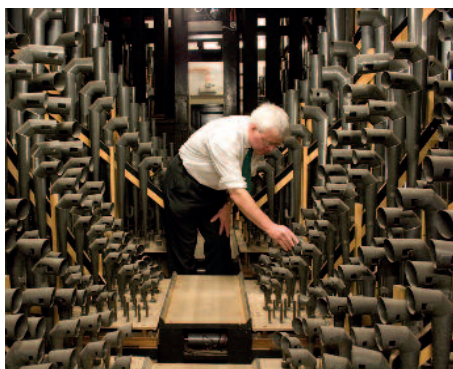
Photos: Matthew Johnson

Organ Keeper Extraordinaire!

Since 2004 Liveryman Michael Broadway has been responsible for the tuning and maintenance of the UK's second largest organ. With its 9,999 pipes, the organ in the Royal Albert Hall is dwarfed only by the huge instrument in Liverpool's Anglican Cathedral; and both instruments were built by the British Organ Builders, Henry Willis I and III respectively.

With an instrument of this size, and with the Hall's extensive use for a wide range of activities, it is rarely possible to tune the whole organ in one session. Michael has to take any opportunity he can to do a couple of hours work – quite possibly in the

middle of the night. But he says he relishes the opportunity to meet the many recitalists who come to play; and who frequently seek his advice on how



Michael Broadway tuning the Royal Albert Hall Organ

the instrument sounds in different parts of the building compared with the sound at the console. Olivier Latry even asked Michael to play so that he could hear the effect in the Hall. Although Michael had studied the organ as a young man, his principal instrument now is the Pianola, on which he has given several recitals in prestigious venues.

Having been asked to assist Mander Organs with the extensive overhaul and reconstruction of the organ in 2004 Michael was then invited to continue as the organ's principal tuner and maintainer. This role was formally recognised in 2018 by his appointment as Organ Custodian. Michael is the current Master of the Worshipful Company of Parish Clerks.

Liveryman **DAVID WAKEFIELD**

Photo: Harriet Armstrong

PASTMASTER PROFESSOR MALCOLM TROUP (1930-2021)

A force of nature.' This expression often came to mind in the four and a half decades I knew Malcolm Troup. And I was intrigued to hear his daughter Wendela use the same expression in her moving eulogy at the end of the Requiem Mass for her father on 23 December.

In The Musicians' Company Malcolm is remembered as

Master in 1998-99 and an enthusiastic espouser of good causes. But his whole life story is extraordinary. His Installation Banquet in November 1998 gave us a hint of his immense talent as he joined the Davidoff Quartet in a performance of Schumann's *Op. 44 Piano Quintet*. As always, he played from memory, an obsession that Malcolm argued allowed him, as a pianist, greater spontaneity in his performances. He also did much to encourage membership of the Company among professional musicians, setting up the Professional Musicians' Advisory Panel to increase the involvement of those who earned their living as performers or composers; and to raise the profile of the Company amongst other professional organisations.

Born in Toronto, Canada, Malcolm demonstrated a musical talent from the age of five, composing and winning prizes for his pieces. At 11 he gained a scholarship at the Royal Conservatory and there began devoting himself to the piano. He made his debut with orchestra at 17 and at 19 won an international piano competition which set him off on a world concert tour to ecstatic reviews. This led to many adventures. Malcolm met Fidel Castro in Cuba, he avoided being shot at in Uruguay and, most significant of all, met his future wife, Carmen, while enjoying a well-deserved break near the Chilean city of Santiago. Carmen followed Malcolm to England but getting married was not straightforward. Malcolm had not been baptised so it was left to Carmen to appeal to her uncle, the Chilean ambassador to the Holy See, to allow them to marry in, of all places, the Vatican.

While he enjoyed the life of a concert pianist, for Malcolm this was never going to be enough. His huge intellectual capacity, his absorption with music of all kinds, and, above all, his belief in the power of music to engage with people led him to develop a myriad of other interests. A DPhil. on the music of Olivier Messiaen, under the tutelage of Professor

Wilfrid Mellers, was the culmination of Malcolm's obsession with the French composer's music. His performances of Messiaen's piano works, including the formidable *Vingt Regards sur l'enfant-Jésus*, astonishingly always done from memory over its two-hour span, were legendary. His teaching was reportedly inspirational and

frequently provocative. The singer-songwriter Peter Skellern recalled being told by Malcolm in a lesson 'to go and get laid' after a pretty insipid rendition of a Debussy piano piece.

After five years as Director of Music at the Guildhall School (1970-75), Malcolm was able to pursue his dream job. The close working relationship between the Guildhall and City University led to the establishment of a music degree course with Malcolm as Professor and Head of Department. Performance and composition were central to the philosophy of the department at undergraduate and postgraduate levels but Malcolm also encouraged studies in electronic music, establishing a pioneer studio, and in ethnomusicology, as well as Fellowships in Music Therapy and Jewish Music. Such were his wide-ranging sympathies that he even persuaded the University to confer honorary doctorates on David Bowie and Peter Gabriel. In two decades a whole host of now prominent musicians benefitted from Malcolm's vision.

Following his retirement in 1995, Malcolm was able to resume his concert tours and to lend his powerful personality to the European Piano Teachers' Association and the Beethoven Society of Europe. He edited the EPTA Piano Journal for many years, sat on competition juries, was a Governor of the Music Therapy Trust and Chairman of the International Ernest Bloch Society. The loss of his beloved wife Carmen left him bereft and in the years that followed he survived cancer, a serious accident that might have resulted in the amputation of a foot, and a bout of Covid. Yet at no time did one ever see Malcolm lose his indomitable spirit and courage. As his daughter put it, he was outrageous and hilarious; he made friends everywhere of everyone; and he lived each moment of his life to its fullest expression.

Pastmaster **LESLIE EAST OBE**



Pastmaster Malcolm Troup and Liveryman Heleen Mendl-Schrama

The Silver Swan

Many readers may be unaware of our Silver Swan award. The inspiration of Pastmaster Frank Fowler, this award is presented to senior Livery members who have given 'special service' to the Company, having neither been elected to the Court, nor achieved the status of... a Gold Medallist'.

Eligibility through 'special service' allows a wide range of vital contributions to the Company's wellbeing, its work, effectiveness and relevance in today's world to be considered. The first award was made in 2004 and only nine Liverymen have so far received it. The 2021 Company Yearbook lists three current award holders: Anne Griffin, Eugenie Maxwell and Judith Rich OBE. At that time, the last liveryman awarded the Silver Swan was the late Patricia Prindl in 2011.

However, 2021 saw no fewer than three recipients, with David Herbert and Margot Mouat receiving their awards for their remarkable work on the Musicians' Company's Archives website. David created the website and spent countless hours photographing and researching documents and artefacts to compile and record a wealth of material regarding the Company's heritage. Margot invested many months in meticulous research of the Court Minute Books, held in the Guildhall Reference Library, administered by the London Metropolitan Archives.

Consequently, the website includes copies of all Court Minute Books from 1772 to 1937. A partial transcription, page by page, forms a computer-searchable PDF document, now allowing Minutes to be interrogated for names, places and events.

Mrs Amanda Ratcliffe – Deputy Clerk

(Following our Clerk's article in the last edition of *Preserve Harmony* I've now 'leant on' Amanda to say something about herself... Editor)

After secondary education in an austere convent boarding school in rural Sussex, and then gaining a music degree from a tiny arts college deep in the Devon countryside, I embarked upon a series of jobs (you couldn't call it a career), mostly somewhere within the music business but a couple emphatically not! A few years selling instruments in the Piano Department at Harrods were followed by a stint as External Courses Organiser at the Royal School of Church Music, then based at Addington Palace. My job there consisted of administering a series of residential courses for young church choristers, and managing the music library. I went on to spend seven years as administrative assistant and then Visitor (Caseworker) for the grant-making charity The Royal Society of Musicians. Moving from there to the British Veterinary Association, I ran the office of the Veterinary Benevolent Fund and was also

The Company's Archive website is at www.wcomarchive.org.uk and it is a great research facility for Company members and non-members alike.

The most recent recipient of the Silver Swan last November is Jan Yerbury, a tireless member of the Young Artists' Programme Committee. The Court decided that, in particular, Jan's outstanding contribution over several years as Director of Outreach, deserved formal recognition following her stepping down. Jan's long and impressive professional career in education meant that she was able to make a highly informed and motivational input to the development of the Outreach programme in form, strategy and detail.

At the June meeting of the Young Artists Programme Committee, its chairman, Court Assistant Alun Hughes, paid tribute as follows:

"Jan Yerbury, our Director of Outreach, had intended to step down from the Programme earlier this year, but since the school closures and lockdown in January she readily agreed to stay on a little longer, for which we are very grateful. Now that we have found our footing and feel more confident of the new system of work, Jan is finally stepping back from her role. Of course, Jan will still be heavily involved with the committee and lending her expertise to strengthen our strategy in the future..."

Jan remains a fully engaged – and engaging – committee member. In recalling that, ten years earlier, the Silver Swan was awarded to Patricia Prindl for her work in laying the foundations of what has now become the Company's Young Artists' Programme, it seems entirely fitting that the same award be made to Jan, who continues to contribute so much to this cornerstone of our charitable activities.

Senior Warden **JEFF KELLY**



Liveryman Margot Mouat



Liveryman David Herbert



Liveryman Jan Yerbury

Photos: Marcus Jamieson-Pond



Deputy Clerk
Amanda Ratcliffe

partly employed by the BVA as a committee secretary, working with the Ethics Committee and the Farm Animals Group. After that I spent some years self-employed, working with my husband Stan, a technical writer, as consultants to DEFRA on the equine passport legislation, before taking the leap back to full-time employment – with the Musicians' Company.

I joined the Company in April 2012 as Assistant to the Clerk when Maggie Alford held that office, and was made Assistant Clerk in 2013 when Maggie retired and Hugh became Clerk. In 2014 it was decided that I would be promoted to Deputy Clerk, a position I have held since. Many of you will have seen me running around at events, being bossy and important.

Outside work, I have various ways of spending my time. Taking music first: I play piano, flute, saxophone and clarinet with varying degrees of competence. I used to play in a concert band, a

saxophone quartet and a mixed wind quartet, and I accompanied a ladies' chamber choir, as well as being one of the regular accompanists for ABRSM exams for the Music for Schools Foundation in Kent.

Riding is my other big passion: I owned a feisty Connemara pony, Beauty, for seventeen years, and we competed in everything from dressage and showjumping to Western rodeo games (barrel-racing, anyone?) and endurance. She was also responsible for introducing me to Stan in 2001 when he was on the committee of the local Riding Club. We've now been married for fifteen years! Beauty died in 2014, and after a year away from horses, I took up riding again with a friend



Amanda and Rio

who owns a riding school and buys failed racehorses out of training. I tidy them up a bit and teach them to do basic dressage. It's challenging and slightly terrifying work, but very rewarding to see them blossom! I now have a two-days-a-week share with a difficult and damaged



Maine Coon Jasmine

young horse, Rio, who is slowly learning to enjoy life again and is showing a real talent for dressage when he isn't having panic attacks.

As a keen photographer, I am sometimes called upon to photograph Court ceremonies and the less-formal Company events. I knit, a lot, and many Members will have seen me wearing one of my

Victorian-inspired lace shawls at Company dinners.

Other pursuits include parkrun on Saturday mornings (as well as occasionally running the 5km course, I'm a regular volunteer and one of the Run Directors at my local parkrun), badminton, and gardening. Stan and I love travelling in Europe and whenever possible we spend Christmas in Fuerteventura and practise our Duolingo-taught Spanish. We live in Gravesend, where our household is ruled by our Maine Coon Cat, Jasmine.

Deputy Clerk **AMANDA RATCLIFFE**

Photo: Neil Lennon

Photo: Amanda Ratcliffe

THE COMPANY'S STEWARDS

They have been seen at Company events with their plain black gowns, black and silver medal neck ribbons and wands, but who are these people and what do they do?

First mentioned in the Company's 1606 byelaws, two Stewards were appointed annually to arrange and underwrite the Court's quarterly dinners; and to make up the deficit should one occur! As time went by, and there appeared to be some difficulty in persuading Liverymen to pay their 'fines', which, inter alia, covered the cost of the dinners, the formal office of Steward fell into abeyance; and all Liverymen were expected to pay a Steward's fine to cover the cost of the annual Feast and other dinners.

It is not entirely clear when and how the



I-r Shaun James (Beadle), Mandy Peat, David Wakefield, Dinah Nichols, David Bole

current role of the Steward evolved. The Court elects two Stewards every year by ballot. The

successful candidates are appointed in October to serve for two years, so there should always be two

Photo: Amanda Ratcliffe

OUTREACH 2022

Outreach is back! After two difficult years of organisation and school closures, and online learning due to Covid, our outreach work has returned 'in person'. We work in nine London primary schools, four Special Education Needs and Disabilities (SEND) specialist schools, the Royal Hospital for Neuro-disability and the Merton Dementia Hub, to develop tailored music projects with our Young Artists. It is a platform for the Young Artists to share their skills, using music as a therapeutic and educational tool.

Currently we are focusing our schools' Outreach work in three London boroughs: Camden, Islington and Lewisham; and we partner with their local music hubs to ensure that our work is delivered to the schools most in need.

In the 13 London schools with whom we currently work, on average over 45% of students are eligible for free school meals, over 45% are given a deprivation pupil premium and over 45% do not have English as their first language: more than double the average figures for the UK.

As members will know, we invest over £20,000 a year in Outreach, whilst also benefiting from generous private donations from Company members, without which we could not do this work.

We are of course indebted to our Company volunteers who give up their free time to support these activities.

We work with each school to develop a project that supports their particular needs, visiting the school up to nine times over the school year. This gives great scope and variety in the kind of programmes we can offer.

Over the 2021/22 year 750 school children will have benefited from repeated visits from us throughout the year, as part of a music project specially tailored for their school.

Some of our current projects include: In Deptford Park Primary School we are supporting their Year 3 whole class ensemble teaching of violins. A key objective of the National Plan for Music Education is to provide all primary school children with the opportunity to learn an instrument at no additional cost to them by giving each pupil in the class an instrument for a year and teaching them all together. As you can imagine this can be a

tricky ask of any schoolteacher, so Young Artists Helena Švigelj (cello) and Elena Accogli (viola) are supplementing the class violin tuition.

In Brecknock Primary School we were asked to support the development of their most promising brass students. We will be leading a two-week intensive project in the summer where the pupils can sit side-by-side with two Young Artist brass players as they develop their ensemble skills. The repertoire is set to include *Mercy Mercy Mercy*, *Cantaloupe Island* and *St Thomas* – and we will lead a short performance at the end of the project.

In Richard Cobden Primary School we are taking as inspiration *Pictures at an Exhibition*. Esther Beyer (harp) and Hannah Williams (horn) are working with years 2 and 3 to compose their own pieces based on pictures they admire. In Thornhill school we are focusing on developing the pupils' listening and basic music notation skills with Young Artists Hannah Stell (trombone) and Katie Lodge (trumpet).

Our work in SEND schools is always inspiring. This academic year we have created composition recordings at Bedelsford School led by Young Artists Shaan Kambli (singer) and Bradley Jones (trumpet),



Paul Martin with Pastmaster Paul Campion

FLOGGING IT IN LANCASHIRE....

Viewers tuning in to the BBC TV's 'Antique/Auction' programme *Flog It!* in January may have been surprised to see Pastmaster Paul Campion being interviewed in Blackburn by the show's host Paul Martin.

On this occasion the principal venue for this popular and long-running programme was Blackburn Cathedral, where local residents took their treasured possessions with a view to selling them at auction; however, the interview, occasioned by the fact that Paul has made a special study of

experienced Stewards working alongside the two new ones.

Service as a Steward involves the following obligations:

- Attendance at the quarterly and November Court Meetings where, together with the Beadle, they assist with the presentation of Awards and Prizewinners to the Master and Court;
- Attendance at Company lunches and dinners to meet and host guests;
- Attendance at other Company events such as the annual St Cecilia Celebration, Company Evensong and the Company Carol Service, to lead the procession of Liverymen;
- Otherwise to assist the Court, as required.

The current office holders are David Bole, Mandy Peat, Dinah Nichols and David Wakefield.

developed music sessions around the theme of space and the planets at John Chilton School led by Young Artists Amy Thompson (bassoon) and Robyn Blair (horn), had fun with different music styles at Linden Lodge School with Young Artists Sophia Elger (saxophone) and Anna Kondrashina (flute), and focused on music as a therapeutic tool at Swiss Cottage School with Young Artists Bradley Jones (trumpet) and Elena Accogli (viola).

We are continuing our partnership with the Merton Dementia Hub over 2022, organising six performances with two different Young Artists in each session. Unfortunately, our work with the Royal Hospital for Neuro-disability is currently on hold due to the pandemic. We hope to bring more news about this partnership soon.

The Company would like to express its thanks to the volunteers currently working on school Outreach projects: David Butcher, Rachelle Goldberg, Carl Jackson, Peter Jennings, Tim Johns, Richard Lea, Dinah Nichols, Roger Press, Ann Redfearn, Richard Sheldon and David Wakefield.

Young Artists' Programme Manager
DR CHRISTINE TWITE

LIVERY CLUB NEWS

'TO ENGAGE, TO BRING CHEER AND TO UPLIFT' – THE LIVERY CLUB ETHOS

What is the Livery Club someone asked me recently. It must be important because of the size and design of the Badge worn by the President. Well, it is an integral part of the Musicians' Company, having its own terms of reference and being accountable to the Finance Committee and to the Court for its programme. Its activities are a rich source of fellowship and experience for Members. Its remit is to 'arrange and provide social, educational and inspirational events which are fully integrated with those arranged by the Court'.

In more 'normal' times there have been some imaginative outings organised by my predecessors. However, the reality is we are not living in 'normal' times, and this makes detailed forward planning a challenge due entirely to Covid-19 uncertainties. As for audiences at concert halls, inspiring confidence for Members to feel comfortable when booking ahead and attending our events is another consideration. Government restrictions are gradually being eased. That should help us to confirm plans that are currently in the melting pot and to do so with a greater degree of certainty, using the more relaxed environment to good effect.

Whatever, we can still offer events that add value to the musical experience for Members, widen horizons perhaps, explore new territory away from the London concentric; and ensure that each event balances financially. A tall order you might say? No, just planning with care; and as recovery improves so our capacity to be adventurous will be extended. Our remit is intact and we shall jump over any stiles as, or if, they

emerge. There is no separate membership fee, just a very warm invitation to every one, to join in when events are announced.

Taking inspiration from our over-arching ethos, by the time this article is published, we shall have been on our visit to the Royal College of Music (17 March) to witness the College's inspired 'transformation' revealed in the address by College Director, Freeman Professor Colin Lawson, viewed some historic items in the Library and Museum, and enjoyed a concert by the RCM Symphony Orchestra conducted by Martin André. The substantial Bach Prelude and Fugue in E minor BWV 548 played by RCM student Eric Chan will have shown off the new organ. Images will appear in the autumn edition of *Preserve*

Harmony.

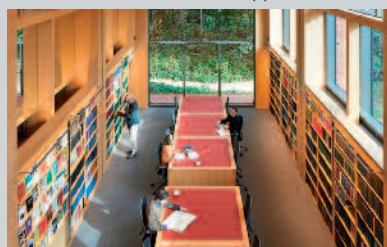
A 'Wine tasting with a difference' is in development, with participation by some of our Young Artists (date and programme tba), the next Bach

Cantata concert and

luncheon is set for Thursday 22 September 2022 in St Bartholomew-the Great. We have also been invited by the Master to explore the possibilities of a visit to Lambeth Palace Music Library and to the archives at St Paul's Cathedral.

More anon. In 2023, I have in my sights a Hampshire Opera Festival, a trip to some Scottish Festivals and the 900th anniversary of St Bartholomew-the-Great. Our planning plate is full, a colourful mix to suit a wide range of musical tastes and interests – I hope! How can you miss?!

Liveryman **MARGARET STEINETZ**
Livery Club President



Lambeth Palace Music Library

the life of the much-loved contralto Kathleen Ferrier, took place in the city's King George's Hall.

As part of every *Flog It!* programme a specialist speaker is invited to briefly discuss and enlighten Mr Martin about a local topic, and on this occasion, no more heartwarming subject could have been chosen than Ferrier; King George's Hall in the city is the very venue where she



first heard some of the great choral works that she came to love and, indeed, where she herself sang on many occasions in the 1940s and early 1950s.

Pastmaster

Campion's interest in Ferrier was

kindled when he appeared on *Mastermind* in 1983, taking her life as his specialised subject; and he subsequently wrote his first book *Ferrier – A Career Recorded* – a detailed survey of the singer's recorded legacy.

Campion says 'Ferrier's popularity at the height of her career would even have put Luciano Pavarotti in the shade; she was loved and admired by so many millions for her glorious voice and "no frills" personality. What more interesting musician could one study and research – and wasn't I the fortunate one to be able to do it!'

Pastmaster **PAUL CAMPION**

Philip Jones Brass Ensemble BRASS SPECTACULAR

Neither the ravages of storm Eunice nor the pandemic could put a damper on the postponed 2021 Brass Spectacular concert on 19 February in London.

Despite the weather, ensembles from all but one of the top eight music conservatories in the UK managed to make it to St John's Smith Square, where an enthusiastic audience, including Pastmasters Leslie East and Kathleen Duncan, enjoyed live brass playing of the highest standard by some of the country's most gifted students, in arrangements of music from Gabrieli to Gershwin.

To open the concert, the roof was raised by the massed brass ensemble, directed by Eric Cree,

playing an arrangement of *Sonata XIII* – Giovanni Gabrieli – with dramatic effect added by the positioning of a number of players up in the gallery.

Another highlight was the unusual tuba octet from The Royal Birmingham Conservatoire giving the premiere of Stuart Macrae's *Ultima Thule*

followed, in contrast, by Barnby's 19th century part song *Sweet and Low*, arranged by John Fletcher.

Throughout the evening there were numerous references to the late Philip Jones, illustrating the brass community's respect and affection for a musician who did so much to encourage and influence generations of players.

The distinguished musician and teacher Oren Marshal compered the evening with dry humour and insightful anecdotes; who amongst us knew that Rachmaninov was such a fan of the legendary jazz pianist Art Tatum, or the extent of the influence of Gershwin's *Rhapsody in Blue*?



Liveryman Ursula Jones CBE



Royal Birmingham Conservatoire Brass Octet



Royal College of Music Dectet

The concert would not, however, have been possible without the extraordinary commitment of Philip Jones's indomitable widow Ursula who, at the tender age of 89, cycled round London as part of a challenge for International Women's Day and Brass for Africa. The concert concluded with a most fitting tribute, the massed brass ensemble's unrehearsed and rousing performance of *Happy Birthday*, which brought everyone to their feet in celebration of Ursula's forthcoming ninetieth birthday.

Particular credit and thanks should be given to the Guildhall School of Music and Drama, Royal Birmingham Conservatoire, Royal Northern College of Music, Royal Welsh College of Music & Drama, Trinity Laban Conservatoire of Music and Dance, Royal Conservatoire of Scotland, Royal Academy of Music and the Royal College of Music and their

gifted students, not just for last night's performance but for the video from 2021 to which all had contributed.

The Musicians' Company received fulsome credit for its support of the concert and none of us needs to have concerns about brass playing in the UK; the future is bright indeed!

Court Assistant HON RICHARD LYTTTELTON

Note: Last year's biennial Philip Jones Brass Spectacular was postponed because of Covid. Our Company suggested, and offered to pay for, a video involving the brass departments of all the conservatoires and it is available at <https://wcom.org.uk/videos/philip-jones-brass-spectacular-2021>

Our Beadle Takes up a Fundraising Challenge for Unicef

Shaun James will be walking the Camino de Santiago Pilgrimage to raise money for Unicef, the world's leading children's organisation.

All the funds raised will support Unicef's work to protect children in danger, transform their lives and build a safer world for tomorrow's children. Unicef works in 190 countries and ensures more of the world's children are fed, vaccinated, educated and protected than any other organisation.

To raise money for Unicef, Shaun is following

one of the world's most renowned pilgrimage routes, that attracts thousands of people from all corners of the world. Known in English as the 'Way of St James', it is a network of pilgrims' ways or pilgrimages, leading to the shrine of the apostle Saint James the Great in the cathedral of Santiago de Compostela in Galicia, northwestern Spain. Shaun hopes to arrive there on Easter Monday.

Shaun says, "I have chosen to support Unicef by walking the famous Camino route to gain the Compostela certificate of accomplishment in memory of my late father, and to support Unicef that transforms the lives of vulnerable children around the world".

To make a donation to Shaun's fundraising venture please visit his on-line JustGiving page –

https://www.justgiving.com/fundraising/shaun-james11?utm_source=Sharethis&utm_medium=fundraising&utm_content=shaun-james11&utm_campaign=pfp-email&utm_term=3f11df9563094d08b9abd66ce0f31988

ABOUT UNICEF

Unicef is the world's leading organisation for children, promoting the rights and wellbeing of every child, in everything they do. Together with their partners, they work in 190 countries and territories to translate that commitment into practical action, focusing special effort on reaching the most vulnerable and excluded children, to the benefit of all children, everywhere.

CHORAL DIRECTOR'S LIFETIME ACHIEVEMENT AWARD

Christopher Robinson has made a towering contribution to British Choral music. He was the Organ Scholar at Christ Church, Oxford, then Organist and Master of the Choristers at Worcester Cathedral from 1963 – 1975, St George's Chapel, Windsor Castle until 1991 and finally at St John's College, Cambridge until 2003.

He was also conductor of the Oxford Bach Choir for 21 years and the City of Birmingham Choir for 38 years. As well as conducting most of the large-choir repertoire with the City of Birmingham Choir, there were also concerts of special note. For example, Christopher's expertise in, and affinity for, Elgar's music produced several highly praised performances of *The Dream of Gerontius*. He also conducted works by Messiaen and Tippett, including highly acclaimed performances of *Mask of Time*; and the Choir gave a widely praised first performance in England of *The Jacobite Rising* by Sir Peter Maxwell Davies.

Christopher has made over 50 recordings, those with St John's College gaining particular plaudits.

This award not only recognises a wonderful performing career but also the influence that Christopher has had on some of the finest organists and choir directors in the UK, including John Scott and David Hill. So many in that category claim that they owe Christopher a great

deal. He continues to mentor musicians and retains his magic when conducting choirs.

He is a past President of the Royal College of Organists and of the Friends of Cathedral Music; and was Chairman of the Elgar Society. He holds honorary degrees from Birmingham University and the University of Central England and is an

honorary Associate of the Royal Academy of Music.

In retirement he has been acting with distinction as Director of Music at King's, Clare, and Gonville & Caius Colleges in Cambridge.

The Clerk **HUGH LLOYD**



The Master and Christopher Robinson

Photo: Amanda Ratcliffe

Archivist Report

After responding to the call for an archivist in the autumn 2020 issue of *Preserve Harmony*, I took up the role in December of that year. As it was during a lockdown, I was unable to visit the collection held by the Metropolitan Archive, split between their Guildhall Library and Clerkenwell sites, but I spent some time familiarising myself with its content through the Guildhall Library inventory and the spreadsheets listing the latest shipment of material to Clerkenwell, where it is awaiting cataloguing. I also spent several days at the Barbican office going through the material still held in the Boardroom and storage room.

My next challenge was to bring the information section of the Archive website up to date, as the Master & Officers, Awards & Funds and *Preserve Harmony* sections were a couple of years out of date. I also added pages about several new works commissioned or prizes awarded by the Company. I continue to update these sections regularly as new issues of *Preserve Harmony* are published, new awards are made, or I become aware of new commissions. I also respond to all queries received via the website, with generous and invaluable assistance from both David Herbert and Paul Campion.

I am now in the process of identifying and organising thousands of high-resolution photos taken by David and Paul while creating the website. As they were taken for that particular purpose, most were only identified by date and time, but once they have been organised so that individual photos are easy to find they will provide a useful record and resource.

My next project is to catalogue the programmes in the Archive from the 19th century to the present, with details of dates, venues, performers, repertoire, etc on spreadsheets. The editor of the British Library Concert Programmes Project database has confirmed his willingness to make this information available on the BLCPP website and it can also be uploaded into a searchable database for inclusion on the WCOM website. Further ahead, I look forward to visiting the physical archive with Howard Doble.

Freeman **SIRI FISCHER HANSEN**
Hon Archivist

POEMS ON THE PANDEMIC – 2020

Also such a time passes by
The Great Expectations
Not fulfilled, the faces
Not seen, the hands
Not clasped, the dishes
Not dished out, the quietude
Of it all – killing

UPSIDE OF LOCKDOWN

Primarily there is peace, few cars, and cleaner air
Causing fewer deaths from air pollution....
Endless offers of opera and music on the internet;
Good old BBC Radio 3 a permanent companion with
A bounteous variety of music, including Donald on Beethoven!
TV was even more appreciated, unmissable
The Arts programmes presented by
Andrew Graham-Dixon, Travel by Train by
Michael Portillo, and exciting trips by
Simon Reeve, to mention a few,
Painting Classes by dear Bob Ross, long dead,
And then, truly important, you found out
Who your real friends are, those
Who cared for you in your solitude!

Liveryman **HELEEN MENDL-SCHRAMA**

DIARY 2022

Thursday 21 April

Prince's Prize Competition

Guildhall School of Music & Drama 6.30pm

Thursday 28 April

April Court and Livery Dinner

Butchers' Hall 4.00pm

Monday 16th May

Hon. Fellow Event – Rick Wakeman

Royal College of Music 6.30pm

Monday 23rd May

Musicians' Company Concert

Princess Alexandra Hall, Royal Overseas League
7.30pm

Tuesday 24 May

Clergy Support Trust Service

St Paul's Cathedral 5.00pm

Tuesday 31 May

Freemen's Dinner

Aldermen's Dining Room, Guildhall 6.30pm

Tuesday 21 June

Midsummer Banquet

Fishmongers' Hall 6.15pm

Thursday 23 June

LSO Livery Concert

St Paul's Cathedral 5.30pm

Wednesday 6 July

July Court and Informal Lunch

Tallow Chandlers' Hall 11.00am

Thursday 14 July

New Elizabethan Award

Royal Academy of Music 10.30am

Friday 15 July

Company Concert

Wigmore Hall 7.30pm

Thursday 22 September

Bach Cantata and Lunch

St Bartholomew the Great 1.00pm

Wednesday 5 October

Company Evensong

St Paul's Cathedral 5.00pm

Wednesday 12 October

October Court and Dinner for Masters & Clerks

Apothecaries' Hall 4.00pm

Monday 24 October

Musicians' Company Concert

St John's Smith Square 7.30pm

Tuesday 15 November

Installation Court and Dinner

Goldsmiths' Hall 5.00pm

Wednesday 23 November

HMK St Cecilia Service

Westminster Abbey 11.00am

Thursday 15 December

Carol Service and Supper

St Michael's Cornhill & Saddlers' Hall 6.00pm



Emily Sun and Jonathan Radford

WEDDING

It's a great pleasure to record the forthcoming marriage of two Young Artists. Jonathan Radford and Emily Sun first met at their WCOM Wigmore Hall shared recital in 2016 when they were awarded the Maisie Lewis prize in the same year. Jonathan said "we are so grateful to the WCOM for this first encounter! Our paths crossed again as winners of the Royal Overseas League Music Competition and as students at the Royal College of Music. We are so excited for our future together, filled with happiness, adventure and, of course, lots of music"

Their wedding will take place on September 28th 2022 at St Columba's Church, Knightsbridge; and we wish them every happiness for their future life together.

CONGRATULATIONS

Congratulations to Pastmaster and former Clerk Richard Crewdson who celebrated his 90th birthday on 16th March.

COURT NEWS

CORPORATE MEMBERS

ABRSM
Boosey & Hawkes
Lark Music
Music Sales Group
Naxos UK
Trinity College London
Victoria College Examinations

AWARDS

COBBETT MEDAL
Nicholas Daniel OBE
CHARLES SANTLEY MEMORIAL GIFT
Cecilia McDowall; Brindley Sherratt
ILES MEDAL
Mark Wilkinson
MORTIMER MEDAL
Duncan Beckley
CHORAL DIRECTOR LIFETIME ACHIEVEMENT AWARD
Andrew Carwood MBE;
James O'Donnell

HARRIET COHEN BACH PRIZE

Rebecca Leung

WE WELCOME THE FOLLOWING NEW MEMBERS ELECTED SINCE JANUARY 2020

NEW LIVERYMAN

Michael Hamilton
NEW FREEMEN
Paul Baumann CBE
Benjamin Cahill-Nichols
Michael Carpenter
Martha Grekos
Benjamin Gudgeon
Makoto Nakata
Taeko Oliver
Sarah Rogers
Brian Willetts

SOCIAL MEDIA

The Company now has 2,000 followers on Twitter, 1,500 on Instagram and almost 1,000 'likes' on Facebook. Particularly encouraging are the 28,400 viewings on YouTube. The Philip Jones Brass Spectacular video had over 1,000 views as did the Jonatan Bougt (Theorbo) Handel House Concert, both of which drove people to our site. The most popular page is Company Awards closely followed by Young Artists (Google)



IN MEMORIAM

We record with regret the deaths of the following members of the Company
Pastmaster Malcolm Troup
Court Assistant Tina May
Liveryman Keith Bleasdale
Liveryman Nicholas Ferrier
Liveryman Patricia Pearce
Liveryman Eric Sawyer
Liveryman Robin Sherlock
Liveryman Roy Taylor

CARTOON CORNER

By Sheralyn Rennett



As the St Paul's choristers sang grace for our dinner 'Oculi Omnium' (the Eyes of All), they laughed inwardly at the irony of nothing else being visible on the masked faces.