

HARMONY

THE MUSICIANS' COMPANY

HIS MAJESTY THE KING

On behalf of the Master and the Court, I am delighted to say that it has been confirmed by the City Remembrancer that HM The King will remain as an Honorary Freeman of the Company. This year marks the twentieth anniversary of His Majesty becoming an Honorary Freeman of the Musicians' Company as HRH The Prince of Wales. The Remembrancer says that the Honorary Freedom is conferred on an individual, and that as a matter of principle, that stands whatever the subsequent trajectory of the individual!

Coronation Fanfare

The Company has long supported the three military schools of music and, since 1947, awarded Cassel Medals to recipients from the Royal Marines School of Music, the Royal Military School of Music and the Royal Airforce Schools of Music.

The Company has marked the Coronation of King Charles III by commissioning a Coronation Fanfare for which there will be an inter-services competition between the three services' schools of music. The fanfare would need to suit processions at different venues and will be orchestrated for a standard seven strong fanfare team. Each of the services has held an internal competition and then chosen a single entry submitted to the Company. The winning entry will be selected by an independent panel, and we hope to premiere the Company's Coronation Fanfare at the Midsummer Banquet on 21 June.

Anointing Screen

At the end of last year, Buckingham Palace approached the City Remembrancer in order to gain support for the Livery movement to create the anointing screen for the King's Coronation. Three screens will be created which will surround the King during this most sacred part of the ceremony, when the King is anointed by the Archbishop of Canterbury. The King will be facing towards the altar so that the congregation will mainly be able to see the back panel. The screens will be held in place by six soldiers who will come from Household Division Regiments including the Household Cavalry.

The Textile Livery Group identified both a current Weaver and Broderer who have worked on the Screen, but the funding of the Anointing Screen has been a Pan-Livery effort with 85 livery companies, including the Musicians' Company, contributing. The design on the screens was inspired by the Jubilee Window in the Chapel Royal.

It is hoped that after the Coronation the Anointing Screen will tour the UK and will possibly be lent by the Royal Collection to the Museum of London.

HUGH LLOYD

Clerk to the Musicians' Company



His Majesty King Charles III



The Chapel Royal Jubilee Window
(inspiration for the Anointing Screen)



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DIARY 2023

Wednesday 10 May

Livery Club Visit

National Musicians' Church 4.30 pm

Tuesday 16 May

Freemen's Dinner

Aldermen's Dining Room, Guildhall 6.30 pm

Tuesday 13 June

Livery Club Visit

Yehudi Menuhin School 12.00 pm

Wednesday 21 June

Midsummer Banquet

Merchant Taylors' Hall 6.15 pm

Thursday 6 July

Livery Club Visit

RAF Northolt time tba

Tuesday 11 July

July Court & Informal Lunch

Apothecaries' Hall 12.30 pm

Sunday 30 July

Jazz Winner's Gigs

Soho Jazz Club 7.30 pm

Sunday 17 September

Young Jazz Musician Competition

Soho Jazz Club 7.30 pm

Saturday 23 September

Livery Club Visit

Westminster Abbey, led by The Purcell Club, 7.00 pm

Thursday 28 September

Bach Cantata Concert and Livery Club Lunch

St Bartholomew the Great then Côte St Paul's 1.05 pm

Wednesday 4 October

Company Evensong

St Paul's Cathedral 5.00 pm

Wednesday 18 October

October Court & Dinner for Masters & Clerks

Vintners' Hall 4.00 pm

Thursday 9 November

Installation Court & Dinner

Merchant Taylors' Hall, 4.00 pm

Friday 15 December

Carol Service and Supper

St Michael's Cornhill then Saddlers' Hall 6.00 pm

YOUNG ARTISTS' PROGRAMME 2022 REVIEW

Almost half of the funding for the Young Artists' Programme comes from the Future of Music Fund and our work in the Royal Hospital for Neuro-disability and the Merton Dementia Hub is completely funded by this money. The Company acknowledges with gratitude members who support this vital fund.

THE YOUNG ARTISTS' PROGRAMME

Launched in 2000, our Young Artists' Programme is a scheme for musicians who have won one of our awards. It is designed to support these musicians during the vital first few years of professional practice, and enlists their talents to promote positive social, emotional and educational change through our outreach work in the wider community.

The programme encompasses over 200 young



Young Artists Anna Kondrashina (flute) and Sophia Elger (sax)

musicians, usually between the ages of 18 and 28. Their tenure as a YA lasts five years, during which the first steps towards a long-lasting career are made. Our YAs predominantly come from a classical music background, but we have increasingly given awards to (and accepted new YAs from) the jazz and contemporary music sphere. At the end of their five years, we invite YAs to become Freeman of the Company at reduced rates.

OUTREACH

We offer our Young Artists the opportunity to share their skills and inspire others through specially



Young Artists Joe Howson (piano) and Yu-Han Yang (euphonium) with Daniel Steiner and Sandra Willans



Young Artists Anna Kondrashina (flute) and Emma Arizza (violin)

tailored music projects in schools and the local community. The bedrock of our programme consists of sending our Young Artists into London schools, bringing live music to schools that may have little music on their curriculum. Working closely with local London music hubs to deliver projects, we make over 100 visits to 12 primary and Special Educational Needs and Disabilities (SEND) schools per annum, delivered free of charge. Each year almost 1000 pupils are regularly involved in one of our music projects. We also work in Merton Dementia Hub and the Royal Hospital for Neuro-disability, using music as a therapeutic tool for their



Young Artists Elena Accogli (viola) and Helena Švigelj (cello)

clients. A targeted approach enables us to reach the schools most in need of support: in 2021/22 we focused our work in Camden, Islington and Lewisham. The Company is grateful for the support of our dedicated volunteers, drawn from the Company membership, who help us to deliver outreach free of charge to schools.

In the 12 London schools with whom we currently work, on average over 45% of students are eligible for free school meals, over 40% of students are given a deprivation pupil premium, and now 50% of students do not have English as their first language: more than double the average figures for the UK.

Music as Therapy: Merton Dementia Hub (Merton)

Daniel Steiner, Community Dementia Adviser, writes: 'Research has shown that music helps someone affected by dementia. It can help reduce anxiety and depression, help maintain speech and language, is helpful at the end of life, enhances quality of life and has a positive impact on relatives as they can see their loved ones engaging and enjoying themselves. This is the experience of clients during the 'Musicians' Company Concerts' which were kindly arranged for us by The Musicians' Company'.

Music in Schools: Moreland School's Nautical Composition Project (Islington 2022)

Delivered by Company Young Artists Emma Arizza, Anna Kondrashina, Helena Švigelj and Liveryman David Butcher, the project explored the deep connection between music and the visual arts.

Music as Therapy: Linden Lodge Special Educational Needs and Disabilities School (Wandsworth 2022)

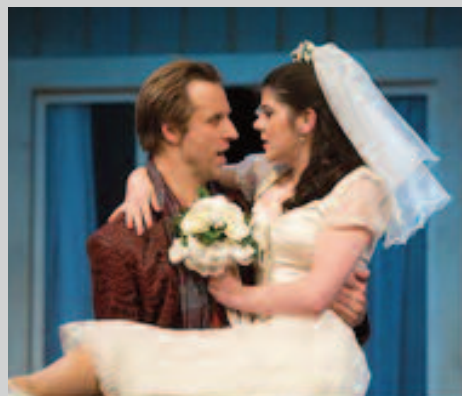
Musicians' Company Young Artists Anna Kondrashina (flute) and Sophia Elger (sax) embarked on an eight-week music project at Linden Lodge, a specialist day and weekly boarding school in south west London. Supported by Liveryman Richard Lea, the project formed part of our focus on London music-as-therapy work.

Music in Schools: A Spring Strings Project at Deptford Park Primary School (Lewisham 2022)

In Spring 2022 the Company teamed up with Deptford Park Primary School to deliver an ambitious string project. Involving two Year 3 (7-8) classes, and over 40 violins, the nine-session project was led by Young Artists Helena Švigelj (cello) and Elena Accogli (viola) with the help of Liveryman Tim Johns.

Alun Hughes, Chair of Young Artists' Programme Co-ordinating Committee:

"The work of the Young Artists' Programme is invaluable by inspiring and equipping young musicians for the future. Donations to the Future of



Young Artist Katie Coventry as Zerlina in *Don Giovanni* at Salzburger Landestheater, 2019

Young Jazz Musician Competition 2022 THE TINA MAY AWARD

The annual Young Jazz Musician Competition was appropriately renamed by the Company's Jazz Committee this year as the Tina May Jazz Award. Tina, who was the first winner of the award when it was introduced in 1992, died in March 2022. As usual, the competition took place at the Jazz Club Soho in Dean Street. Selected from the best young jazz musicians, the six finalists met to play together for the first time. In introducing the evening, chair of the Jazz Committee, Ben Costello, encouraged the audience to look at the individual musicianship, the technical prowess, the spontaneity, and how they interacted with each other as an ensemble. That we were hearing six winning musicians



L-R: Fergus Quill (bass), Jas Kayser (drums), Mátyás Gayer (piano), Emma Rawicz (sax), Alexandra Ridout (trumpet), Sam Norris (sax)

was highlighted by then Master, The Right Reverend Graeme Knowles, presenting certificates to all the finalists in the interval.

We heard several jazz standards including *The way you look tonight* and *All the things you are* both by Jerome Kern, *Body and Soul* by Johnny Green and *I got rhythm* by George Gershwin. We also heard compositions or arrangements from all the musicians: pianist Mátyás Gayer, drummer Jas Kayser, saxophonist Sam Norris, double bassist Fergus Quill, saxophonist Emma Rawicz and trumpeter Alexandra Ridout. All the musicians showed their talents both individually and collectively contributing to another stunning gig. With a large say from the capacity audience, the bassist Fergus Quill was declared the winner and the award was presented by the Master. Fergus also receives fees of £1,000 and a further £600 to perform with his band as part of the Company's jazz programme during the year.

Fergus is a composer and bandleader as well as a bassist. He graduated from the Leeds Conservatoire in 2017 and has played with NYJO and at venues such as Ronnie Scott's and the Barbican. He formed Ferg's Imaginary Big Band in 2019 as well as setting up his own Trio in 2020. The Trio released their debut album in 2021 and the Big Band album comes out in 2023.

Liveryman ANN REDFEARN

Music Fund allows this essential work to continue."

Jan Yerbury, Outreach Advisor:

"The joy and inspiration for the children of working and playing alongside such gifted musicians cannot be underestimated. This has been particularly noticeable in YA work with children with profound and multiple learning difficulties with limited oral communication skills".

Christine Twite, Young Artists' Programme Manager:

"The Future of Music Fund is allowing us to reach hundreds of children each year using music to educate, engage, excite and enrich".

PERFORMANCE OPPORTUNITIES 2022

The Young Artists' Programme also supports our YAs by securing performance opportunities at concerts and festivals throughout the UK. We have partnerships with many venues and festivals, including St John's Smith Square, St Lawrence Jewry, City Music Society, Buxton International Festival, St Magnus International Festival and Presteigne Festival. The Company offers subsidies

for fees on an ad hoc basis. We provide around 75 YAs (over one third) with performance opportunities.

PUBLICITY

We understand that our YAs need support promoting themselves as they enter the profession. We celebrate their work on our website, newsletters and social media channels. We have recently developed successful online music series #MiddayMusic and #MusicShots, sharing almost 70 new recordings showcasing work from 100 of our YAs. Watch the series here: www.wcom.org.uk/video-gallery

GRADUATES OF THE PROGRAMME

Many of the YAs go on to highly successful careers. Former YAs include: Alfie Boe (tenor), Amy Dickson (saxophone) and Miloš Karadaglić (guitar).

Young Artists' Programme Manager
CHRISTINE TWITE

Photo: Jeff Kelly

John Dowland and Henry Purcell were Pop Artists!

It wasn't until the invention of the gramophone at the end of the 19th century, and the subsequent creation of a commercial music industry, that the element of choice, a true measure of popularity, was introduced. Audiences were no longer the passive recipients of what artists chose to compose and perform; they became the ultimate arbiters. Nowadays he who pays the piper really does call the tune.

For our Company preserving harmony is more of a challenge than ever before. How can an ancient livery company be relevant if it ignores the reality of change yet still aspires to be a champion of the art of music?

This question has challenged the Company for some time. We have supported jazz for many years, and more recently we set up a popular music committee. Recalling our first meeting there was much debate about using the catchall word 'pop'. Should we combine soul music, rock and roll, folk, new age, gospel, funk, garage, rap etc into one category representing more than 90% of all music 'consumed'? Classical and jazz together represent less than 10% of the music market; ultimately, however, we couldn't come

up with a better word: perhaps our successors will?

We have had to change our preconceptions about supporting graduate education to recognise that many great 'pop' careers are formed much earlier in school, for example Genesis, Adele and U2. Many 'pop' artists establish successful careers in their teens.

The Company now sponsors a composition prize at the relatively new BRIT School, the alma mater of artists Adele, Amy Winehouse and Katie Melua. We also sponsor a graduate performance prize at the BIMM* Institute in London, which introduces students of contemporary music to the music industry, with specialist courses such as song writing, Electronic Music Production and Music Business, as well as joint Honours degrees like music performance with music production. I was delighted to be invited to present our annual award of £1,000 for live performance to Javier Rosas at the BIMM Graduation ceremony at the Queen Elizabeth Hall on 30 November 2022.



l-r Junior Warden Hon Richard Lyttelton, Javier Rosas, Simon Colam

So full circle from 'pop' musicians of the 17th century to those of today, supported then and now by the Musicians' Company.

Junior Warden **THE HON RICHARD LYTTELTON**

*Originally Brighton Institute of Modern Music – BIMM Institute London is part of BIMM University – a group of colleges that offers music, film and performing arts courses at diploma, degree and masters level.

Skookum Jim

Freeman Richard Ingham's score for the film *Skookum Jim and The American Dream* received the Winston Ryder Award for Best Sound at the recent St Andrews International Film Festival. The film explores the impact of the Klondyke Gold Rush both on the indigenous peoples of Yukon in North West Canada and on American prospectors. It raises issues of racism, cultural imperialism and environmental destruction. Based on a poetry sequence by Chrys Salt, the film is directed by Ken Smyth. Richard created the music for an ensemble of violin/voice, cello, double bass, keyboard synthesiser, adding saxophone and percussion himself.

The recordings took place under lockdown and in fact the band never actually met together in the same room. The composer scored the work, sent out guide tracks to each performer, and edited and mixed the returning sounds. The music itself crosses the genres of contemporary, jazz, traditional and experimental soundscapes. Richard describes the process as originally quite frustrating – he wanted to be in a studio interacting with the performers – and yet he discovered so much more about editing and mixing that he has now taken on many other projects employing these skills. A real silver lining.

Richard first met saxophonist Jonathan

Radford at the Adolphe Sax Competition in Dinant, Belgium (Sax's birthplace) in 2010. He identified him as an outstanding young British saxophonist and was able to support him by, amongst other things, inviting Jonathan to give a recital at the XVI World Saxophone Congress in 2012, which Richard was directing. Jonathan's programme was very well received and Richard gave him two other 'Director's Choice' recital spots during the week. Jonathan is well known to our Company – he featured on the Company's Young Artists' Programme, and was the Royal Over-Seas League Gold Medal Winner in



Freeman Richard Ingham

2018. Jonathan was the soloist, along with pianist Ashley Fripp, in Raymond Yiu's *Night Heat*, commissioned by Liveryman Ruth Common and premiered last year.

At the beginning of 2023 Jonathan received a surprise package from French composer Christian Lauba, containing a new work dedicated to Jonathan. It's *Fiddle*, for soprano saxophone, and Lauba said – "I wrote this to thank you for playing my music so wonderfully and so marvellously." Lauba has been a titan of contemporary saxophone writing for many years and has produced innumerable works, combining an outstanding sense of musicianship with often death-defying technical demands on the performer. To receive a new work as a gift from this composer places Jonathan in the highest level of international performers. Richard Ingham says that this is a very fitting tribute, and in fact the first thing that drew him to Jonathan's playing was his expert reading of Lauba's work, and in particular that he was one of the few UK saxophonists prepared to take on this challenge. Jonathan's new project is working with composer Charlotte Harding on *Flight Feathers*, inspired by the flight patterns of birds. Composer and performer welcome all project funding suggestions!

Liveryman **DAVID WAKEFIELD**

The Company and Popular Music

The Company that I joined in 1980 focused almost entirely on western classical music. Over the last 40 plus years the Company has modernised itself in dozens of ways, so that it is now one of the City's most admired Livery Companies. Your Editor has asked me to write this article to explain why the Court has decided that supporting Popular Music is now one of our key priorities, and what we are doing about it.

Music is one of the UK's leading creative industries and a key component of our global soft power – and 90% of that music fits into the category 'popular'! If you ask people what music they listen to, the vast majority will mention names like Adele, Ed Sheeran, Stormzy or the Beatles. If you ask them what live music they have recently heard, they are likely to mention *Les Misérables*, *Tina*, *The Lion King* or *Hamilton*, or one of the pop bands of the 70's, 80's or 90's like Simply Red or Madness. All these provide employment for literally thousands of well-trained professional musicians; surely the Company should care as much about supporting the young musicians planning to enter these musical genres as it does about those focusing solely on western classical music and jazz? The Court's answer was "Yes" – hence the Popular Music Committee.

We thought carefully about what value our Company could add to an industry involving tens of thousands and worth billions. The answer was simple: the prestige of recognition by a 500-year-old institution, plus a small amount of money to help the most promising young students to succeed in their careers. Popular music is not used to the kind of formal recognition that conservatoire students often enjoy, so there was a communication barrier at first, but the Company's history, charitable focus and disinterested wish to support excellent young musicians soon overcame that.

The easiest genre to address was Musical Theatre. Thanks to the expertise of Court Assistants Stuart Barr and Ben Costello, the Company awards an annual scholarship prize worth £4,000 to the winner of what is already seen as a prestigious competition involving a growing number of institutions like the Royal Academy of Music, Mountview, the Royal Conservatoire of Scotland and Leeds Conservatoire. Past winners are contributing to the Company's Young Artists' outreach programmes and visibly succeeding in their careers.

Important though Musical Theatre is, it's less than 10% of the 90% that we want to address. So, having dipped our toe in the water, we decided to address the educational institutions whose mission is to develop the next generation of successful pop musicians. There are several well-established professionally-managed music education colleges doing exactly that; the Company now has good relationships with three of them: the BIMM University, ACM (the Academy of Contemporary Music in Guildford) and the BRIT School. For brevity I will focus on the first and last of these.

Anyone doubting that there is a serious degree-awarding pop music education industry in the UK should take a look at the BIMM prospectus. 72 pages long, it describes the many courses available at five UK BIMM Institutes to several thousand performance, song-writing, production and business students, many from overseas. We partner with the BIMM Institute London, whose Principal is Simon Colam, a graduate of GSMD in classical and jazz piano. We started with a £1,000 prize for live performance but in 2023 this will become three £500 prizes for performance, song-writing and music production.

Link to the Prospectus :

https://www.bimm.ac.uk/wp-content/uploads/2022/12/BIMM_UK5_Prospectus_2023_24.pdf

We have a similar partnership with ACM, awarding an annual prize of £1,000 to an outstanding performer.

The BRIT School needs little introduction as many readers will know that its alumni include Amy Winehouse, Katie Melua and Adele. With 1400 students aged between 14 and 19, it covers a different age group from almost any other institution with which the Company is associated; as Richard Lyttelton says, many great pop careers

are formed at school, for example Genesis, Adele and U2. Richard has taken the lead in establishing our relationship with the Brit School; we currently award a £2,000 composition prize annually, in line with the school's own priorities, and again it is clear that the school greatly values its association with the Company.

The Pop Music Committee has learned several lessons from the success of the Jazz Committee, the Company's first serious venture outside western classical music when Pastmaster Jeffrey Lockett and I started it in 1990. There is one big difference – there is a lot of money in pop and regrettably little in jazz – but the challenges for an ancient Livery Company are similar. A key element of the Company's substantial success in jazz is the Lifetime Achievement Award; this is now well established in Popular Music, with Annie Lennox, Sir Brian May and Sir Cliff Richard the early recipients. Watch this space for more shortly!

In 1500 all the Company's music was popular – as Richard says, John Dowland and Henry Purcell were pop artists – so in many ways this move takes us back to our roots. It certainly makes the Company's work more relevant to the vast majority of the UK population.

Pastmaster NIGEL TULLY MBE



Sir Brian May and then Master, Lady Tessa Brewer OBE

Photo: Amanda Ratcliffe

The Master's Speech

At the 2021 Installation Dinner, our then newly-installed Master highlighted the Company motto 'Preserve Harmony', emphasising that we should also create harmony.

Even in our troubled world there are many ways to achieve this. One highly effective path is encouraging future generations by the inclusion of music in education. In briefly mentioning my own experience, I hope it explains my strength of feeling.

My secondary education saw two contrasting phases. The first, a large, new comprehensive school accommodating roughly 1600 boys and girls. It had extensive facilities, but for me, the treasure-chest comprised an excellent art department, a busy drama group – and above all – a wonderful music department, staffed by inspirational teachers. I fell head over heels for Miss Dennett! Audrey Dennett sang beautifully; an accomplished actress, she was highly motivational – and she possessed a wicked sense of humour. She had it all.

An active school choir and orchestra gave regular public concerts, and theatrical productions featured too. A fully-staged production of Britten's *Noyes Fludde* remains fixed in my memory. The set, props and costumes were all created in class and we, who played various animals and birds, designed and made our own masks for the production. I was cast as, sadly at that time, an excessively overweight – duck. My mask not unlike an upturned saucepan – with the duck's bill forming an uncomfortably wide handle... at the time I thought it utter heaven, but now I'm glad that no photographs survive.

Then the 'music in school coin' was turned.

My family moved and I was parachuted into a Technical Grammar School of 500 or so, boys only. No school choir, orchestra or dramatic society. Emphasis was placed on academic achievement at the cost of the arts. Music lessons, as such, comprised a room-full of bored adolescents, obliged to listen to recordings of unfamiliar music with inadequate preparation. For example, little explanation regarding style and structure, or contextual background to the music or its composer. Music as an endurance test.

Happily, on beginning my working career, and since in earlier years I had sung in various choirs throughout childhood, a friend suggested I join her choir. Instantly, the door to the world of music that had for three years been shut, was flung wide open.

Sam Younger, my Guest Speaker, has referred to Goldsmiths Choral Union. It and the English Choral Tradition enabled my participation in many concerts with renowned orchestras, conductors and soloists at all of London's major venues. Indeed, all that Audrey Dennett might have hoped for.

Perhaps naively I assumed, then, that the obvious benefits of an education embracing the arts and sciences meant that the Technical Grammar School was the oddity.

Alas, not so...

If the introduction of the English Baccalaureate in 2010 wasn't bad enough news for the arts in education, in 2015 no less a person than the, then, Education Secretary advised teenagers against studying the arts and humanities, which, quote: "*will hold them back for the rest of their lives*".

Four years later the All-Party Parliamentary Group for Music Education co-published a report with the Incorporated Society of Musicians. It made for depressing reading, but one quote from Tristram Hunt, Director of the V&A, stands out:

"Subjects like design and technology, music, art and drama

are vitally important for children to develop imagination – and resourcefulness, resilience, problem-solving, team-working and technical skills..."

Well, we may all agree. But as the late Sir Roger Gifford said when Master Musician, "we are the converts" recognising the importance of music as part of an enlightened education. Which brings me to the Musicians' Company. This remarkable company.

Although one of the world's oldest musical organisations, and we are proud of our heritage, what we do is firmly based in the present and looks wholeheartedly to the future. Over roughly twenty years, what has become the mainstay of our charitable work, as Sam kindly highlighted, is our Young Artists' Programme. The scale over the years is impressive: scores of dedicated Company volunteers, organising countless outreach sessions; hundreds of remarkable Young Artists honing their communication skills before different and often challenging audiences; thousands of schoolchildren who would otherwise have little or no experience of live music; and not forgetting the many pupils with special educational needs and disabilities, the residents at the Royal Hospital for Neuro-disability, and those living with dementia.

More recently, we've refined 'developed outreach', involving projects specifically created for the particular needs of each school, thus the age-groups and focus are different from one to the next. In the last academic year, we worked with nine mainstream schools and four schools for pupils with special educational needs and disabilities, spanning the age group from reception class [year one] to school leavers. Up to nine music sessions planned over the year linking the same Young Artists to each individual school, provides more effectively what that school requires and develops a greater and more lasting benefit for the pupils. We are repeating this successful format of developed outreach in this academic year.

We all know only too well the consequences



The Master with Prajna Indrawati, piano, and Manu Brazo, saxophone

of both COVID19 and the ongoing economic crisis; with lockdown, many musicians', and others', income ceased virtually overnight. Regarding music in schools, an Incorporated Society of Musicians' survey in 2020 indicated that 68% of primary school teachers and 39% of secondary school teachers reported a reduction in music provision directly due to the pandemic. Almost 10% of primary and secondary schools "are not teaching music as part of the curriculum at all" the report stated.

This September, the Music Education Council referred to "The Cost of Schooling Crisis" and reported that although Government schools' funding has increased, it actually represents a return to 3% less than 2010 levels. With spiralling costs continuing, schools are facing incredibly difficult decisions. This is likely to have the deepest impact on children who would benefit most from a richer musical culture. Precisely the children who benefit from our work. Until now our outreach has been of considerable social significance, but for the foreseeable future it will be essential.

Clearly there is always more to do and different ways of achieving our aims. Naturally, there are resource consequences: volunteering, administrative and, critically, financial. This is why we are now engaged in a process linking five successive 'Masterships'. By consolidating our charitable funds and enhancing our fundraising, we can secure the best financial basis upon which outreach, and our other highly important activities, rely. As a consequence, we can continue to develop positively in the present, and thrive in the future.

Let me emphasise that none of this – nor anything else the Company does – would be possible without the remarkable skills, professionalism and sheer dedication of the team – and I do mean 'Team' – in our Clerk's Office. Our own 'fab four'.

But even in these ever-challenging times, there are glimmers of light for music in education; I'm grateful to Pastmaster Leslie East for mentioning Richard Morrison's article in July's *BBC Music Magazine*. In it, Morrison describes a project combining the City of Birmingham Symphony Orchestra with the Shireland Collegiate Academy Trust. Work has begun on site to build a new school teaching a full curriculum, but with special emphasis on music. Non selective and non-fee-paying, it will – in effect – offer a private school level of music education, led by CBSO mentors, to children of many diverse ethnic backgrounds and far-from-affluent families.

This sounds promising and, despite much of what I've said, I remain fully in favour of optimism – but not complacency. Only yesterday Morrison wrote in *The Times*, stressing that we need to re-establish music in all schools, not just as a luxury... As he said: "*Successive governments have endorsed the idea that music is a frivolity. Actually, it is a hugely successful industry that contributes billions to the UK economy... In June a national music plan outlined ways to improve matters. Since then, we have had five education secretaries. I doubt whether one has glanced at it*" he concluded.

Well, in the year ahead, whatever abilities I have will be focused entirely on maintaining and strengthening our work – and the good fellowship for which we are so highly regarded. Supporting exceptionally talented, young musicians beginning their professional careers and, especially, continuing to 'open the door' to all that music brings, as effectively as we can, remain our twin goals.

Speaking in 2019, the Company's Gold Medallist, Nicola Benedetti, said that "*music is the art of all the things we can't see or touch.*" True. But music certainly touches us. All of us. In closing, I return to my comments regarding the two sides of the 'music in school coin'. I know which I prefer. For this former overweight duck, and I suspect for all of you too, music and the arts should not be optional extras to education, but embedded at its very heart.

The Master JEFF KELLY

The Lord Mayor's Composition Prize 2022



Photo: Roger Way

Sebastian Johnson receives his award from the Lady Mayoress Liveryman Mrs Felicity Lyons

Established in 2012, the Lord Mayor's Composition Prize had been awarded on five previous occasions before the presentation on 17 January 2023 in St Stephen Walbrook. For each competition a different genre has been chosen, and for the 2022 award competitors were challenged to compose a setting of the Magnificat and Nunc Dimittis. A critical part of the challenge was that the setting should be accessible to a good parish choir and organist.

The jury of Liveryman Cheryl Frances-Hoad, Court Assistant Carl Jackson and Pastmaster Leslie East found they were in complete agreement when judging the nine entries, and nominated Sebastian Johnson's *Norwich Service* for the prize. Sebastian (born 1997) met the criteria for the competition with a composition that, while in a tonal style sounding modern and fresh, above all carefully balanced its technical demands on singers and organist.

Sebastian was a bass choral scholar at Norwich Cathedral and this perhaps explains his success in judging the nature of his language for the piece and its demands. He went on to King's College London, studying composition at postgraduate level, and now works as a freelance composer, typesetter and arranger.

We were privileged to welcome the Lady Mayoress, Felicity Lyons, to present Sebastian with his award – a prize of £5,000. She spoke warmly about the Musicians' Company's support for young musicians and her own affiliation with the Company.

Following the presentation, the choir of St Stephen's, directed by Andrew Earis, gave the first performance of Sebastian's *Norwich Service*, with Polina Sosnina as organist. The St Stephen's Voices sang with great care and attention to the subtleties of Sebastian's setting, with some beautifully-judged organ registrations by Polina Sosnina. To complement this world premiere, Andrew Earis had chosen music by two other English composers. Purcell's *I was glad* and *Thou knowest, Lord* – both works that would have first been heard in the resonance of Westminster Abbey – sounded wonderful in the generous St Stephen's acoustic. Herbert Howells' *A Hymn for St Cecilia* worked less well as its textures are more complex, but it was such a joy to have this in the programme. Howells wrote it for the Livery Club of the Company in 1961 in part as thanks for his year as Master 1958-59.

The evening ended with the enthusiastic audience enjoying a glass of wine and congratulating Sebastian on his success. Let us hope that his *Norwich Service* will find its way into the repertory of cathedrals and church choirs.

Pastmaster LESLIE EAST OBE

Sir Cliff Richard – Popular Music Lifetime Achievement Award



Sir Cliff Richard with the Master

In giving its Popular Music Lifetime Achievement Award to Sir Cliff Richard, the Musicians' Company honoured not only one of the country's most gifted musicians but someone who has been a major force for the music industry in the UK for over 60 years. The Award was presented by the Master live on *Good Morning Britain* on ITV on Friday 16 December 2022.

The statistics of Sir Cliff's achievements are staggering. He is the only artist to achieve top five albums in eight consecutive decades. He has amassed numerous awards, including two Ivor Novello Awards and three BRIT Awards, two for Best Male and a Lifetime Achievement Award, and been nominated for Best Male category a further three times.

More than 177 of Sir Cliff's singles, albums, and EPs have reached the UK Top 20 and he has

been awarded 33 silver, 8 gold and 1 platinum single discs, 10 silver, 21 gold and 15 platinum album discs and 1 gold and 14 platinum video awards, more than any other artist. Sir Cliff has had 68 UK top ten singles and has achieved 14 UK No.1 singles. He is the only singer to have had a No.1 single in the UK in each of five consecutive decades.

He is the UK's third biggest selling artist in UK Chart history with 21.5 million singles (after Elvis and the Beatles). Sir Cliff also has had four UK Christmas No.1 singles and was a major contributor to a fifth, *Do They Know It's Christmas?* in 1989, and in December 2022 he issued *Christmas with Cliff*, his first Christmas album for 19 years.

Sir Cliff has given so much back through his philanthropy and to the music industry through his support for copyright reform.

The Company has a long tradition of recognising creative talent and the contribution that distinguished artists have made to the music profession from Elgar and Vaughan Williams to John Dankworth and Ronnie Scott. The Company added a Lifetime Achievement Award in Popular Music in 2016, when the award was presented to Annie Lennox, and then to Brian May in 2018.

Sir Cliff said: "I am absolutely delighted to be honoured with this award from the Worshipful Company of Musicians in my 64th year in the music industry. Who'd have thought when I set out on this fantastic journey at age 17 in 1958 that I'd still be recording and performing into my 80s? It was a dream, and I am proof that dreams really do come true. To win a Pop Lifetime Achievement Award was certainly nothing I could ever have imagined happening to me, so I thank the Musicians' Company for their recognition and support for me. Their work providing financial help to young musicians to forge careers is wonderful. Long may it continue".

IAN ROBERTS
(A Star PR)

Collard Life Fellowship – Sir James MacMillan

Sir James MacMillan received the Collard Life Fellowship at the November Installation Dinner, recognising his significant contribution to music. Instituted in 1931, only four other composers have received the Fellowship, Edward Elgar, Ralph Vaughan Williams, Herbert Howells and Peter Maxwell Davies.

His works have been heard at the Proms, in opera houses, concert halls, and cathedrals and churches throughout the UK and beyond. He wrote *Who Shall Separate Us?*, an anthem heard for the first time at the funeral of Her Majesty

Queen Elizabeth II in Westminster Abbey.

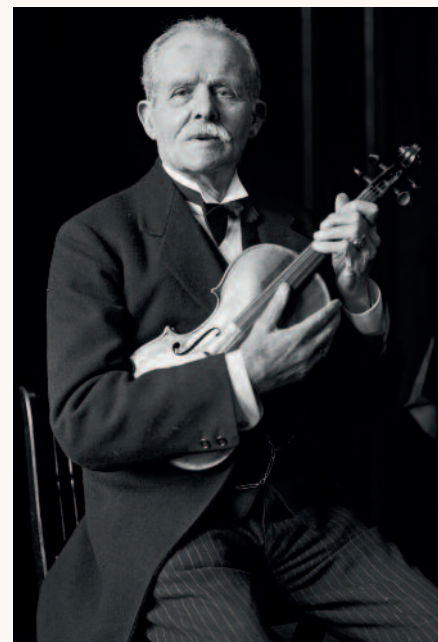
Sir James first came to prominence after the premiere of his work, *The Confession of Isobel Gowdie*, at the 1990 BBC Proms. More recently, his *Stabat Mater* was streamed from the Sistine Chapel by The Sixteen. He was knighted for services to music in the 2015 Queen's Birthday Honours.



Sir James MacMillan with the Master

The Walter Willson Cobbett Medal

My interest in Walter Willson Cobbett CBE (1847-1937) began when I purchased a copy of *Cobbett's Cyclopedic Survey of Chamber Music* in a used book store. The two-volume encyclopedia, published in 1929, was a well of information, compiled by the leading musicians and musicologists of the day. But, beyond being erudite and comprehensive, it was also a highly personal encomium to chamber music by its



Walter Willson Cobbett

New Composition

Liveryman Ruth Common wrote about commissioning a new work in PH 65, p12/13. The composition, *Night Heat*, by Raymond Yiu, received its London premiere at St Bartholomew the Great, West Smithfield, on 17 November 2022, supported by the City Music Society. Former Young Artists pianist Ashley Fripp and saxophonist Jonathan Radford included it as the main item in the concert, book-ended by their arrangement of Debussy's *Prélude à l'après-midi d'un faune*, Stephen Sondheim/Richard Rodney Bennett's *Night Waltz*, Chopin's *Nocturne No.20 in C# minor*, Hahn (arranged Radford) *À Chloris* and *The Carmen Fantasy* by Alexander Rosenblatt.

Night Heat drew its initial inspiration from the Antarctic journals of Ruth Common's late husband, James. The work opened with a slow, mournful atonal melody on the saxophone, perhaps evoking the cold, lonely and vast expanse of the Antarctic? The piano joined in and

editor and the author of many of the articles. In elegant and eloquent prose, Mr Cobbett waxes effusive over his love of the art. "Here was an art for which I had a definite affinity," he writes in the article on "The Chamber Music Life." "It is not an exaggeration to say that there opened out before me an enchanted world into which I longed to gain an entrance."

The *Cyclopedic Survey* piqued my curiosity. Who was this man who undertook the momentous task of compiling an encyclopedia, and who impressed almost every article with his own idiosyncratic and impassioned imprint? I quickly found a great deal of documentation on Mr Cobbett's business career, and his subsequent dedication to the promotion of chamber music in Britain. Mr Cobbett made his fortune manufacturing webbed belting for industrial machinery – in a day when all of the world's industries were powered by belting of inferior design.

His success enabled him to retire at age 60 from active management of his business and devote himself to chamber music. He played chamber music at least twice a week. He was concertmaster of two amateur orchestras. And when he was not playing, he was pursuing his many projects to promote chamber music throughout Britain. These included the Cobbett Competition for chamber music composition; the establishment of a free library of chamber music with branches throughout



Frontispiece of Cobbett's *Cyclopedic Survey of Chamber Music*

Britain; the publication of the *Chamber Music Supplement*, devoted to news of new ensembles, concerts and compositions; the Cobbett Medal for service to chamber music; establishment of the Cobbett Lectures; and unflagging writing, speaking and campaigning for the advancement of the art he so loved. Many of these activities were created by Mr Cobbett under the auspices of the Worshipful Company of Musicians, which continues to award the Cobbett

Medal to this day.

For these endeavours Mr Cobbett was rewarded with a knighthood, and with his appointment as Master of the Company in 1925. Several books, and at least three doctoral theses, have been published about the man and his works.

Yet, in all my reading, I found little information about the man himself. I wondered: what sort of man was he? And, as a devoted amateur chamber musician myself, I wondered what kind of player was he? It took a great deal of digging around old newspaper clippings and long out-of-print books to get a picture of the man.

How all-consuming was this man's devotion to chamber music? Was he monomaniacal, to the point of being a bore? Or did he have other interests as well? The answer, I found, was that he was a true Renaissance man, with many other

facets besides music. He loved the theatre and was a friend of George Bernard Shaw. He was an avid golfer. "The great delight of golf is that it takes you into beautiful country in which you move about all day," he wrote to his nephew, Sydney Carlyle Cockerell. "I have visited more than 50 links in my lifetime, some of them places of extraordinary beauty." He was a formidable billiards player. Novelist Compton Mackenzie tells how, in his first tourney at the Savile Club, Mr Cobbett trounced his opponents. He dabbled in painting. In 1908 he won seventh prize in a contest with a watercolour *The Gypsy's Caravan*.

But music! Music was paramount. Cobbett's dedication to promoting chamber music as a way of life was unflagging. Throughout his life, Cobbett promoted the ideal of amateurism. He emphatically rejected the negative connotations of the word. "If men are dabblers and slackers," he wrote, "it is not because they are amateurs, but because they are dabblers and slackers. An amateur worthy of the name is a worker, and if he does not ape the professional by appearing on public platforms too often, may be proud of the title."

Guest Contributor JOEL EPSTEIN

Mr Epstein is author of *Music for the Love of It: Episodes in Amateur Music-Making*. The book includes a chapter on Walter Willson Cobbett, as well as chapters on the Brass Band Movement in Britain, Queen Elizabeth I's devotion to amateur music-making, Music-making in America, and in Vienna at the turn of the 19th century, and more. The book is available at <https://www.amazon.com/Music-Love-Episodes-Amateur-Music-Making/dp/9659278233>

the music became more intense, possibly mimicking the grinding of icebergs. This morphed into the cry of seals and penguins, then heating up – an allegory of climate change? The mood changed and the piece gained momentum as it moved into more tonal territory. The composer noted that some of his ideas flowed from a late night in Manhattan, where the daytime heat still caused a suffocating atmosphere with no cooling breeze, and he wanted to contrast this with the Antarctic experiences of James Common. The music then reverted to a sense of helplessness, isolation and concern, with slow unaccompanied chords, and finally the saxophone bringing the piece to a quiet and somewhat undefined conclusion.

The composition was received with great enthusiasm by the large audience and it was good to know that it was going to receive a second performance in Suffolk the following weekend and then in Bristol. A performance in Haslemere is planned for May. One can only hope that it will be published and become an established item in the core repertoire of saxophone and piano.

Liveryman DAVID WAKEFIELD



l-r Raymond Yiu, Jonathan Radford, Liveryman Ruth Common, Ashley Fripp

The Lord Mayor's Big Curry Lunch

If you haven't attended the 'LMBCL' (as aficionados know it) before, what immediately strikes you is its sheer scale, accompanied by the sound of a large number of people enjoying themselves. This is NOT a quiet meal in your local curry house! The Senior Warden Michael Hockney, whose idea it was, has co-chaired it alongside every Lord Mayor since it began in 2008. A unique Civic event with a fixed-price ticket for unlimited, delicious curry, accompanying drinks and no seating plan.

However, this is not *just* lunch. There are Authors' and Livery Stalls, Craft and Produce Stalls, Champagne and Cocktail Bars, the latter serving creations devised by the Lord Mayor and Lady Mayoress Alderman Nicholas and Mrs Felicity Lyons, raffles, a silent auction and live music. Not forgetting



l-r The Master, Hannah Williams, Meggie Murphy, Eliza Talman



Lunch in the Great Hall

Royal Patronage; honoured this year by the presence of Their Royal Highnesses, The Duke and Duchess of Gloucester.

When writing, the amount raised by the 2023 Lunch was unavailable. Last year, having set the challenge of raising £270,000, a record-breaking £310,000 was raised for the three service charities: ABF The Soldiers' Charity; the Royal Navy and Royal Marines Charity; and the RAF Benevolent Fund.

Our Company has been a supporter of this initiative for years, by making a modest financial contribution and, more actively, providing live music performed by our Young Artists. This year the Solis Trio provided musical entertainment for the second year running. A really enjoyable way of raising funds for such important causes.

The Master JEFF KELLY

Photo: Private Cellar

Sir William Walton, the Isle of Ischia and the Musicians' Company

As you enter Walton's Music Room at La Mortella on the Isle of Ischia you cannot miss a beautifully-illuminated manuscript: his Musicians' Company Honorary Freedom. Tourists visiting La Mortella's gardens might be lured by its reputation as the botanical jewel of the Bay of Naples, but what they discover is both a horticultural and cultural oasis, for Walton's music is in the very fabric of the garden. Every year between 1950 and his death in 1983



Sir William Walton's Memorial Plaque

Walton spent at least six months here with his wife Susana, where they built house and garden from scratch with the designer Russell Page. It was in this island paradise that he wrote many of his finest later works.

When Family Barr backpacked around Europe last summer inter-railing, visiting La Mortella was a must. Walton's music has been close to my heart ever since first hearing it on the morning after his death at The Purcell School, when we were lucky enough to experience a rich retrospective of his works. That the Company's Freedom is at the heart of the Walton museum feels appropriate: despite Walton loving the Mediterranean, his music is firmly grounded in England, and often specifically London,

from *Crown Imperial* to his song cycle *A Song for the Lord Mayor's Table*.

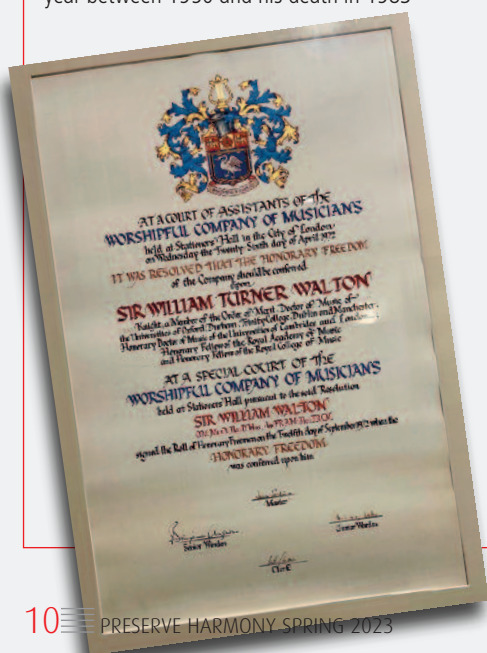
As musical pilgrimages go, this was stunning: from sub-tropical rainforest in the valley, to the sun-baked summit (where Walton's ashes are interred), via grottos and water gardens inspired by *Belshazzar's Feast* and *Façade*. Eclectic, rich and vivacious: mirroring Walton and Lady Susana in life and art. Indeed, La Mortella's Recital Room and Greek Theatre must be the most glorious places on earth to hear his music!

Court Assistant STUART BARR



The Garden, La Mortella

Phoyos: Stuart Barr



Sir William Walton's Honorary Freedom

NEW ELIZABETHAN AWARD SHOWCASE

On the face of it, the idea of the New Elizabethan Award might appear to be a curious concept. Yet there is a logic to the award, described very neatly by the composer Brett Dean (whose daughter, Lotte Betts-Dean, was one of the winners of the inaugural award in 2019): 'The bridging of the reigns of the two Elizabeths... allows young performers and composers to stand on the shoulders of the giants of the first Elizabethan age and, from that fascinating vantage point, see new possibilities that encompass the current age and beyond'.

At the 2022-23 award winners' Showcase at the Wigmore Hall on 4 February the 'new possibilities' were clearly evident. The guitarist Sasha Savaloni and the duo of Eleanor Grant and Gus McQuade had devised a programme that celebrated the influence of the music, poetry and drama of the first Elizabethan era. First, songs and lute pieces by leading composers of the late 16th and early 17th centuries – notably John Dowland and Robert Johnson – explored links with Shakespeare and the evocation of Spring. Then modern settings of Shakespeare mirrored the progression of Spring into Summer with songs by Eric Wetherell, Ian Higginson and John Dankworth (his haunting *Fear no more the heat o' the sun*, made famous by Cleo Laine).

With Winter and Autumn Eleanor and Gus took the programme into a darker place. Another Wetherell setting, of *How like a winter* (Sonnet 97), and Elizabeth Maconchy's beautiful *Ophelia's Song* prepared the way for Desdemona's *Willow Song* from *Hamlet*, sensitively arranged by the duo. Into this sequence were dropped two significant and substantial solo guitar works. Stuart MacRae's *Sonata for Guitar "Macbeth"* (2021) was played with piercing intensity by its dedicatee, Sasha Savaloni. Phillip Houghton's *OPHELIA....a haunted sonata* was equally engaging, filled with evocations of Ophelia's sad story in an exceptional realisation by Sasha. In both of these works Sasha demonstrated a remarkable command of the technical demands, capturing the audience's attention with subtle dynamic contrasts and well-controlled effects.

Indeed, all three artists showed clearly how they deserved the NEA. Eleanor's voice has a clarity and purity which is consistent throughout a staggeringly large range. She is a consummate performer, engaging directly with the audience even when adding her double bass contributions to the arrangements (particularly effective in the *Willow Song*, and in her bluesy introduction to *Have you seen but a white lily grow*). Gus



Sasha Savaloni



Gus McQuade and Eleanor Grant

McQuade does not simply accompany. His touch and carefully modulated dynamic range are essential ingredients in the duo's performances. This was supremely evident in the final two songs – Britten's touching version of *The trees they grow so high* and Joni Mitchell's *The Circle*

Game. This beguiling conclusion drew rapturous applause from the Wigmore audience, a fitting recognition of an enchanting and stimulating concert.

Pastmaster LESLIE EAST OBE

Photos: Sui-Teung Chai

Harry Gorick Musicians' Company's St Paul's Chorister

Harry Gorick joined St Paul's Cathedral School in January 2020, which was an institution well known to his family as both his parents previously lived and taught at the school, where his father was Director of Music until 2010.

After impressing as a probationer, Harry was 'made-up' as a full chorister in March 2020, just two months after joining the programme. His previous experience, gained singing at Jesus College Cambridge, allowed him to make an immediate impression.

Harry has been involved in many important services that have taken place at the Cathedral, his most notable being the Platinum Jubilee Service, and the Memorial Service for HM Queen Elizabeth II in September last year.

Harry's progress and development continued on an upward trajectory leading to the point when he was given the role of Head Chorister in

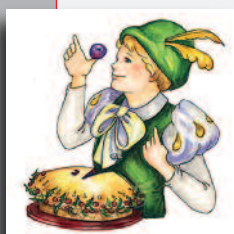


The Master with Harry Gorick

his final year in the choir. Harry's hard work and commitment to academic study, instrument practice and choral singing has led to his being awarded unconditional music scholarships at both King's Ely and Rugby School. At the time of writing he remains undecided about the next step in his education but there is no doubt he has a bright future.

Freeman **SARAH BEDDOWS**
(City and Music Giving Manager
Development St Paul's Cathedral)

Liveryman Keith Bamford



Little Jack Horner!

(Thomas) Horner, recorded as sometime Steward to the Abbott of Glastonbury – who sat in a quiet corner albeit "consuming" something rather

For some totally inexplicable reason, the news of Keith's imminent voluntary retirement as *Preserve Harmony's* resident proof reader, has turned the thoughts of this correspondent to the nursery rhyme about Little Jack

different to the succession of *Preserve Harmony* proofs, featuring as they do an ever differing menu of subjects, style, grammar, and sometimes contentious views about correct punctuation!

Access to our Company's records do not reveal exactly when Keith's service began, but we cannot allow his sustained voluntary contribution – in common with other virtually anonymous Liverymen – to remain unrecorded. The Company and successive editorial colleagues could not have managed without him. We wish him many more years to enjoy the delights of living in the incomparable Lake District.

Pastmaster **ADRIAN DAVIS**

John Hawkins

It may come as somewhat of a surprise to many Liverymen listed in the 2023 Company Yearbook that less than half of the current membership had been enrolled when John first joined the then embryo Public Relations Committee more than twenty years ago. His recruitment was entirely thanks to Liveryman Anthony Peagam to whom he was well known even then, both as a recognised and highly experienced designer with a wide range of commissions from many well known industrial concerns too numerous to record here and as an accredited lecturer at the London College of Design.

This edition of *Preserve Harmony* is John's 50th. Throughout this time he has cheerfully managed to retain his good humour while overcoming the whims and fancy design 'ideas' of rather less qualified editors and their



associates – including the current Master, Jeff Kelly! Therefore it was particularly appropriate that during the January Court the latter made a special commemorative presentation to our long serving designer whose historical contribution, it is hoped, will continue to enhance the status of this journal.

Pastmaster **ADRIAN DAVIS**

Review of 'The Shape of Music Copyright'

28 February 2023, Stationers' Hall

Chaired by Pastmaster Leslie East, with a panel of Hayleigh Boshier, Nigel Barr, Court Assistant John Minch, Charlie Cawood and Anna Neale.

What connects the chord progression ii-V7-ii-V7, Mark Anthony Turnage's *Blood on the Floor* and several songs by Ed Sheeran? The answer is alleged plagiarism – a key topic in this magnificent first-ever joint event with the Stationers' Company. In the splendid Stationers' Hall, Pastmaster Leslie East curated an entertaining and informative evening with a panel of academics, industry captains and practitioners to discuss *The Shape of Music Copyright*.

This was no dry legal talk though. We became the jury, being played music from three legendary plagiarism court cases. Our shock was apparent though when it was revealed it took 20 years to resolve copyright claims around George Harrison's 1970 hit *My Sweet Lord*, which plagiarised the 1963 The Chiffons hit *He's So Fine*. Judge the chords, rhythm, melody and groove for yourself!

Similarity alone doesn't prove plagiarism we were told: proof was needed that the new composer had heard the older work and copied it either 'deliberately or subconsciously' After having been accused of plagiarising Sami Switch's 2015 *Oh Why*, Ed Sheeran won his

Liveryman Roy Terry

The Musicians' Company is very fortunate to have within its ranks an extraordinary range of people with a remarkable breadth of expertise and experience. Across the broad interests of the Company it is noteworthy that particular individuals have been able to bring great knowledge and wisdom to the workings of our Worshipful entity.

Roy Terry was a notable exponent of this phenomenon. And yet, in the Company, we knew very little of Roy's contribution to music and education. It was only after his death on 27 January, and at his funeral on 7 March, that the full glory of Roy's life became apparent. Alongside the Master and Liveryman Mark Bromley, I was privileged to experience the fitting tribute to Roy at his funeral. We knew Roy as our brass band expert, himself a euphonium player, critical in researching and advising on the nomination of prominent brass banders for the Iles and Mortimer medals. His links with the brass band world, alongside Mark, have been



l-r Pastmaster Leslie East, Hayleigh Boshier, Nigel Barr, Court Assistant John Minch, Charlie Cawood and Anna Neale

battle over *Shape of You*, because it couldn't be proved he'd heard it.

After hearing about these expensive legal travails, it was a relief to hear that many, including Turnage's 'borrowing' of Beyoncé, were settled out of court. Wrapping up this section, the panel reminded us that with only 12 notes to play with, 'subconscious listening is the curse of all composers!'

Pastmaster East then focused us on creators' rights. There was a hard dose of reality, with the cruel statistics that most songwriters don't make enough money to live on: a function of an oversupply of recorded music. But whilst only the most popular artistes nowadays make good livings from the record industry, there was happier news that live performance now makes more money for artistes than selling records: something the

Musicians' Union barely thought possible a generation ago, when it campaigned to 'Keep Music Live' because it feared recorded music would get so good it would replace live(!).

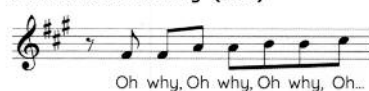
We were given excellent history lessons in how tech disruption forced

the music industry to evolve. Whilst piracy has always existed, accessibility, not cost, is the no.1 reason that people illegally copy/share material. Tech disrupter Napster's 'peer-to-peer' sharing platform allowed people to share MP3 downloads – and became very popular – because the industry had failed to take the format seriously and build in safeguards: a problem only solved by the advent of subscription streaming giant Spotify, shifting recorded music from being owned to rented.

The esteemed panel's salutary envoi was that for musicians to survive in the 21st century, they need to ensure they know how the industry and contracts work: knowledge is power!

Two statistics brought home to me why this evening's topics matter so much.

Sami Switch: "Oh Why" (2015)

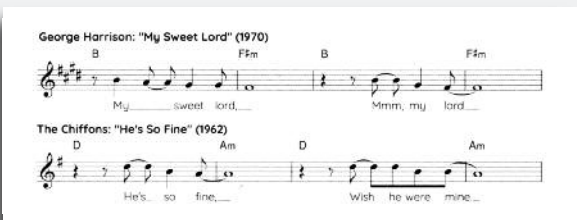


Ed Sheeran: "Shape of You" (2017)



- 1 The advent of streaming has powered the industry to a record revenue high of £1.3bn.
- 2 According to the BPI, 160 billion audio streams are played each year in the UK, meaning more royalty transactions happen each day than credit card transactions. Music is valuable because it's an indispensable part of our lives – and a hearty huzzah to that!

Court Assistant **STUART BARR**



Liveryman Roy Terry

invaluable. He was an ardent advocate for the National Youth Brass Band of Great Britain.

But this was but the tip of a very large iceberg. A career in education ran parallel to, and in close association with, his conducting activity. Roy's career took off with an appointment first as Head of Music, and then Deputy Headteacher, at a large primary school in Thornton Heath. His first class of over 30 children had 28 different nationalities. He formed a choir and a brass band, and over the next decade inspired countless children by performing ambitious school musical productions.

Then he decided to develop his conducting skills, studying with the great George Hurst, and applying those skills to his enterprise as the conductor of the Croydon Schools Junior Music Festival for fifteen years with a choir of 400 children and 100 instrumentalists, all from different local schools. They performed for three nights to full houses in Fairfield Halls and the results were apparently spectacular.

Despite the pressures on his time Roy studied for an MA at London University, his dissertation being on Music Education in France. He later became

Music Inspector for Newham, and after that an OFSTED Inspector and education consultant for a major teaching union. As a passionate Francophile Roy became a highly influential mentor for the emerging French brass band movement, wrote extensively in English and French on music education policy and planned and conducted concerts in both languages. Roy's contribution is to be recognised at the Antibes conservatoire's upcoming tuba competition, where the trophy is to be named the Roy Terry Prize. And his interests reached further afield than France. An enthusiastic supporter of music in Africa, he was invited to be the musical director of a musical summer school in Kinshasa.

Roy was remarkable for his humility, his kindness and his genuine interest in other people. For the Company he made a very fine Steward. He will be sorely missed.

Pastmaster **LESLIE EAST OBE**

(I am grateful to Marlene Terry and her two sons for much of the information in this tribute.)

LIVERY CLUB NEWS

Bach Cantata and Lunch

Following the annual Bach cantata concert in St Bartholomew the Great on 22 September, the Livery Club luncheon was held in the elegant surroundings of Butchers' Hall where c.60 members were able to reflect on the glorious sounds they had just heard in Bach's "Trauerode" BWV 198.

This is a substantial sacred work set to a secular text and composed for the funeral of a much-loved lady in 1727. The text could easily have applied to our much-loved Monarch whose passing a couple of weeks earlier we were still trying to absorb. The restorative luncheon was complemented by a very warm speech made by then Master The Rt Rev Graeme Knowles, who predictably hit the spot at what was one of his last events before his term ended.

Royal Opera House Tour 31 January 2023

We take the mechanics of 'putting the show on the road' completely for granted, don't we? How and who enable opera artists to perform, wearing the right costumes, with the right props at the right time, is a model of organisation, and we soaked up what our two excellent tour guides had to show us with alacrity. Many company members had already been on the backstage tour, so numbers could have been unpredictable. How wrong we were! All 30 of the places offered were snapped up in 25 minutes! An additional 10 places brought the total to 40, to the delight of those already on the waiting list. What we witnessed was everything shining like a new pin,

a modern well-equipped opera house that now had all of its responsibilities under one roof in WC2. We must have climbed hundreds of stairs seeing it all, but the shiny new escalator in what is still a period building could rival any on the Elizabeth Line!

Divided into two groups, passing each other on the stairs, we absorbed the history of the House through the portraits and drawings that bedecked the walls, marvelled at the care and attention shown to the racks of costumes hanging carefully, each one annotated ready for the next call, and we experienced the atmosphere of quiet industry that pervaded the building.

We overran our time, then high-tailed it to



Stairway to musical heaven?

Brasserie Zedel just off Piccadilly to be greeted by Committee Members Mandy Peat and Fiona Kermack and dine, reflecting upon what we had seen. Zedel's is a bustling Parisian brasserie, serving traditional French food 'at remarkably good value'. We had reserved places, but this did not guarantee we would be seated together. That was the disappointment of the day.... but no one seemed to mind. Bon appétit!

Liveryman **MARGARET STEINITZ**
Livery Club President



Pre tour briefing by the guide

Dates for your Diary

Wednesday 10 May 4.30-8.00 pm.

National Musicians' Church.

We will visit the National Musicians' Church, the Church of the Holy Sepulchre in Holborn, London, EC1A 2DQ. Pastmaster Andrew Morris is Chairman of the Friends of the Musicians' Chapel, where the Chapel's unique musical history is preserved and the names of distinguished musicians, many whom had connections with the Musicians' Company, are inscribed in the Book of Remembrance. Sir Henry Wood, co-founder of the Proms, is buried in the church. Our visit will be preceded by a public Evensong at 5.15pm, closing with light refreshments, and followed by a recital from some of our Young Artists and talks about the church and chapel

Thursday 3 June 12.00-3.30 pm.

Yehudin Menuhin School.

This famous school for gifted young musicians is located in Surrey, near Cobham. The headmaster is Freeman Ben Gudgeon who, together with Director of Music Ashley Wass, will address us before we tour the school in two groups and observe a lunchtime recital by some of the pupils. A light sandwich lunch will be provided on arrival.

Thursday 6 July

Visit RAF Northolt, home of the RAF Central Band. Wing Commander Piers Morrell, Director of Music, is a great friend of the Company and is assisting with our competition for a new commission, a Fanfare for the Coronation. We will tour the station and learn about the work of the musicians and other station personnel.

Saturday 23 September. Westminster Abbey

7.00 pm, preceded by supper.

This visit will comprise a musical tour of the Abbey under the auspices of The Purcell Club, which

mainly comprises former Abbey choristers.

Following supper in the Cellarium Restaurant in the Abbey cloisters, we will learn about the history and architecture of the Abbey, while hearing the Abbey choir sing appropriate musical excerpts, and the famous Abbey organ will be played by one of the resident organists.

Thursday 28 September 1.05 pm

St Bartholomew the Great

The annual Bach Cantata concert, given by the Musicians' Company Consort, led by Adrian Butterfield, will be followed as usual by the Livery Club lunch, this year at Côte St Paul's on Ludgate Hill. The concert is organised by Pastmaster Leslie East in conjunction with the City Music Society, and supported by the Musicians' Company.

Liveryman **MARGARET STEINITZ**
Livery Club President

Court Assistant Professor VANESSA LATARCHE

A renowned pedagogue, with many international piano competition prize-winners amongst her students, Vanessa has been Head of Keyboard at the Royal College of Music since 2005. Awarded a Fellowship of the College in 2010 for outstanding services to music, in September 2011 she was granted a Personal Chair at the RCM, which gave her the title of Chair of International Keyboard Studies. Vanessa was previously a professor of piano at the Royal Academy of Music for 14 years, where she was made an Honorary Associate in 1997.

After studying at the Royal College of Music with Kendall Taylor and completing her training in the USA and Paris with Claude Franck and Vlado Perlemuter, Vanessa was awarded many scholarships and prizes from international competitions. Her concert career has taken her to

Europe, the USA and Asia, as well as many festivals within the UK.

She has performed as a soloist with international orchestras and all of the main orchestras in the UK. She is a Steinway Artist and has broadcast for over 30 years for BBC Radio 3, Radio 4 and the BBC World Service. Vanessa is Artistic Director of Hastings International Piano in which capacity she chairs the jury for HIPCC and oversees the artistic programme for HIP concerts. She has been a juror and jury chair for numerous international competitions worldwide.

Vanessa frequently travels to give masterclasses, to such institutions as Hong Kong Academy for the Performing Arts, Shanghai Conservatory of Music, Beijing Central Conservatory, Tokyo College of Music, Moscow Tchaikovsky State Conservatory, Seoul National University, Piano Texas, Oxford Piano Festival. She is an advisor to Lang Lang's music school, Lang Lang Music World, in Shenzhen, China.

Representing the professoriate, Vanessa has served four terms of office on the Council, the RCM's governing body. She is a member of the



Professor Vanessa Latarche

editorial board of *Classical Music Magazine*, Director of the Eileen Rowe Musical Trust, and sits on the Athenaeum Music Committee.

Photo: Tomasz Bakula

Court Assistant BEN COSTELLO



Court Assistant Ben Costello

Ben brings a wealth of experience to the Court as a freelance musician. Training initially as a flautist before majoring in piano and singing, he has enjoyed a twenty-five-year 'portfolio' career working throughout the UK and overseas.

Born and raised in central London, Ben opted for a university training before studying conducting as a post-graduate at the London College of Music, subsequently accepting an invitation to join the College's faculty as a vocal coach and musical director. West End theatre and opera répétiteur work followed at around the same time.

A specialist in musical theatre, performing and teaching sit side by side in Ben's career, with a

reflective product of this being his continuing work at the cutting edge of musical theatre training at many of the major London colleges.

As Artistic Director since 2012 of the London concert series Thames Concerts, Ben plans and manages each series of performances.

With the express aim of encouraging inclusive and diverse creativity, he introduced a parallel musical series and workshops embracing a wide variety of musical genres, promoting talent from young performers facing social and economic barriers to participation. He also established the healthy link that now exists between the Company's Young Artists' Programme and Thames Concerts, with a guarantee that at least one Company musician features in every series.

Ben loves travel and, since 2009, has been a generalist music adjudicator for the British and International Federation of Festivals, judging at festivals throughout the UK and overseas. A keen motorcyclist, he has been known to turn up to judge festivals clad in leather, but (hopefully) smart! Ben has also forged strong links with Zimbabwe and Botswana, making regular visits there since 2010 to conduct, lead workshops and coach singers.

Since 2007, Ben has been a trustee of the Arabesque Trust, a charity supporting and working with blind and visually impaired organists. A life member of the Royal Society of Musicians since 2008, he served on the Society's Court of Assistants from 2011 to 2018.

Ben is proud to be a member of the Musicians' Company and hopes he can offer a range of useful skills and experience to the Court, supporting both the routine functions and existing musical activities, but also, and importantly, in helping to foster and develop longer-term broader activities and outreach.

Court Assistant JOHN MINCH

John Minch has been Chief Executive of Boosey & Hawkes for 22 years. B&H is the publisher of Britten, Stravinsky, Shostakovich and Copland. B&H publishes 150 new works every year from offices in London, Berlin and New York. John is also the president: international publishing of B&H's group owner, Concord, who publish Pink Floyd, Creedence, Daft Punk and a string of contemporary songwriters. John is an elected director of PRS and MCPS. Before B&H, John worked for Reed Elsevier. He has a degree in Classics from UCL and an MBA from Manchester. He lives in East Sussex.



Court Assistant John Minch

AND FINALLY

Photo: Paulina Lytinen



I-r Fergus Quill, Sam Norris, Leo Richardson, Dr Elizabeth Hockney, Will Barry, Senior Warden Michael Hockney, the Lady Mayoress Liveryman Mrs Felicity Lyons, the Lord Mayor Alderman Nicholas Lyons

JAZZ AT THE MANSION HOUSE

City representatives gathered in the Egyptian Hall at the Mansion House on 7 March for a 'Call My Wine Bluff' dinner, organised by Senior Warden Michael Hockney. Raising over £100,000 for The Lord Mayor's Appeal, the night was co-

hosted by the Rt Hon Lord Mayor of the City of London, Alderman Nicholas Lyons and Lady Mayoress Mrs Felicity Lyons.

Inviting attendees to test their wine knowledge over six rounds of tasting, celebrity bluffers, including actor and *Pointless* presenter Alexander Armstrong, TV and film star Patricia

Hodge, and *The Times*' wine critic Jane MacQuitty, gave amusing, informative and highly convincing descriptions of the wine. Teams were then left to decide who was bluffing and who was telling the truth.

The Company was invited to provide music before dinner and Pastmaster Nigel Tully arranged for a quartet comprising winners and finalists from the Company's Tina May Jazz Award.

SIR DAVID LUMSDEN 1928-2023

Former Court Assistant Sir David Lumsden died on 25 February this year. Following his early training as an organist at school and Selwyn College Cambridge, and senior church posts in Nottingham, Sir David was successively organist and choirmaster of New College, Oxford, 1959-76, Principal of the Royal Scottish Academy of Music and Drama in Glasgow, 1976-82, and then Principal of the Royal Academy of Music in London 1982-93. During his time at the RAM, Sir David served as chairman of the National Youth Orchestra and the Early Music Society.

CARTOON CORNER

By Sheralyn Rennert



"The Caterers went a step too far..."

IN MEMORIAM

We record with regret the deaths of the following members of the Company: Liveryman Charles Fullbrook Liveryman Peter Jennings Liveryman Sir David Lumsden Liveryman Roy Terry

CITY FOOD INITIATIVE

The Livery Food Initiative was established to partner with the City Harvest Project, which collects food which would otherwise go to waste, and delivers it to over 350 London charities. In order to deliver the food, vans are required and many Livery Companies, including the Musicians, have donated towards the cost of a van.



Photo I-r Senior Warden, Michael Hockney, Dr Hilary Lindsay (Chairman of the Livery Charity Chairs Group and the Convenor of the Livery Food Initiative), the Master, Jeff Kelly

COURT NEWS

WE WELCOME THE FOLLOWING NEW MEMBERS ELECTED SINCE JANUARY 2022 NEW FREEMEN

Sarah Beddows
David Best
Paul Bigmore
Timothée Botbol
Harriet Flather
Conor Fogel
Aleksandra Henschel
Susan Hind Woodward
Mark James
Jonathan Kingston
George Raikes

CORPORATE MEMBERS

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

AWARDS

COBBETT MEDAL

Lawrence Power (viola)

SANTLEY AWARDS

Carolyn Watkinson
Declan Costello

ILES MEDAL

Gavin Higgins

MORTIMER MEDAL

John Boax

Roy Terry

CHORAL DIRECTOR LIFETIME ACHIEVEMENT AWARD

Edward Higginbottom

HARRIET COHEN BACH PRIZE

Alexia Eleftheriadou

RAM BRASS ENSEMBLE PRIZE

London Central Brass: Holly Clark, James Nash, Robyn Blair, Rhyddian Tiddy, James Tavares