

HARMONY

THE MUSICIANS' COMPANY

MUSIC AND THE CITY

To say that I come from a musical family is misleading as neither of my parents received any formal musical training. Nevertheless, there was always music in the house, usually from the family radiogram. Now, the radiogram was an ancient electrical and mechanical precursor to music streaming... radio stations were received by the 'wireless', and 'records' played automatically with much mechanical banging and crashing. Often clad in teak or walnut veneer, the cabinet was the size of an average three-bedroomed house. Or so it seemed to a four-year-old.

As the diet of music at home was popular and light, it must have been a shock when the first recording I brought home, aged 12, was a Pye Golden Guinea box set of *Messiah*. By then I was a church chorister, having sung in both infant and junior school choirs, and I was becoming aware of more diverse music. My secondary education saw two radically different experiences of 'music in schools'. However, having spoken of this at the Installation Dinner, suffice it to say that the first school was utterly magical and, following a family move, my second school definitely wasn't.

On starting work, a friend suggested I join her choir; Goldsmiths Choral Union. Following my audition pieces, the conductor peered over his specs, saying, "you can make **EVERY** rehearsal, can't you?" Happily, I did, for 14 or 15 years, during which we sang under the baton of many conductors, including Del Mar, Boulez, Willcocks, Downes, Davis, Groves, Mackerras, Rattle and Rozhdestvensky.

Concerts included all major London venues and orchestras and many Proms, in addition to our own promotions. We joined other choral forces for large scale standard repertoire works, together with, then, less familiar pieces, such as Schoenberg's *Gurrelieder*, Liszt's *Christus*, Havergal Brian's *Fourth Symphony* (*Das Siegeslied*) and the World Premiere of Williamson's *Mass of Christ the King*.

Soloists included Felicity Palmer, Felicity Lott, Paul Esswood, Sheila Armstrong, Yvonne Minton, Anthony Rolfe Johnson, John Mitchinson, John Tomlinson, Thomas Allen and, hurrah, Liverymen Teresa Cahill and Sarah Walker. Numerous stand-out experiences included a performance of Britten's *War Requiem* in the Royal Albert Hall with the RPO, Galina Vishnevskaya, Peter Pears and Thomas Hemsley.

I also sang in smaller choirs, latterly Orlando Chamber Choir directed by James Weeks (co-founder of EXAUDI). So, performances have ranged from two or three voices per line to massed choral

forces of several hundred, "singing in monumental harmony", quoting Raymond Gubbay's PR!

Regarding the City, my father began his lengthy employment as foreman painter in the Corporation's Department of Architecture and Planning in the year of my birth. The year that he died, I left school and became an office junior in the same department at Guildhall. Three years later, day release was granted, leading to my qualifying as a Chartered Town Planner. For much of my 28 years in the City I led a small, specialist team dealing with the protection of listed buildings, conservation areas, archaeology and the design of new buildings and spaces throughout the Square Mile's western half. I was design case officer for many complicated projects including the Paternoster Square redevelopment, converting the former Public Record Office to house the Maughan Library, King's College, and creating the Bank of America Merrill Lynch complex at King Edward Building, Newgate Street.

I loved my career, but after 32 years in local government I took early retirement, enabling me to pursue other interests. But I wanted to maintain links with 'The City' too. I had been a member of the Aldersgate Ward Club

for several years, and in 2003 I was appointed as a Magistrate on the City of London Bench. I also served on the Lord Chancellor's Advisory Committee for the City of London and, subsequently, London Central and South. These roles were both challenging and rewarding in equal measure.

Livery Companies had interested me for years, my work often involving listed livery halls. It was no surprise that the only company I wanted to join was the Musicians' Company. Colleagues on the City Bench were very supportive and I remain extremely grateful to Pastmaster Alderman Sir Andrew Parmley, the late Patricia Norland (subsequently Prindl), also Liverymen Emma Ryder Richardson and Jean MacGregor for their friendship and encouragement.

The importance of what the Musicians' Company does is profound, and to say that it is an honour and privilege, now, to become Master Musician is a huge understatement. Having read this, you may understand why I have pinched myself repeatedly throughout my life. I still do. Working with colleagues to support and nurture the Art or Science of music, as Master, is both a welcome challenge – and a remarkable blessing.

The Master JEFF KELLY



The New Master Jeff Kelly JP



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DIARY 2022/23

Thursday 15 December 2022

Carol Service and Supper

St Michael's Cornhill and Saddlers' Hall 6.00pm

Wednesday 25 January 2023

January Court and Informal Lunch

Innholders' Hall 11.00am

Wednesday 19 April 2023

April Court and Livery Dinner

Salter's Hall 4.00pm

Wednesday 21 June 2023

Midsummer Banquet

Merchant Taylors' Hall 6.15pm

Saturday 4 February 2023

New Elizabethan Award Showcase Concert

Wigmore Hall 1.00pm

THE MIDSUMMER BANQUET 14



Doggett's Men



The Master and James O'Donnell



Midsummer Banquet Fishmongers' Hall



Fishmongers' Staircase



Master and Wardens



The Reception



Bishop Humphrey Southern



THE MASTER'S CHAPLAIN

I was delighted to be asked by the Company's new Master to be his chaplain and I much look forward to being a friend and a supporter of the Company in the year ahead. Here follows a short account of my life and interests:

I was born in London and graduated from Goldsmiths' College, University of London with a degree in history. After ordination in 1983 I was Curate of St John's Wood and then St Giles-in-the-Fields, Vicar of Emmanuel, West Hampstead



The Revd Canon Professor Peter Galloway LVO OBE

(1990-2008). I was concurrently Area Dean of North Camden (2002-07). Her Majesty the Queen appointed me Chaplain of the Queen's Chapel of the Savoy and Chaplain of the Royal Victorian Order in 2008, and a Canon of the Chapel Royal in 2017. I retired in 2019 and was made Canon Emeritus

I've been Provost of The Imperial Society of Knights Bachelor since 2006, and a Justice of the Peace since 1989, serving as Chairman of the City of London Bench (2001-04) and transferring to the Supplemental List in 2019. I enjoy research and have written a number of monographs on the history, development and usage of State honours.

I am not a stranger to the world of the City Livery Companies, having served as chaplain to four successive masters of the Worshipful Company of Butchers, including HRH The Princess Royal in 2010-11. Members of the Company will know more than me about the world of music, but I can claim a tangential qualification: my PhD thesis was on Frederick Oakeley (1802-80), remembered today at Christmastide for his translation of the carol *Adeste fideles* – *O come all ye faithful*.

The Revd Canon Professor PETER GALLOWAY
LVO OBE



Rick Wakeman Honorary Fellow

Established in 2004 at the suggestion of, and with financial support from, Liveryman Stephen Barter, and initiated by Stephen during the mastership of Pastmaster Jonathan Rennert, the Company's Honorary Fellowship was designed to recognise and celebrate distinguished musicians and to invite them to become associated with our Livery. The Fellowship has been awarded to conductors, singers, composers and many others

WESTRUP COLLECTION

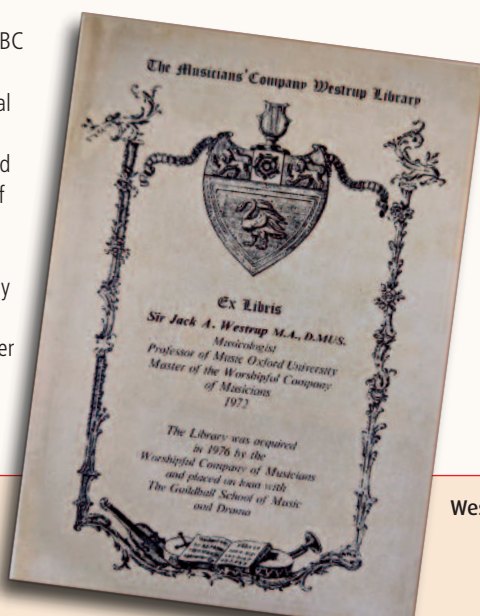
The Westrup Collection is owned by The Worshipful Company of Musicians and held on permanent loan by the Guildhall School of Music and Drama Library. It comprises books and scores relating to most music subjects and periods, which were the property of Sir Jack Westrup (1904-1975), musicologist and Heather Professor of Music at Oxford University, 1947-1971. The collection also contains the books written by Westrup, including lectures he gave in illustrious institutions such as The Library of Congress and Oxford University, biographies of composers, his works on music of the Stuart period, music history and interpretation, and BBC music guides.

Sir Jack contributed to some of the most vital developments in musicology. He was editor of *Music & Letters*, chairman of the editorial board of the *New Oxford History of Music* and one of the first advisers to *Répertoire International de Littérature Musicale* His first (*RILM*). His book *Purcell* (1937) was considered a definitive study of the composer for all of the 20th century. *Sharps and Flats* is a collection of his newspaper and periodical articles on a broad range of subjects, from Bach to contemporary British composers, musicology and music education,

and thoughts on such matters as recitals and opera, which give an overall impression of Sir Jack's views on the musical world of his time.

Sir Jack was Master Musician 1971-72. The collection is open via prior arrangement to members of the Musicians' Company for reference and research purposes. Contact ainara.urrutikoetxea@gsm.d.ac.uk

AINARA URRUTIKOETXEA
Deputy Music Librarian, Guildhall School of Music and Drama



Musicians' Company Philanthropy

I fear that I am one of those individuals who, when presented with a set of accounts, lapses into a dream world, desperately trying to look intelligent, in the hope that someone else around the table or in the audience actually understands them! They represent an arcane world, meant to keep me in the dark.

Luckily, during my working life and, more recently, within the Company, I have not been allowed to get away with this cowardly approach!

Westrup Frontispiece



l-r Rick Wakeman, Pastmaster Leslie East, The Master, Court Assistant Hon Richard Lyttleton, Will Gompertz

involved in music in different capacities. All we require of our Honorary Fellows is that they take part in an event or presentation; and we invite them to apply for the Freedom of the Company.

Rick Wakeman is our first Honorary Fellow to have followed a career primarily in rock and pop music. At a fascinating and entertaining event at the Royal College of Music on 16 May, Rick was interviewed by Will Gompertz, well-known as former Arts Editor of the BBC and now Artistic Director of the Barbican Centre. The RCM's new Performance Hall, deep down in the basement, provided an intimate and acoustically perfect setting for the audience of over 60 members of the Company, the general public and RCM students.

Will Gompertz started appropriately with Rick's student days at the RCM. Characteristically self-

deprecating, Rick described his days at the College with great warmth, but explained that within a year it was clear that his career as a session musician was going to take off. His clarinet teacher, Basil Tchaikoff, whom some will remember as the Director of the National Centre for Orchestral Studies, and was famously Thomas Beecham's favourite clarinetist, soon realised that Rick was not cut out for a full course of study. As Rick did more and more sessions as a keyboardist, Tchaikoff told him that a door had opened for him and he 'should walk through it'.

After a tense conversation with his father, this was the direction Rick pursued. But it was not without the benefit of that year's experience at the RCM. He praised the opportunities the college provided – some accidental. Intrigued by the sound of the harpsichord, he hung around the studios where such instruments could be found and, when 'bona fide' harpsichord students vacated them, slipped in to try them out. It was on one such occasion that he was accosted by a professor who demanded what he was doing there. Rick explained his fascination with the sound

and waxed lyrical about the quality of the keyboard. Little did he know he was talking to the maker of the instrument, Thomas Goff. An invitation to visit Goff's house to play on his harpsichords quickly followed, and he was slightly taken aback over tea in the drawing room by the presence of a lady hidden behind a copy of *The Sporting Life*. To his huge surprise the lady lowered the newspaper and revealed herself as Queen Elizabeth, the Queen Mother. Asking Rick if he ever placed a bet on the horses, she heard Rick splutter something about being a poor student!

With his strong piano technique, and his fascination for the harpsichord and the organ, Rick soon found his talents and interests of great value in recording studio sessions. He began to be in demand for some of the leading pop and rock

artists of the 1970s. His knowledge and love of classical music styles became features of his contributions, sometimes accidentally inserted but then enthusiastically adopted by the artists and producers. The music of Liszt had a strong influence – he actually scored the music for Ken Russell's film *Lisztomania* – and Rick played a major part in the integration of symphony orchestras and choirs with some of the leading groups. He had a particularly happy association with David Bowie and Rick entertained us with his own version of Bowie's *Life on Mars*. Taking advantage of the superb Steinway model D on the stage behind him, his interpretation of this and Cat Stevens' *Morning Has Broken*, with Rick's almost baroque decorations of the melodies, revealed something of this musician's enormous talent.

There was time for some anecdotes about Rick's five decade-long career and, especially, his deep involvement with the progressive rock group Yes. Of course, there were moments of chaos and notoriety. Trashed hotel rooms and smashed guitars were common but checking Yes into a Gateshead hotel Rick asked why they were on the sixth rather than the seventh floor, to be told by the straight-faced receptionist that The Who were in Gateshead the previous week and the hotel no longer had a seventh floor!

Audience questions elicited fresh insights, including that Rick would have loved to have collaborated with Prokofiev. As to what he thought was the best of him, here modesty intruded but listeners who grew up with Yes's ground-breaking albums and Rick's solo excursions – *The Six Wives of Henry VIII* and *King Arthur*, complete with orchestra, choir and rock band – recognise the originality, power and excitement of so much of his output.

Time did not allow us to do full justice to Rick Wakeman and his extraordinary career but, as the assembled audience enjoyed a glass of wine in his company, we could appreciate his 'glass half full' attitude. We look forward to further contact with our latest Honorary Fellow.

Pastmaster LESLIE EAST OBE

You will be aware that our Annual Accounts come in two parts, the Company Accounts, covering mainly our fraternal works, and the Charity Accounts, which cover our three registered charities. It is about the Charity Accounts that I wish to write.

The main thrust and focus of our 'charitable' endeavours is in the work we do with young musicians, especially those at the start of their professional careers. The Pandemic Years have been a particular challenge for those still pursuing their studies and those coming out of our colleges and conservatoires. Many of the usual routes for employment have disappeared. At the same time, the provision of musical education in many schools, especially those in deprived areas, is underfunded or non-existent.

Our commitment as a Company to maintaining our awards, prizes and scholarships and our Young

Artists' Programme strives to address both of these needs.

As the Annual Accounts show, in 2020 the charities made direct grants and awards of just over £166K and in 2021 almost £212K. This is encouraging, but we will need to pay careful attention to our fund raising and husbanding of our charitable resources if this level of giving is to be sustained or even increased.

The Grants and Awards Committee has carried out a herculean task in reviewing **all** our grants and awards, compassing their establishment, their funding and their purpose. This work is still to be completed. It will give the Court a clear basis on which to plan the future of the Company's charitable activities, including the Young Artists' Programme, for the funding of which we are working towards a long term strategy. What is clear

is that there is a gap between our vision for the work we aim to do and the funding required for it. This needs to be addressed.

As a start, may I, as Master, encourage you to consider making a yearly donation towards the charitable side of the Company's work if you have not already done so? Should you wish to make such a donation, please be in touch with the Company Accountant who will assist you. In many other Livery Companies this is an expectation of Liverymen and Freemen. For us, it would signal our commitment to our work in education and in support of young musicians. We exist to 'create harmony': this is a fine way to achieve it!

The Master GRAEME KNOWLES CVO

AFTER DINNER SPEECH

12 October 2022

(It seemed wrong that Canon Oakley's speech on the occasion of the Masters' & Clerks' Dinner should be restricted to those present so I asked him for permission to reproduce it here – Editor)

Master, Wardens, Masters, Prime Wardens, Clerks, Ladies and Gentlemen.

I'm honoured to be invited to speak this evening and I thank the Master very much for his reckless trust in inviting me.

Now, as I don't know all of you here I asked the Clerk for a list of you all broken down by age and sex, but as I look around this evening I can see that most of you have been broken down by age and sex. So, I won't keep you long.

I don't know what you thought when you saw you had a priest speaking tonight. Would you be getting a pious thought for the day or a cabaret turn by some desperately trendy vicar such as the one in the play by Alan Bennett who keeps telling people to 'Call me Dick, because that's the sort of vicar I am?' It's a hard call to fit words of hopefully some worth, at this stage in the day, into a ten minute slot, so I'm taking comfort in the words of Quentin Crisp, that if at first you don't succeed, failure may be your style.

So, I hope you'll forgive me if I'm a little bit personal for a moment. I had the fortune of working at St Paul's with your Master, and not too long after I started, I was walking up the steps of the cathedral and had some chest pain. I ended up in the heart hospital having a lead put in my groin up into my heart. The doctor turned the screen round and said, 'take a look – you're a lucky man, Mr Oakley, you had about three months left'. I remember looking at that screen, like some sat nav of veins and arteries, and for the first time really realised I'm a body; that although I live in my head, in words and ideas,

I am a fragile, time-limited body, dependent on that strange pulsing miracle on the screen over my head. So I asked the doctor if he would kindly stop talking and get on with it, and he inserted a tiny stent to open up the artery so that the blood could flow. I had to look away from the monitor at that point; I wanted to live by faith and not by sight. I just hoped the doctor had the opposite view.

It was on that day, after crying with relief that it looked all ok, lying on the

hospital bed, that I made a few decisions. For instance, I decided to enter a civil partnership after having been fearful before of what it might do to my future ministry. That day, I didn't really care about that anymore. I just wanted to acknowledge the love which has carried me through many years of my life, the person who was holding my hand and saying 'It's ok. We're still here'. It was that day too, later, I sent messages to friends to tell them what they meant to me; and if there are people of faith out there you will understand this, I think, but when I was alone, I found myself saying to God, in a voice I felt was actually me, 'we're alone now, can we start again please?'

What I'm saying I suppose is that it took a hospital bed to get me to see that the things that matter most in this world – love, relationship, connection, trust, wisdom – these are the things that increase as they are shared. The more you give of these the more you have. They are unlike wealth and power therefore, where if I win, you lose. In all the things that we know matter more than anything else the truth is that if you win, I win too. These are things that are always connected, it seems, to a healthy heart.

Ok, so why does this come up here tonight? Well, I really believe that your Companies have a wonderful but urgent vocation based on this truth. You exist in each generation to help a recovery of heart. The key is in the word 'Company', togetherness, a way of being that doesn't define itself as 'over and against' others, but rather 'with and for' them. By your fellowship, and by the charity, which as we are told is the greatest gift of all, you can, in George Herbert's image, help the shrivelled heart recover greenness. Making the heart visible – in this City, in our trades and business, and in each other who are privileged to belong in the Livery families.

It sounds so basic, and yet we are living at the moment in a dangerous circle of spending money we don't have on things we don't want in order to impress people we don't like. We end up personalising objects and objectifying people (so, in those adverts you never know if the man is having an affair with the woman or the car) and, doubting our worth, we create a culture of entitlement, attention-seeking, and litigation. In this 'I am seen, therefore I am' culture, where high self-esteem accompanies low self-awareness, the heart gets shut out or turned in on itself. Before long, it seems, lives will just reflect the game shows that cram up our channels: a monotonous drone of competition, hype and wannabes, dancing to the tune of bullying judges whose priorities are without any true value – all cheap, disposable, noisy irrelevance and no deep, trustworthy resonance – so much that is heartless. And we all get caught up in it. At the same time, maybe as a consequence, things we had thought permanent are dismantling, from liberal democracy and peaceful states, to truth in public life, and the planet itself. It is time for us to face the questions, as individuals but tonight also as our great Livery

Companies: we must keep our traditions, yes, for if we aren't for ourselves, who will we be? But, if we are *only* for ourselves, what have we become? Our Companies are not here to be examples of power. They are here to show the power of example.

It seems right that we face these questions as guests of the Company of Musicians. For right from the start, their far ancestors the 'Guild of Minstrels', in what they called 'the year of the incarnation of our gentle Lord 1350' (what an old fashioned word that now sounds),

Canon Mark Oakley

stipulated that a common box be maintained in which every minstrel placed 13 pence a year so that if ever one of the fraternity suffer 'poverty, illness, robbery, maiming, old age, loss of property, false imprisonment or a sudden event by the hand of God' then 14 pence a week was to be given to the minstrel 'to aid him recover'. Yes, recovering the heart. Today, the Musicians' Company through their generous awards, continue to help that same recovery by supporting musicians, and bringing music into lives and places, each member asked to 'preserve harmony'. This vocation is shared by all our Companies in our different ways and your imagination and generosity is, as I say, so needed now. Our society is hungry for a vision to rebuild on wise foundations so that our children will be able to breath in better air – politically, environmentally, socially, as citizens and not just consumers. Who wants lots to live with and no sense of what to live for?

All I ask tonight is, if you love your Company as much as I love mine, the Vintners, please keep your Company heart healthy and, with your Master holding the compass, you will be fit not only to be a Company that is proudly loyal to its past but also creatively and compassionately loyal to the future, not just our own, but those with whom we share this life, because so many need you. Sometimes in such great institutions our past gets a superiority complex. But it is our task to prove that our future is equal to it. When Archbishop Robert Runcie had his portrait painted he said to the artist: "you've done me justice, but what I wanted was mercy". When history looks back to us here in 2022, I hope our portrait will have captured, justly, generosity and a humane humanity, as companies who are companions to human fragility. Look around us now – we have so much resource, tremendous personalities, talents, time if we make it, and there is so much need at the moment. Be of good heart – and then take it for a walk in the world.

And now I must end, I'm getting old. To be honest, I spend most of the time at the opticians, or the pharmacists or at Gregg's – life is just specs, drugs and sausage rolls. I've reached that age when the broad mind and the narrow waist have changed places. Even my next book is about constipation – but it hasn't come out yet. As John Gielgud said, most of my friends are now either dead, deaf or living in the wrong part of Kent. It's been a huge treat to be with you. And if I have bored you, forgive me. Blame the wine. As Kenneth Williams used to say, there comes a point in every boozy evening when 'In Vino Veritas' has very suddenly turned to 'Coq au Vin'. And with that thought I urge you to keep laughing and keep loving; and to now please stand with me to toast, with gratitude and affection – the Musicians' Company.

THE REV'D CANON DR MARK OAKLEY
Dean of St John's College, Cambridge

THE COMPANY CELEBRATES THE BEST OF BRASS



The Master and Mark Wilkinson

Renewing the Company's link with brass bands, the Master was present at the 168th British Open Brass Band Championship in Symphony Hall, Birmingham, to present the Iles and Mortimer Medals. Taking place just two days after the death of its patron, Her Majesty Queen Elizabeth II, the test piece – Edward Gregson's *The World Rejoicing – Symphonic Variations on a Lutheran Chorale* – was entirely appropriate since the chorale in question was *Nun danket alle Gott*.

Since the event had been postponed on two previous occasions, the Master was there to make up for lost time by presenting three years' worth of medals. The Iles medal celebrates significant service to the brass band movement. The 2020 medal was presented to Ian Porthouse, conductor of Tredegar Band. Tredegar met with unanimous critical acclaim for its two concerts at this Year's Proms, with Company Young Artist Yu-Han Yang featuring as soloist in its second concert. The 2021 and 2022 medals were presented to Philip Harper, conductor of the Cory Band, and Mark Wilkinson, the principal cornet of Foden's Band.

The presentation of the Mortimer medals for commitment to the teaching of young people began with a tribute to the late Bramwell Tovey, awarded the Mortimer Medal in 2020 for his service to the National Youth Brass Band as its music director from 2006 to 2020. Mortimer medals for 2021 and 2022 were awarded to the euphonium teacher and virtuoso Steven Mead, and to Duncan Beckley for his work in promoting brass banding among young people from ethnic minority communities.

The Company has a history of providing support for the National Youth Brass Band of



The Master and Duncan Beckley

Great Britain bursaries. As an observer over three days at the NYBBGB Easter course I was able to see for myself the effectiveness and 'value for money' of these courses for the 120 or so young people who participate.

The NYBBGB management had recruited a team of tutors second to none. Preparing an eclectic and demanding repertoire for public performance in just six days was dependent on having a tutorial team which could work at great speed while establishing excellent rapport with the students, who showed an extraordinary degree of stamina. In a typical day the students notched up seven playing hours.

In the final part of the season the National Children's Brass Band gave concerts in Wells Cathedral and in Symphony Hall, Birmingham, while the National Youth Brass Band performed in Huddersfield Town Hall and Coventry Cathedral. Their concert at the end of the summer course took place at the Royal College of Music under the direction of ENO music director Martyn Brabbins, who also served on the jury at the Birmingham Championship.

At a time when young people can only learn to play an instrument if their families can pay tuition fees, NYBBGB is making good progress in increasing the number of donors supporting its fund to provide bursaries for students from less-advantaged backgrounds. Seventy years on from its foundation, this is helping NYBBGB ensure that its commitment to excellence is matched by a concern for equality of opportunity. In so doing it endeavours to stay true to the inclusive, community-based traditions of brass banding.

Liveryman ROY TERRY

Photos: Chappels Photos

TINA MAY



Court Assistant Tina May

30 March 1961 – 26 March 2022

Tina May was given the Company's first Young Jazz Musician Award in 1992 and was so taken with the Company's growing support for jazz that she promptly applied for membership of the Livery. She became an immensely popular member, not least because of her regular participation in the Company's annual competition for Young Jazz Musician of the Year, where she would sing a couple of numbers with the 6-piece band of Finalists, because "any jazz musician needs to know how to accompany a singer". Her appearance at Crazy Coq's for the Company's first event there, backed by a band of fellow jazz Medallists, increased her popularity even more, as liverymen and guests experienced her stage presence and command of the genre as well as her beautiful voice. She was a tower of strength in the Jazz Committee, where her knowledge of the jazz scene, as well as of current students at conservatoires where she taught, were invaluable. It was no surprise when she was elected to the Court a few years ago, but it was a terrible shock when her friends learned in September last year that she had an incurable brain tumour.

Tina was born in Gloucester to parents who were both amateur pianists. Her first instrument was the clarinet but she switched to classical singing at the age of 16. She went to Cardiff University to study French, and as part of her course spent a year in Paris where she began singing in local jazz clubs and formed a duo with the impressionist Rory Bremner; she also acquired the perfect French accent which she used to great effect when she sang *Feuilles Mortes*, a regular in her set.

She moved to London and pursued a theatre/cabaret career alongside singing, but gradually jazz vocals became her main focus and her recording career took off alongside her burgeoning status as one of our most creative singers. Her collaborations with British jazz greats became prized collectors' items, including recordings with Tony Coe and Tommy Whittle (Company Jazz Lifetime Achievement Award winners) and her best friend pianist Nikki Iles. She was also a talented lyricist and a greatly respected educator, lecturing and teaching at the Royal Academy of Music, the Royal Welsh College of Music and

Drama, Trinity Laban, Leeds College of Music and the Royal Birmingham Conservatoire.

Tina was rightly proud of making the album *Tina May sings the Ray Bryant Songbook* in New Jersey with the legendary recording engineer Rudy Van Gelder, who recorded so many seminal albums for Blue Note in the 1950's and '60's. She had a lifelong relationship with the Luton-based 33 Jazz label; my own favourite is the final recording she made for them, *52nd Street*, a tribute to the compositions of Duncan Lamont, backed by the James Pearson trio (James is house pianist at Ronnie Scott's), which includes guest solos by fellow Medallist Mark Nightingale. Somehow all her talents came together on that album – no one knows why some recordings work better than others, but I remember telling Tina that I thought that this was the album where the magic really happened, and she agreed.

I'll end with a few personal memories of Tina, who became (along with Tim Garland) my closest friend of all our Medallists. She always came to our summer garden parties and always sat in with whichever NYJO-based group was playing, just for fun and because it was obviously the right thing to do. She was known for her eclectic interest in all kinds of music, but even so I was amazed when she asked to sit in on a gig with my band The Dark Blues. I explained that we were a loud rock-based party band and didn't play jazz – "That's why I want to do it" was her reply; and at the gig (a Hunt Ball at Whipsnade Zoo) she sang Aretha Franklin's *Respect* like a born covers-band singer and joined in the backing vocals on Abba, Stones, and I can't remember which pop trivia of the day like a good'un. And finally: she came to our garden party in August 2021, at which for reasons too complicated to explain I sang the Beatles' song *With A Little Help from my Friends*; Tina led a group of nine distinguished musicians on the backing vocals with enthusiasm and that enormous beaming smile that we all knew and loved. It was the last time that I saw her.

Tina is survived by her partner Simon Spillett and her children Ben and Gemma from her previous marriage to Clark Tracey.

Pastmaster **NIGEL TULLY MBE**

CELEBRATING TINA MAY

Tina May's premature death in March robbed the Musicians' Company of a highly talented and much-loved member, colleague and friend. It also robbed the world – particularly the jazz world – of an artist of international standing.

Consequently, it was no surprise that the September gig at Ronnie Scott's, in association with The Musicians' Company, featured a host of top-line jazz musicians to remember and celebrate Tina's life and work. All enjoyed close friendships with her, some also being either Company Lifetime Achievement or Young Jazz Musician Award winners.

Those appearing on stage included: James Pearson, Nikki Iles, Peter Churchill, Ian Shaw [piano]; Alec Dankworth, Mark Hodgson, Arnie Somogyi [bass]; Tristan Maillot, Steve Brown, Winston Clifford [drums]; Simon Spillett, Art Themen, Alan Barnes [sax]; Iain McKenzie, Emma Smith, Claire Martin, Ian Shaw, Anita Wardell, Lee Gibson, Cleveland Watkiss [vocals]; and the Peter Churchill Trio. Not forgetting the internationally famous jazz guitarist, Liveryman Martin Taylor MBE, who played Edith Piaf's *Hymne à l'amour* in memory of Martin & Tina meeting in Paris in 2005.

Inevitably the evening was wistful at times, but linking everything was a mixture of affection, reminiscence and humour. With such a treasure trove of talent it is impossible to cover everything in detail. But many stand-out moments included Emma Smith singing *You'd be so nice to come home to*, Anita Wardell's ballad written for Tina, *I hear your song* and, closing the first set, *Weaver of*

Dreams, set in four-part harmony.

In the second set, while aiming to rearrange the cabled mike when sitting at the piano, the singer Ian Shaw created something of an impromptu [and hilarious] 'cabaret item'. Once settled, he then gave a truly breath-taking rendition of *Some Other Time*. This was followed by Art Themen, Alan Barnes and Simon Spillett tearing the place apart with an 'instrumental'. Later Lee Gibson gave a beautiful performance of *Oh, Lady be Good!* accompanied by Martin Taylor and Alan Barnes.

Tina's partner, Simon Spillett, played a major part as a performer and also did a great job of linking items throughout the gig, the running order of which was prepared by Tina's best friend, the wonderful Nikki Iles. But for many, I'm sure, the most poignant moment was the ballad played by Simon towards the end of the evening, "for Tina, my one and only love." As a finale, Cleveland Watkiss joined the vocalists with Pete Churchill drawing them and the audience together, all singing to raise the mood [and the roof], reaffirming that 'love makes the world go round'. Taking everything into account, the evening at Ronnie's was unique, memorable, brilliant and joyous. Just as Tina was herself.

Having been with the Company for thirty years, particularly as a Court Assistant more recently, it is a profound sadness for the Company that Tina will never become Master Musician. But her memory will be celebrated, as announced by Pastmaster Nigel Tully just before the beginning of the second set, with the decision that the Young Jazz Musician Award is being renamed *The Musicians' Company Tina May Jazz Award*.

Senior Warden JEFF KELLY

I-r Peter Churchill, Anita Wardell, Emma Smith, Steve Brown

I-r James Pearson, Art Themen, Simon Spillett, Alec Dankworth

ROGER GIFFORD MEMORIAL

We gathered in the church of St Mary-le-Bow on a very hot Wednesday in August to witness the dedication of Pastmaster Sir Roger Gifford's memorial. The Reverend George Bush, the Rector, in his address, caught the spirit of the man we had come to remember, and a choir of eight young singers delighted us with superb performances of music by James MacMillan (*O Radiant dawn* from the Strathclyde motets), William Walton (*Set me as a seal*) and J S Bach (*Ach Herr, lass dein lieb Engelein* from the St John Passion).

The stone chosen for the memorial is Caithness sandstone, of a dark grey hue, described by the letter-cutter, Emily Hoffnung, as "wonderfully robust and rugged, yet also refined and lovely to carve."

Roger's Scottish connections are marked by the thistles at the head of the stone and his love of music by his recorder at the base.

Around the rim of the memorial are words from John Bunyan's *Pilgrim's Progress*, familiar to singers from Vaughan Williams' anthem *Valiant-for-Truth*:

'And the trumpets sounded for him on the other side'
A fitting fanfare for a rich life of great service.

The Master GRAEME KNOWLES CVO



Photo: Jeff Kelly

COMPANY STEWARDS

I commented in PH 64 that it was not clear when and how the current role of the Steward evolved.

Pastmaster Andrew Morris has kindly brought me up to date with the following comments:

"In the 1990s the Court thought that it would like to revive the practice so that Stewards could help the Court and the Clerk at Court Meetings, and other functions such as dinners, lunches and at St Paul's. Another aspect, which I know was relevant, was the opportunity to discover whether a certain liveryman might be a potential candidate for the Court in due course.

The first modern Stewards were appointed in 1999 and they were Peter Fowler, Petronella Burnett-Brown, Paul Campion and me. We were the prototypes, and the first stewards to be elected since the 18th century. We created much of the list of duties for the Stewards, which is still in force today.

The four of us became close friends and are the only group of Stewards all to become Master. We continued to meet for dinner every year until the sad passing of Peter Fowler just before the pandemic struck.

Stewards were initially elected for one year but are now elected for two, so two overlap with two more. This was a decision the Court took latterly so that new Stewards would be guided by the two already in place thereby ensuring continuity of experience."

Editor



Photos: Magda Magdalena Jakubik



Elliot Gresty and Alison Rhind



Manu Brazo



I-r Tim Beattie, Evan Dim, David Steinhardt

MUSICIANS' COMPANY CONCERTS

Prince's Prize winner Elliot Gresty (clarinet) accompanied by Alison Rhind, and the North American Guitar Trio, entertained a large audience at the Royal Over-Seas League on 23 May. Elliot and Alison played an eclectic and challenging programme of music by Brahms, Martinů and Lovreglio with dazzling fluency, while the Guitar Trio covered a variety of styles and composers ranging from the 17th to the 21st centuries with consummate skill and infectious enthusiasm.

On 15 July Prince's Prize Audience Prize winner Manu Brazo, and the Echéa String Quartet (Rosa Hartley, violin; Tim Crawford,

violin; Alinka Rowe, viola; and Tim Posner, cello) played for us at the Wigmore Hall. All the musicians were winners of Concordia Foundation prizes. Manu, accompanied by Bryan Evans, played works by Tchaikovsky, Decruck, Gershwin, Vaughan Williams and Iturralde with a powerful stage presence and obvious delight in the music. The Echéa Quartet balanced Manu's programme with sonorous and immaculate performances of quartets by Bartók and Mendelssohn.

As ever, it was a complete joy to witness young musicians demonstrate a wide range of music with admirable technical skill and, perhaps more importantly, passion and delight in what they were doing.

Liveryman DAVID WAKEFIELD

many times silenced and asked to mask my inner intensity so that I do not offend others with my boldness. I think it should be a thing of the past and for most of the time – it is. To me it is very important to express my passions and talk about my demons. So when I chose the pieces I wanted to perform, I chose the ones where I can show the extremes of a woman's mind without her being judged for it – her reactions and responses to situations, her power and beauty, her experiencing loss, her knowing what she wants and not being scared of screaming that to the whole world. Of course even the most fierce of us do fall in love and show their vulnerable sides – nobody should live without appreciating love and the way it changes even the biggest sceptic into a believer."

Sophia Elger (saxophone) joined the Musicians' Company Young Artists' Programme after winning our Biddy Baxter and John Hosier Music Trust Award in 2021. Here she performs with Iain Clarke (piano) Paule Maurice: *Volio*; Stacy Garrop: *Fragmented Spirit*; Eugène Bozza: *Fantaisie Italienne*.

She writes that, "This recital contains three pieces. I wanted to introduce myself with a solo piece entitled *Volio*, which translates to "fly", by Paule Maurice. Following this, Iain and I will perform a work by Stacy Garrop. In this programmatic piece, we experience emotional turmoil contrasted with serene reflection. We close the programme with *Fantaisie Italienne* by Eugene Bozza. This piece opens with a cadenza, is followed by a charming dance, and ends with an exciting and vivacious Allegro."

COMPILED BY DR CHRISTINE TWITE
Young Artists' Programme Director.

#MUSICSHOTS

This year we launched a new longer form series of online recitals called #MusicShots, which are intended to showcase a variety of our talented Young Artists. At the time of writing we have three recitals already live, and one featuring Harry Rylance (piano) on 26 October. All recitals can be found on our website: www.wcom.org.uk/video-gallery. Those who have already performed are:

Sabine Sergejeva (violin) joined the Musicians' Company Young Artists' Programme after winning our Musicians' Company Silver Medal at Guildhall in 2021. For #MusicShots, she performs with Anton Lyakhovsky (piano), Elgar: *Violin Sonata in e minor, Op 82; II, Romance: Andante, Allegro non troppo*.

About her performance Sabine says, "I have always been drawn to Elgar's music due to its incredible lyricism and warmth. While mostly being a self-taught composer, Elgar was particularly influenced by Brahms and Schubert. The Violin Sonata was composed in 1918 in the shadow of World War One, the second movement reflecting



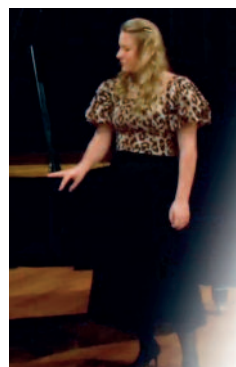
Sabine Sergejeva

Sophia Elger

the darkness of this time. As his last work for violin, it has become somewhat neglected due to the impact of his violin concerto. This is the main reason I have chosen to perform the sonata for #MusicShots as there are only around 20 extant recordings. I hope that by including the sonata in my repertoire I can encourage greater recognition of this piece."

Laura Lolita Perešivana (soprano) joined the Musicians' Company Young Artists' Programme after winning our Musicians' Company Saloman Seelig Award 2021 and Prince's Prize in 2022. For #MusicShots she performs with Alexander Ribeiro de Lara (piano) Handel: 'Furie terribili', from *Rinaldo*; Rossini: 'Fragolette fortunate', from *Adina*; Jake Heggie: 'Animal Passion', from *Natural Selection*; Emīls Dārziņš: *Kā zagšus*; Emīls Dārziņš: *Rezignācija* and Alexander Alabiev: *The Nightingale*.

About her performance Laura says, "Today there are many ways of dealing with emotional pain. Music is my way of handling the sometimes weird and explosive feelings I experience in everyday life – music is my therapy. As a woman I feel like I am



Laura Lolita Perešivana



Harry Rylance

THE BEADLE

Congratulations to Shaun James, our Beadle, who completed his walk to Santiago de Compostela on Easter Sunday, as planned, and in the process raised £1200 for UNICEF.



THE NEW ELIZABETHAN AWARD 2022-23

After having to resort to online adjudication in 2020 due to the pandemic, it was an enormous pleasure for all concerned that the Selection Round this July could be held live at the Royal Academy of Music, as it had been for its inaugural edition in 2018. Once again this award, among the most valuable in the Company's roster, had attracted an international entry, which had been whittled down at the pre-selection stage to eight 'candidates', each of whom would now present a thirty minute programme.

Encouraged by the NEA's unique format to be bold and innovative in their choice of music, this year's candidates did not disappoint the eminent panel of adjudicators, which comprised Emma Kirkby DBE, Julian Anderson CBE, Pastmaster Leslie East OBE (standing in for the indisposed Freeman John Gilhooly CBE), lutenist Nigel North and guitar professors Craig Ogden (RNCM) and Christopher Stell (RCM).

In arriving at their decision the panel had to weigh up a

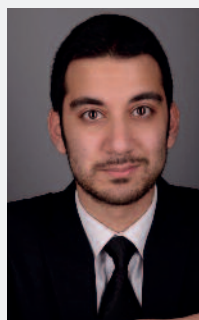
remarkably contrasting series of performances. From the five soloists – four on guitar and one on lute – there were absorbing interpretations of Michael Berkeley's *Sonata in One Movement* (Sam Rodwell), David Gorton's reimagined setting of *Lord Herbert's Pavan* (Bruno Pancek), and Benjamin Britten's *Nocturnal after John Dowland* on the guitar (Jack Hancher) and, most enterprisingly, in a transcription for the lute (Daniel Murphy); from the earlier Elizabethan period there was also much to admire in Bruno's Johnson and Jack's Dowland pieces. But, on the day and for dramatic presence, none of these soloists quite matched Sasha Savaloni, whose Shakespearean programme persuasively balanced Renaissance ballads and his own arrangement of



Gus McQuade and Eleanor Grant

Poulenc's *Fancy* (from music for 'The Merchant of Venice') with substantial modern Sonatas by Stuart MacRae on *Macbeth* and the Australian composer Phillip Houghton on *Ophelia*.

Equally fascinating in their different presentations were the three duos, each involving the soprano voice. Holly Teague, accompanied by Michael Matthews, impressed in Thea Musgrave's *Five Love Songs*, as did Anne Sutton with Emanuele Addis in two of



Sasha Savaloni

Britten's *Songs from the Chinese*, but neither seemed as comfortable vocally in their lute-song selections; that said, Emanuele's agile, spirited playing on both lute and guitar was warmly appreciated.

In comparison, Eleanor Grant's lighter voice was beautifully suited to the Renaissance and contemporary songs in her repertoire, which she communicated with an effortless clarity of tone and

diction. Adroitly supported by Gus McQuade's sympathetic and technically impeccable accompaniments, their duo became an even more delightful trio with the addition of Eleanor's double-bass. The Panel commended the stylishness of their arrangements and noted that theirs is already a very polished act – an epithet which could also apply to our Clerk and Deputy Clerk, whose superb organisation enabled the whole day to run smoothly.

We will have the opportunity to hear Sasha, Eleanor and Gus in the NEA Showcase Recital at Wigmore Hall on Saturday 4 February 2023 at 1.00pm. Details are on the WH website. An event surely not to be missed, even in these Carolean times!

Pastmaster MICHAEL LEWIN

PORTRAIT OF A YOUNG ARTIST – PIANIST ROELOF TEMMINGH

Musicians' Company young artist Roelof Temmingh (<https://wcom.org.uk/yeoman/roelof-temmingh/>) is an award-winning pianist. Born in South Africa to a family of musicians, Roelof's first instrument was the violin, before taking up the piano age eight. In 2019, Roelof won the RCM Tagore Gold Medal for best student, later becoming a Constant & Kit Lambert Junior Fellow. Supported by the Musicians' Company, the RCM Fellowship has enabled Roelof to explore his passion for music in new and exciting ways. We caught up with him to find out more about his music and what he's planning next.

Hi! How are you? Where are you?

Good, hectic as ever, thanks! I'm in London.

What's on your schedule right now?

I have a busy schedule for the coming months including a performance at Cadogan Hall with Bath Festival Orchestra. I'll also be performing a lot with clarinetist Magdalenna Krstevska and cellist Jobine Siekman as the Delphine Trio with whom I'm recording an album. The album will be an eclectic mix of classical music from lesser-known composers as we feel it's important to go beyond the standard repertoire and share other works.

How has the Fellowship helped you?

The Fellowship was incredible. It gave me a platform to curate my own creative projects and explore roles I haven't tried before. I was given the

opportunity to coach singers, organise concerts, and commission new music, as well as commission art works from students at the Royal College of Art.

What did you focus on during the Fellowship?

It was a busy year in which I organised four main projects, including a live event in which I commissioned three singers to perform the spoken-singing piece (Sprechgesang) *Pierrot lunaire* by Schönberg. This was supported by visual projections created by RCA students. I also programmed two Hindemith concerts that aimed to change the perception of him as a 'boring' composer! Another project involved 11th century plainchant, with six world premiere pieces written and performed by RCM students, finishing with a piece by Errollyn Wallen. This programme was performed in the RCM Atrium, a huge open new space with an incredible chapel-like acoustic. The final project was a crazy piece by Ligeti, *Poème symphonique*, which all RCM music students learn about, but few get to see performed. Composed for 100 metronomes,

I presented this work in the college library hourly on our chosen day, which was great fun to stage.

Was the Fellowship your first taste of major award success?

In 2019 I was awarded the RCM's Tagore Gold Medal (for two students contributing significantly to the musical life of the College), which was a huge surprise. I was presented with the medal by the Prince of Wales, now King Charles III, just two

weeks before the first lockdown.

What makes a good live performance in your opinion?

Two things, principally, both linked to the idea of spontaneity: I think taking risks makes performances more exciting, yet musicians are often scared to do that given the perfect standards created by CD recordings. Secondly, I think the audience always needs to feel you are with them telling a story – which is easier said than done!

What would be on your programme this season as artistic director of a concert hall?

I think it's a shame that we hear so many of the same pieces over and over again, so my programme would certainly mix things up. However, following the Queen's recent death and given she did quite a lot for the music world, I'd definitely feature music by the Masters of the Queen's Music, eg Judith Weir, Peter Maxwell Davies and so on.

What are your current classical favourites?

I think the things you are working on have to be your favourites, so for me it's Ravel's *La Valse* and Medtner's *Sonata-Idyll*. I'm currently obsessed with both of these pieces. Connect with Roelof at roeloftemmingh.com and on instagram @roelofpianist



Young Artist Roelof Temmingh with 100 metronomes

SUZU WILLMOTT

Suzu is a freelance copywriter and member of the Musicians' Company marketing team

Photo: Magdalenna Krstevska

LIVERY CLUB NEWS

Livery Club Visit to the Royal College of Music 13 March 2022

It is no wonder that Colin Lawson says he runs to work as he loves his job so much. A terrific enthusiast, Colin is privileged to head the remarkable institution that is now the Royal College of Music. Thanks to his leadership, and that of the Chairman, Lord Black of Brentwood, and countless generous benefactors, the College has raised £24 million of the £25 million target towards the new buildings.

The Worshipful Company of Musicians has supported the RCM since the College's foundation in 1882. In 1890 the Company instituted its practice of giving a Silver Medal to a student nominated by the College. An early recipient of this medal was the operatic star Clara Butt in 1894. The same medal was awarded to Herbert Howells in 1915. A student, then Professor at the College for many years, he was Master of the Company in 1959. Sir Hubert Parry, an early Director of the College, was made an Honorary Freeman of the Company in 1908, having previously won the Company's Gold Medal. Former student Benjamin Britten, after whom the RCM Opera Theatre is named, was also an Honorary Freeman.

For me it was particularly exciting to visit my 'alma mater' where I trained as a singer and

violinist in the '60s. However at the end of three years when it was quite clear that I was not going to be a star, I opted for contented amateur status as opposed to frustrated professional and, after a three month intensive secretarial course, I was lucky to be offered a position in the Director's office. I stayed for 10 years as PA to Sir Keith Falkner and



Professor Colin Lawson CBE, Principal of the RCM, with Livery Club President Margaret Steinitz

then Sir David Willcocks, which afforded me the privilege of knowing countless professors and students whilst continuing to sing and play the fiddle in my spare time.

On arrival we were welcomed by Colin Lawson, delighted to announce that for the sixth consecutive year the RCM had been ranked the top institution for performing arts in the UK; No.1 in Europe and No.2 globally. The College has students from more than 50 nations. One in three of them

are scholars or on sponsorship from generous donors. Access and excellence are two of the founding principles, and the College works hard on links with the profession, attracting world-leading musicians to teaching, enabling students to develop skills and experience for their future professional lives. Approximately 500 concerts are given each year, many of them open to the public.

Divided into two groups, we each visited the new Museum and the Library. An impressive layout with

story boards greeted us in the Museum. Changing regularly, the exhibition is uncluttered, showing each instrument and its description to maximum advantage. Among the treasures in the Museum it was the Clarino, bequeathed to the RCM by Philip Jones, which was of particular interest to my group. In the 1720s the instrument, or one similar, ('Bach's trumpet'), would have been played by Gottfried Reiche. Philip Jones's Clarino, a modern copy made in Germany, was played in a performance of Bach's *Magnificat* in the July 1962 City of London Festival, premiered by our Livery Club President's late husband Paul Steinitz and the London Bach Society.

The Chief Librarian Peter Linnett greeted us in the Library, which is open to all students and professors. Many of the extensive shelves of music available for loan come from bequests. As well as a vast lending library it houses many priceless original scores, among which we were shown works by College alumni Vaughan Williams, Holst and

Howells.

After a short break for refreshments in the new cafeteria on the ground floor, now open to students and members of the general public alike, we attended the evening concert of



RCM Organ student Eric Chan at the new Flentrop organ

Proms Commission

Congratulations to Liveryman Cheryl Frances-Hoad who was commissioned to write a new work for the Platinum Jubilee Prom, which took place at the Royal Albert Hall on Friday 22 July. The five-minute piece, based on William Byrd's *O Lord, Make Thy Servant Elizabeth Our Queen*, was transmitted live on BBC R3, performed by the BBC Singers and the BBC Concert Orchestra, subsequently being repeated on BBC TV on Sunday 24 July. It is still available on BBC iPlayer, and can be found at: *A Royal Musical Celebration Prom*, at 1 hour and 41 minutes.

Cheryl was the Visiting Research Fellow in the Creative Arts at Merton College, Oxford, when she wrote the piece, and worked with the College Chaplain, the Revd Simon Jones, on the text to be sung; Byrd's work was written in the 1570s for Queen Elizabeth I, but Cheryl and Simon thought that a more modern text would be appropriate for Queen Elizabeth II and a modern audience, combining the old and the new. The text includes some famous lines from

the Queen's broadcast speeches such as "I declare before you all that my whole life, whether it be long or short, shall be devoted to your service."

The composition was met with huge enthusiasm and critical acclaim.

Liveryman DAVID WAKEFIELD



Conductor Barry Wordsworth with Liveryman Cheryl Frances-Hoad

Commissioning a New Composition

Whilst out walking during lockdown in the autumn of 2021 I got to thinking that it was nine years since my husband, James, had died and I would like to do something to remember him. It would also be good to have a project after the last two years of fairly aimless life. His major interests and loves were of the outdoors and music, especially the latter, and he was passionate about supporting people at the outset of their careers. He particularly enjoyed being a Liveryman of the Company and valued the music and friendships he found there.

This led to having the mad idea of commissioning a piece of music to be played by young musicians. It may be that others could be in a similar position, and like me have no idea how to go about it, so this is what I have learned so far. Ask for advice – as a Liveryman of the Company I found there are people who are happy to help. In this regard, I am very grateful to Pastmaster Leslie East for all his advice and continuing support. Be realistic about time and your budget – the whole process needs sufficient time so start at least nine months and preferably a year before the



Photos: Jeff Kelly

Rachmaninov's *3rd Symphony* conducted by Martin Andre, who had replaced John Wilson at short notice. The large symphony orchestra, with the widest variety of instruments, demonstrated the expert training for life in the music profession being



Philip Jones' Clarino



RCM Museum Treasures

enjoyed by so many students. Once the main audience had left the hall the Artistic Director Stephen Johns, brother of Liveryman Timothy, gave a fascinating talk about the new Flentrop organ, built in Holland, and how it was assembled bit by bit in the concert hall. Eric Chan, organ student, treated us to an inspiring performance of Bach's *Prelude and Fugue in E Minor BWV 548* to conclude our stimulating and thoroughly enjoyable visit.

Liveryman **PHILIPPA DUTTON**

Future events

Planning Company events that we know can take place unhindered has certainly been a challenge this past year, but one to which the Livery Club committee will rise in 2023. We are mindful of the prevailing environment when providing uplifting events at a reasonable price which, at the same time, enhance the fellowship of the Company.

We have just enjoyed the well-attended Livery Club luncheon in Butchers' Hall following the moving performance of Bach's Cantata BWV 198 in St Bartholomew the Great. After the successful visit to the Royal College of Music last March we have a list of possible activities to pursue next year. Plans include a visit to Covent Garden in January for a backstage tour followed by dinner at Brasserie Zedel, a visit to the Isle of Man for the Guild Music Festival in April, a visit to a music school in June/July, a visit to the Purcell Club in September, and a contribution to the celebration of the 900th Anniversary of St Bartholomew the Great, also in September. A visit to the National Musicians Church is in the pipeline too. I would also like to include visits to St Paul's and Lambeth Palace Libraries - both very different but an inexhaustible source of historical information. We will be circulating more details very soon.

Liveryman **MARGARET STEINITZ**
Livery Club President

commission is due to be played. Your budget should also include the performers' fees if you are sponsoring the recital. Decide who you want to play the commission - this is an enormous help as in my experience the musicians were key to helping me find and choose the composer and to discussing where the commission would be played.

I knew I wanted to invite young musicians at the outset of their careers. We are privileged to have so many young prizewinners to choose from. I was lucky enough to know some of them as I had worked on the Outreach Programme and had also worked with some when they played as part of the St Lawrence Jewry Piano Series (my late husband, and then I, organised this Series for a number of years). I found to my pleasure that the two people I was thinking of had fairly recently played together and were very pleased to accept the invitation. Jonathan Radford, Ashley Fripp and I then had a conversation about the style of the music we would ideally wish to have and they provided me with the names of a number of possible composers with links to music they had already composed.

This took a little while but we found Raymond Yiu, who was very pleased to accept the invitation.

Get dates for the recital(s) in the diary - It is important for the composer to know that the commission is going to be played. It is also good to have a target date for the commission to be completed. Six to eight months is probably a reasonable time from the signing of the contract to the first performance. Remember the performers need time to learn the piece. Make sure you have a contract - I was lucky to have the support of Leslie East for this and he provided me with an outline. This will generally include the date of the first performance, who is playing it and where, the length of the piece, and the fee, of course.

Finally - I can't emphasise too much how enjoyable the whole project has been so far. I might have been lucky but Jonathan, Ashley and Raymond have been hugely generous in sharing the whole process with me. I have had a number of happy evenings discussing and more often listening to them discussing the music, including planning the recital within which the piece will be played. They were interested to know more about my husband, his musical loves and his life experiences, so that the music could reflect this in some small way. I am much looking forward to hearing the first

performance at St Bartholomew the Great on the 17 November and again in Suffolk, where I live, on the 20 November. These will be happy occasions shared, I hope, with family and friends and also music lovers more generally. I am happy to discuss my experience in more detail if anyone would wish.

Liveryman **RUTH COMMON**

Premier: 1.05pm Thursday 17 November, St Bartholomew the Great, West Smithfield, London, EC1A 9DS.

The Company's RAM Brass Ensemble Prize Winners 2022



l-r Bob Hughes, Matthew Knight, Joseph Skypala, Nick Budd, Will Thomas, The Master

Prince's Prize



The Master and Laura Lolita Perešivana



The Master and Manu Brazo

The Prince's Prize is, without doubt, one of the highlights in the Company's calendar and this year was no exception. It was a joy to meet with friends for this event, having last done so in 2019 prior to the pandemic.

The Prince's Prize recognizes 'the most promising young instrumentalist or singer from the Company's award winners in the current

year'. The prize, worth £10,000, is generously bestowed by the Rothschild Foundation in memory of Leopold Rothschild, a Liveryman of the Musicians' Company for over fifty years. In addition to this major prize there is also the Mrs Prudi Hoggarth Audience prize of £500 kindly presented by Col Tim Hoggarth, Liveryman and former Clerk.

It was adjudicated by Scott Cooper, Alice Farnham and William Vann, and we were thrilled to hear from five exceptionally talented and gifted musicians. The competition was fierce and the recital programmes so different and exciting. Manu Brazo, saxophone, presented music covering four composers from 1862 to 2020. His emotion and communication were undeniably expressive. Rosa Hartley, violin, provided us with an intense and spellbinding rendition of Fauré and Lutoslawski. Finally, before the interval James Gilbert, clarinet, enthralled us with his sensitivity in playing three pieces by Ravaud, Clara Schumann and Joseph Horowitz.

The second half of the programme was as rich as the first and we were delighted to enjoy four pieces: Handel's *Rinaldo*, *Rannoch* by Glencoe by Thomas Ades, *Sapnu tãlumã* by Jãzepe Vĩtols and finally Rossini's 'Voi la sposa pretendete' from *L'occasione fa il ladro*. They were sung by the Latvian soprano Laura Perešivana; Laura's wonderful voice filled not only the Music Hall but the space beyond. Our evening ended with one of my favourite instruments the bassoon, exquisitely played by Petr Sedlák, who chose music

by Sestak and Tansman, unknown composers to me.

At the end of the concert the audience handed in their voting slips and drank more wine whilst the judges reached their decision. The Prince's Prize and a silver medal were awarded to Laura Perešivana and the Audience Prize to Manu Brazo. The prizes were richly deserved but with so much talent in one room it was a tough call. Our thanks go not only to the Young Artists who presented us with such an interesting evening but also to the adjudicators, the page turners and the amazing accompanying pianists.

Liveryman JAN YERBURY

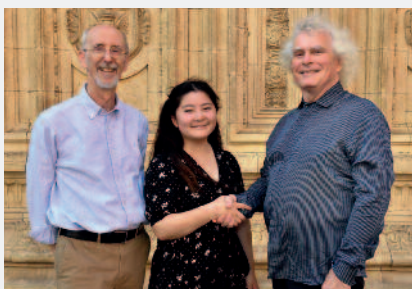


I-r Petr Sedlák, Laura Lolita Perešivana, James Gilbert, Rosa Hartley, Manu Brazo



I-r Alice Farnham, William Vann, Scott Cooper

Biddy Baxter



The 2022 Biddy Baxter and John Hosier Music Trust scholar, Inis Oírr Asano, with the Trust's Patron, Sir Simon Rattle (right) and Pastmaster Leslie East (left), photographed outside the Royal Albert Hall

Songs and Music of the City of London

As Liverymen will know, the City of London is rich in musical connections both ancient and modern. This newly published guide is intended to provide both a broad perspective of the City's current musical life and shine a light on some of the many and varied aspects of musical performance, sponsorship, training, examination and awarding.

Pastmaster Andrew Parmley provides the Foreword and sets the scene: "Not only is London the cultural capital of the world but its offer continues to grow under the careful stewardship of the City of London Corporation," and reminds us that the *Cultural Mile* includes the Barbican Centre

and the Guildhall School of Music and Drama (home of our own Company Office). The book shows that the City is unusually well served with venues for performance, listing 60, including St Paul's Cathedral, numerous churches and Livery Halls, in a section that forms a significant part of the book. All are provided with short descriptions, website addresses and often curious and interesting musical facts. For example, Chopin gave his last public performance in the City and Mendelssohn once played the organ at St Margaret, Lothbury. It also contains further facts about Livery Halls: the Drapers' Hall stood in for Buckingham Palace in the film *The King's Speech*, the Salters' Hall is home to the Associated Board of the Royal Schools of Music, and *God Save the King* was first sung in the Merchant Taylors' Hall.

90 Minutes for 90 Years!



Liveryman Ursula Jones OBE

"I couldn't imagine a life without music.' Many of us might say the same but, unlike some of us, for Liveryman Ursula Jones music has been part of her life for nine decades. To celebrate this, the use of the Wigmore Hall was offered to her by

its director, Freeman John Gilhooly, as a birthday present for a lunchtime concert on 26th March, with her own choice of musicians, who generously gave their services in support of the Philip and Ursula Jones Musicians' Fund at the Royal Philharmonic Society.

The indefatigable Ursula is best known within the Company for her biennial annual brass spectacles in St John's Smith Square, which bring together the best brass students from all the UK conservatoires. This is but one of the many initiatives for which Ursula is responsible, most of them for the encouragement of young talent.

The March Wigmore concert reflected this with stunning performances from an outstanding Royal Academy quintet, Connaught Brass (the winners of the first International Philip Jones Brass Ensemble Competition in 2019, who included a brand new fanfare by Duncan Ward), the remarkable teenage violinist Leia Zhu, the Mikeleiz-Zucchi accordion and saxophone duo, and the well established violist Timothy Ridout and pianist Jayson Gillham. Jayson – a previous Prince's Prize winner – was fully occupied accompanying Leia and Timothy, but also made a telling contribution to a surprise item from Stephen Isserlis and Simon Callow, Stephen's *The Haunted House*, full of strange cello effects. The 'cherry on the cake' was tuba virtuoso Oren

Marshall playing a fantastic encore, *Tico tico*, on his orenophone, accompanied on the pandeiro by Alua Nascimento from Brazil.

Ursula's eventful life is now captured in a recent book, imaginatively entitled *The Thousand Lives of Ursula Jones* (published by PublishNation, ISBN 9798406093597). Born in Lucerne, she studied languages at the universities of Heidelberg and Geneva. Her original intention was to become an archaeologist and, typically not undeterred by initial parental resistance, she became a student again after managing the English Chamber Orchestra for two decades. She eventually obtained a PhD in the discipline at London University at the age of 60! But music, as she says, was always around. Her father, Walter Strebi, was one of the founders of the Lucerne Festival and Ursula remembers being told by him, when she was a child, that Strauss was coming to lunch and being disappointed when Richard and not Johann turned up. Her move to London to brush up her English led to a major diversion into music administration, first at the Philharmonia Orchestra, then as co-founder of the English Chamber Orchestra. But it was meeting and marrying the trumpeter Philip Jones – whose death in 2000, while Junior Warden, robbed the Company of an exceptional Court member – that kept Ursula in London and led to her management of the Philip Jones Brass Ensemble. Founded in 1951, PJBE, as it became known, enjoyed phenomenal success in live concerts around the world and an astonishing number of recordings, all with Ursula at the helm.

So, while a 90-minute concert can hardly do justice to Ursula's great achievements – as an administrator, philanthropist and encourager of so many musicians – it did strike exactly the right note. And with the talent on show and the rich variety of music – including Lutoslawski, Brahms, Mozart, Piazzolla, Rebecca Clarke and Kurt Weill – it was a thoroughly enjoyable and entertaining way to pay tribute to an astonishing lady.

Pastmaster **LESLIE EAST OBE**

There is a reassuringly substantial chapter on City organisations supporting music such as the City Music Society and several City Livery companies, our own more fully described, highlighting some of our prizes, outreach and Young Artists' Programme. Other lists include over 20 City-based performing groups ranging from five Livery Companies with their own choirs to the London Symphony Orchestra.

One of the more bizarre sections records Livery Company songs and anthems celebrating their respective companies. One imagines them sung with suitable swagger towards the end of formal dinners. But pity the Master Broderer who is expected to sing the Master's Song at formal banquets when it has become a point of honour that the song be sung out of tune! There is a list of pieces of music with City connections including

music by Liveryman Ron Corp and the words of Andrew Parmley's new lyrics for the Major General's Song from *The Pirates of Penzance*, based on the Order of Precedence.

Some of the information is time limited; it reflects a period of some Covid difficulties and there are a few factual corrections, but overall this is an interesting 'dip into' publication, warmly recommended to all Liverymen.

Court Assistant **ADRIAN MUMFORD**

The book is available from <https://www.etsy.com/uk/listing/1093730971/songs-and-music-of-the-city-of-london> priced at £12

Santley Award

The Award was endowed in memory of Sir Charles Santley and provides for gifts to be made annually to retired and active distinguished vocalists in the tradition of Santley, including composers of vocal music, writers upon the subject of singing and researchers and similar specialists into the subject of singing. There are two recipients each year and they choose their own gift.

The first recipient of the 2022 Award is the British Bass Brindley Sherratt. Brindley is one of the most respected singers in the world of Opera. Born into a family of strong singers, he initially studied trumpet at the Royal Academy of Music but, after winning several opera competitions which he entered 'for experience', he went on to study singing full time. In a career spanning 35 years, and still going strong, Brindley has sung the major bass role in countless operas in addition to teaching and adjudicating.

In accepting his award Brindley revealed that he had been so moved by the plight of talented young singers struggling to find audition fees that he had started a fund to support them and would be donating his Santley cheque to the fund.



The Master and Brindley Sherratt

Photo: Amanda Ratcliffe

Musicians' Company Prize at Christ's Hospital

This prize, endowed in 2015 by Kathleen Duncan OBE, the then Master, was won this year by the violinist Ha Eun. The prize is awarded annually to a senior musician for their outstanding contribution to the musical life of the school. Ha Eun was presented with her award by Alderman Vincent Keaveny, the Lord Mayor of London; she has now gone up to Wadham College, Oxford, to read music.



Alderman Vincent Keaveny, the Lord Mayor of London, and Ha Eun

Photo: Toby Phillips

AND FINALLY

CHORAL DIRECTOR'S LIFETIME ACHIEVEMENT AWARD



Andrew Carwood, MBE, and James O'Donnell were both recognised this year for their innovative and painstaking work in maintaining their choirs at St Paul's Cathedral and Westminster Abbey

during the Pandemic lockdowns.

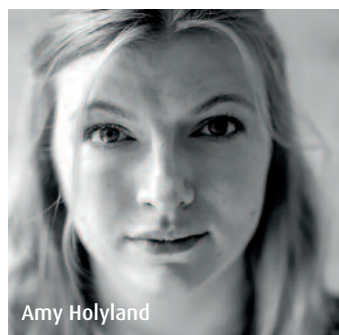
Andrew Carwood became the Director of Music at St Paul's in 2007, the first non-organist to hold the post since the 12th century. Earlier appointments included being a Lay Clerk at Christ Church Cathedral Oxford and Westminster Cathedral, and Director of Music at the London



JOHN CHRISTIE AWARD

This award was originally endowed in 1965 by then Liveryman (and later Court Member) Cyril Davis BEM. It has become recognised as the most prestigious award given by Glyndebourne Opera and the Musicians' Company, which has supported the award since its inception. It includes a £15,000 scholarship and is designed to support the career of outstanding young artists in the Glyndebourne Festival Company.

In 2022 the Award was won by mezzo soprano Amy Holyland and baritone Patrick Keefe. They both covered roles in the 2022 Glyndebourne Festival; Amy sang 'Une grosse dame', Poulenc, *Les*



Mamelles de Tirésias and Patrick sang 'The Notary', Donizetti, *Don Pasquale*. They will join the Company as Young Artists for five years.

CONGRATULATIONS

Congratulations to Liveryman **Margaret Lewisohn** who was awarded an MBE in the Birthday Honours in recognition of her services to music, especially The Marryat Players and its myriad concerts over the past 20 years, as well as outreach to young musicians, including the Company's Young Artists' programme.

IN MEMORIAM

We record with regret the deaths of the following members of the Company: Liveryman Richard Evans
Freeman Taeko Oliver



Patrick Keefe

Oratory, together with many performances as a singer and conductor. He is the founder and Artistic Director of the Cardinal's Musick.

James O'Donnell has spent his life in cathedral music having successively been the Assistant Director then Director of Music at Westminster Cathedral; and then from 2000 the Organist and Master of the Choristers at Westminster Abbey. He is also Music Director of St James Baroque. James leaves the Abbey at the end of 2022 to take up a post as Professor in the Yale School of Music and Yale Institute of Sacred Music.

CARTOON CORNER

By Sheralyn Rennett

The inventor of the 'eco organ blower' misses his medal presentation



COURT NEWS

NEW COURT ASSISTANTS

Ben Costello
Vanessa Lataarche
John Minch

NEW STEWARDS

Philippa Dutton
Tim Johns

CORPORATE MEMBERS

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

MUSIC DIRECTION IN MUSIC THEATRE AWARD

Georgia Rawlins (Mountview Academy)

RAM BRASS ENSEMBLE PRIZE

William Thomas, Joseph Sykpała, Nicholas Budd (trumpets)

WE WELCOME THE FOLLOWING NEW MEMBERS ELECTED SINCE JANUARY 2021

NEW LIVERYMEN

Steven Berryman
Tim Cagney
Philip Chester
Anthony Coote
Gillian Courtneil
Anthony Davis
Cheryl Frances-Hoad
Georgina Haynes
Jean Hornbuckle
Fiona Kermack
Felicity Lyons
Colin Menzies OBE
Julia Pearson
Hugo Summerson
David Titterington
Mark Tousey
William Vann
NEW FREEMEN
Nicholas Baumgartner
Christine Elliott
Richard Ingham
David Lowman
Mark Salkeld

AWARDS

JOHN CHRISTIE AWARD

Amy Holyland (mezzo-soprano) and Patrick Keefe (baritone)

MUSICIANS' COMPANY AWARDS

Singers' Award (Saloman Seelig Award): Jack Holton (National Opera Studio) (baritone)
Wind award: Japheth Law (Royal Birmingham Conservatoire) (flute)
Strings Award: Gonçalo Maia Caetano (Royal Academy of Music) (guitar)
David Goldman Award: Heather Brooks (Guildhall School of Music & Drama) (harp)

CARNWATH PIANO SCHOLARSHIP

Emanuil Ivanov (Royal Birmingham Conservatoire)
NEW ELIZABETHAN AWARD
Sasha Savaloni (solo guitar)
Gus McQuade and Eleanor Grant (guitar/double bass/voice)