

HARMONY

THE MUSICIANS' COMPANY

THE MUSICIANS' COMPANY, AN UNRECOGNISED FORCE FOR GOOD

Fattered as I am to be elected Master of this venerable company, I have to admit at the outset to some trepidation, to say nothing of a feeling of unworthiness. As a failed clarinettist I can lay no claim to being a musician but at least my stumbling attempts have given me a love of music and taught me to respect those who are. I'm also encouraged by the idea that if a job's worth doing, it's worth doing badly!

All true music lovers recognise a debt to the art of music. Life would be almost unbearable without the joy and comfort of music and appreciation for those who create it so I feel enormously privileged for the opportunity to serve for a year as Master Musician.

With privilege comes obligation, so in line with tradition I have been invited to set out what I hope to achieve in my Master's year. Before doing so I want to pay tribute to my predecessors. Thanks to them, the Musicians' Company is a vibrant organisation sustained by a talented small team created by a Court which comprises a wealth of skill and experience. How fortunate we are to have such a body of wisdom and experience to fall back on.

There are a number of worthwhile organisations that support education, offer performance opportunities and help musicians in need but what is unique about the work of the Musicians' Company is its commitment to excellence. We have only to look at the list of distinguished award winners to realise the true value of our legacy but it was the Young Artists' Programme and its work supporting and encouraging newly qualified musicians into the profession which first drew me to the Company. This virtuous circle of education, social benefit and musical excellence created by the programme is unique and I would particularly like to recognise and thank all those who volunteer their time and energy to support it.

This then will be my first area of focus and coming from the crude world of commerce you will be disappointed if I don't mention that in practical terms a legacy or gift to the Young Artists' Programme is not only invaluable, it is also highly tax effective!

The second area I want to focus on is the continuance of the work of my predecessors in broadening the musical direction of the Company by nudging it gently into the 21st century. When I was engaged professionally in the music business, I'm ashamed to say I had never heard of The Worshipful Company of Musicians. Quite simply whilst classical music is the foundation upon which almost all Western music is built, classics and jazz combined represent only 5% of today's music business. Thus the good work of our Company is relatively unsung and certainly never came to my attention.

There is a nonsensical perception sometimes founded in musical snobbery, but not I hasten to add from musicians themselves, that because something is popular or commercially successful it can't be good; yet we must all recognise that art evolves. *Porgy and Bess* is now part of the operatic canon and a view of twentieth century composers which excludes Leonard Bernstein, John Williams and the Beatles would be bizarre.

Whilst we should celebrate the past we must look to the future. Sir Alfred Munnings was such an outspoken critic of modernism that he stifled the



The Master, the Hon Richard Lyttelton, in front of a limited edition lithograph of *Yesterday* written by Paul McCartney, arranged by George Martin, in aid of a new community centre on the island of Montserrat

Royal Academy of Arts for many years in the middle of the 20th century. We mustn't ignore what is happening today and is likely to happen in the future. I recognise that it may be some time before our members are regular attendees at festivals such as Glastonbury or Reading and defenestrating TV sets becomes accepted practice at Livery dinners, but we have to recognise that commercial success is not necessarily a bar to creative excellence. To survive for another five hundred years the Company must remain relevant and continue to evolve. My immediate predecessors have already recognised this which is why it is so pleasing to see the Company now supporting organisations like the BRIT School and BIMM and already making awards to musicians of the stature of Annie Lennox, Cliff Richard and Brian May.

All of us in the Musicians' Company share a love of music and many of us are musicians. I have always found musicians and music lovers to be generous people, who recognise the true value of music and feel an obligation to nurture and support future generations. This is why it is for me such a privilege and honour to have been elected to serve as Master of this unique fellowship and why I am committed to do everything I can to further its aims and to Preserve Harmony.

THE MASTER
The Hon RICHARD LYTTELTON



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DIARY 2023/2024

Thursday 9 November 2023

Installation Court and Dinner

Merchant Taylors' Hall, 4.00 pm

Friday 15 December 2023

Carol Service and Supper

St Michael's Cornhill and Saddlers' Hall 6.00 pm

Thursday 11 January 2024

Livery Club Visit

College of Arms 6.15 pm

Tuesday 30 January 2024

Livery Club Visit

English National Opera 5.30 pm

Wednesday 31 January 2024

Informal Lunch

Trinity House 12.30 pm

Thursday 22 February 2024

Musicians' Company Concert

Wigmore Hall 1.00 pm

Friday 15 March 2024

United Guilds Service

St Paul's Cathedral 11.00 am

Tuesday 26 March 2024

Livery Club Visit

English National Ballet time tba

Tuesday 9 April 2024

Livery Dinner

Mercers' Hall 6.30 for 7.00 pm

Friday 12 April 2024

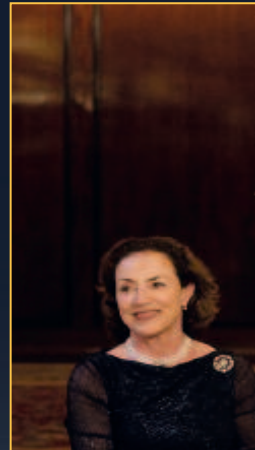
Livery Club Visit

Dorking Music Festival time tba

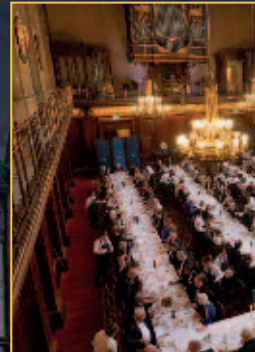
THE MIDSUMMER BANQUET 21



l-r Senior Warden Michael Hockney MBE, the Master Jeff Kelly, Junior Warden the Hon Richard Lyttelton



The Lady Mayoress, Mrs Fe



Merchant Taylors' Hall



The Beadle and the Top Table



licity Lyons, and the Master



Pastmaster Alderman Sir Andrew Parmley



The Choir of St Michael's Cornhill directed by
Pastmaster Jonathan Rennert



Royal Marines Fanfare Trumpeters



JULIAN BREAM AWARD

The Julian Bream Award is a new honour created by the Company in 2023 in memory of guitarist Julian Bream. It recognises the lifetime achievement of an internationally pre-eminent instrumentalist who has contributed original and innovative work to the culture of their chosen instrument. The award will be made every three years and the Company is delighted to announce that the first recipient of the award is the percussionist Dame Evelyn Glennie.

Dame Evelyn is the first person in history to create and sustain a full-time career as a solo percussionist, performing worldwide with the greatest orchestras and artists. Evelyn's hearing declined from the age of



Dame Evelyn Glennie CH

8 but she became a proficient pianist and was later introduced to percussion when she was 12. She gained a place at the Royal Academy of Music in London at 16, where she studied percussion and piano. She quickly realised there was a life for percussion outside the orchestra and became determined to define a new genre of solo percussion. Evelyn paved the way for orchestras globally to feature percussion concerti when she played the first percussion concerto in the history of the Proms at the Royal Albert Hall in 1992.

Dame Evelyn's solo recordings exceed 40 CDs. A double GRAMMY award winner and BAFTA nominee, Evelyn composes for film, theatre and television. The Evelyn Glennie Podcast was launched in 2020.

Evelyn was awarded an OBE in 1993, advanced to DBE in 2007 and became a Companion of Honour in 2017. She has over 100 international awards to date, including the Polar Music Prize and the Léonie Sonning Music Prize. Evelyn is Curator for The Evelyn Glennie Collection. Her iconic film *Touch the Sound*, TED Talk, and charity The Evelyn Glennie Foundation, embody her life-long mission to Teach the World to Listen.

Editor

The Tina May Young Jazz Musician Award 2022 Winner's Gig

People arriving for this event may not have known what to expect but they would have experienced a brilliant and eclectic musical evening. Double bassist, bandleader and composer, Fergus Quill, winner of The Tina May Young Jazz Musician Award 2022, brought his trio, including Nico Widdowson, piano, and Theo Goss, drums, for the gig at the Soho Jazz Club on 30 July. He invited saxophonist Emma Rawicz, who was also a finalist in the 2022 Competition, to join him along with saxophonist Saul Duff and singer Amy Clark.

Fergus is inspired by a whole range of 20th and 21st century improvised music producing avant garde and experimental jazz improvisation. Two numbers were influenced by the spaghetti westerns of the 60s and 70s and particularly the music of Ennio Morricone. Fergus may have been the only winner of the

"In Quires and Places where they sing....."

Just before Christmas 2022 I received a telephone call one Saturday evening from the Bishop of Chichester asking me if I would consider being the Acting Dean of the cathedral for the months leading up to Easter 2023. I accepted the invitation and was installed on 10 January, living in one of the cathedral's AirB&B properties over the medieval gatehouse on South Street.

One of the great joys of those three months was to be able to immerse myself once again in the liturgical and musical round of a cathedral. The choir at Chichester is numerically one of the smallest within the English cathedral system, being made up of six men and twelve treble voices. The treble line has just become mixed, taking both boys and girls who, unlike at other foundations that have separate choirs of boys and girls, sing together.

In that weird way that happenstance sometimes works, I had known Charles Harrison, the Chichester Cathedral Organist and Master of the Choristers, when I was Dean of Carlisle and he was Assistant Organist there. Almost to trump this, his assistant in Chichester, Tim Ravalde, was a sixth-former from Wigton in Cumbria, learning the organ in Carlisle at the same time. It was rather like a family reunion!

With my last experience of cathedral life being at St Paul's, it was fascinating seeing how the repertory differed between the two choirs. This was predicated by the core numbers in the choir, but also in the architectural setting. St Paul's boasts twelve lower parts for a weekday service and over twenty boys compared with the much

smaller numbers in Chichester. St Paul's has a considerable space between the two sets of stalls, whereas in Chichester they are close. The space is intimate.

Thomas Weelkes, probably one of the most gifted of Tudor composers but also one of the most disreputable (there is a story that he urinated on the Dean from the organ loft to express his disapproval!), wrote both for Chichester, where he was cathedral organist, and for the Chapel Royal in London. Charles Harrison pointed out that you could tell which pieces were written for London, where there was a larger core choir, and which for Chichester. It was clear, too, that Weelkes was writing for a specific acoustic in Chichester.

For my part, the thing that I will take away from those three months on the south coast is the superb way in which the choir sang the psalms for the day. Psalm singing to Anglican chant is an acquired taste, but when well done, it can open up meaning and emotion so beautifully. The one

hundred and fifty psalms are divided into morning and evening sections over thirty days, a month (you repeat day thirty when there are thirty one days in the month). The sections can therefore cover the full gamut of emotions from despair to joy, from anger to pleading or the simple telling of history. The accomplished choir injects enough drama into the singing of the psalms to unlock their meaning without turning them into an operatic performance. Charles Harrison's choir is the master of this particular art form. Day by day we were allowed into the world of the psalmist, experiencing the full range of human emotions when in relationship with God. I so looked forward to the end of the day when we gathered in the cathedral for Evensong.

For anyone singing in a choir there is a strong sense of belonging and of shared responsibility and purpose. I think this is amplified in the cathedral setting where the choir has the task of setting tone to worship and to expressing that which sometimes cannot be interpreted by the spoken word. For a treble, girl or boy, it is a foundation on which to build in later life. The skills learned as a treble, skills of team playing, concentration, interpretation and public performance, are of such importance and should never be undervalued.

My three months in Chichester flew past! It was Easter Day and my last day as Acting Dean before I knew it. I would not have missed it for the world.



The Choir of Chichester Cathedral

Pastmaster
RT REVD GRAEME KNOWLES CVO

award to use his winner's medal, presented by the Master, Jeff Kelly, during the break, to pluck his strings, and juggling and playing cards came in useful for similar purposes.

Other influences on Fergus's experimental and innovative numbers are Pinetop Smith's *Who shot Pinetop?* and Marshall Allen and Sun Ra's *The Intergalactic Thing* leading to music that bucks quite a few precedents. We heard a scintillating number from Emma's new disc, and Fergus's experience of looking after a cat that hated him appeared as *Catch Cat* with each instrument playing consecutively, simulating a chase. Amy's two numbers *Stay with me* and *Xanadu*, were beautifully haunting.

The rapport of Fergus, Nico and Theo was extraordinary, with Fergus visibly directing his colleagues during the course of a number and pianist and drummer responding with fantastic solos. Nico amazed everyone with his adoption of the stride piano technique in an early number



I-r Emma Rawicz, Saul Duff, Fergus Quill, Amy Clark, Theo Goss

while Theo's rambling percussion linked solos and even joined two diverse numbers together, seemingly to even Fergus's surprise.

This varied programme showcased the incredible musicianship and masterful playing of the members of the band and left the audience amazed and delighted. A fitting way to celebrate Fergus's award, a musician who will never be ordinary.

Liveryman ANN REDFEARN

Photo: Ann Redfearn

Tina May Jazz Award 2023



I-r Court Assistant Ben Costello, Emile Hinton, the Master

The atmosphere in Dean Street's Pizza Express on the evening of Sunday 17 September was electric, waiting for the six finalists for the Tina May Jazz Award to come on stage. They had been selected from the top echelons of young jazz musicians, and as Ben Costello said in his introduction, they met to play together for the first time that afternoon. This wasn't just about one person winning, it was rather six winning musicians playing together showing sensitivity in ensemble as well as great individual yet unobtrusive

musicianship. To highlight this, in the interval the Master presented certificates to all the finalists.

The programme featured items from the Great American Songbook, as well as compositions and arrangements from many of the players. These included *Wack* by pianist Emile Hinton, *By the water*, an evocation of the Thames by trombonist James Wade-Sired, and an outstanding arrangement of Sonny Rollins piece *Oleo* by drummer Matthew Holmes. The two saxophone players, Chris Adsett and Dan Lockheart, showed considerable virtuosity and delicacy of expression in Jerome Kern's *All the things you are*, whilst bassist Menelik Claffey combined virtuosity with passion in an arrangement of Miles Davis' *Nardis* and *Body and Soul* written by Johnny Green.

Great players all, and on the night the audience selected pianist Emile Hinton, a student in his final year at Trinity Laban Conservatoire, to win the award of a medal and £1,000, which was presented by the Master. We very much look forward to hearing him again when he returns with his chosen band to celebrate at his Jazz Winner's Gig!

Liveryman Professor JAMES CRABBE

Photo: Professor James Crabbe

Dankworth Composition and Eddie Harvey Arranger Awards 2022

The prize-winners' concert for these awards took place at the Royal Academy of Music's splendid Susie Sainsbury Theatre on Tuesday 25 April 2023.

This concert showcased primarily the work of the jazz composition course students at the Academy, performed by the outstanding Academy Composers' Big Band, directed with style, verve, and good humour by Professor Pete Churchill, who also acted as MC for the evening. The connection between the Company and the Academy is a long and valued one, and I record thanks to the Academy for allowing us to showcase our award-winners' work within this event. The performance was eclectic and vibrant, and there was much to commend in the original works and arrangements presented.

The Dankworth Prize for Jazz Composition was established by the Company in association with Sir John Dankworth and his family and The Wavendon Foundation, to encourage young composers to create



I-r Pete Churchill, Court Assistant Ben Costello, Peggy Hannington, the Master, Luke Harney

original works. There are two prizes for original compositions in original arrangements for big band and small ensemble. 2022's big band winner was Benedict Quinn, with *Percolator*, and the runner-up was Sam Gale, with *Say It Again*. The small ensemble winner was Reuben Goldmark, with *Narcissus*.

The Eddie Harvey Jazz Arranger of the Year Award was established to perpetuate the memory of the late, great, Eddie Harvey, renowned jazz pianist, trombonist, arranger and educator, teacher at the Guildhall and Royal College of Music, and the first Head of Jazz at the London College of Music. Most importantly, this Award honours Eddie's expressed wish to try to ensure that arrangers of jazz compositions receive due acknowledgement of the importance of their contribution. 2022's winner was Luke Harney, with his arrangement of Charles Davies' *Half & Half*.

Certificates were presented by the Master Jeff Kelly, and Peggy Hannington (Eddie Harvey's widow). Each award-winner also receives £1,000.

Thanks go to the distinguished judges who selected the winners in advance of the performances: for the Dankworth Award, Nikki Iles, Tim Garland and Frank Griffith, and for the Harvey Award, Pete Hurt, Kevin Robinson and Josephine Davies.

Court Assistant BEN COSTELLO
Chairman of the Jazz Committee

Photo: Royal Academy of Music

The Livery Club

On taking over the Presidency of the Livery Club, I would like at first to pay tribute to the Past President, Liveryman Margaret Steinitz, for her guidance of the Club through very difficult times for all of us. Margaret has decided that owing to other commitments, she will also be standing down from the Committee.

Our last event of Margaret's Presidency was the Bach Cantata at St Bartholomew the Great on 28 September: not, this year, a Cantata, but the Kyrie and Gloria from the *Mass in B Minor*. Adrian Butterfield led The Musicians' Consort and a splendid group of soloists in an exceptional performance. The event closed with an excellent lunch at Côte Ludgate Hill: good

food and wine, promptly served and at a very reasonable price. We will be considering this venue again for future events.

Subject to the approval of the Master and Wardens' Committee, I have invited Court Assistant Stuart Barr and Freeman Mark James to join the Committee and with Vice-President Liveryman Mandy Peat and the other Committee Members, especially Liverymen Neil Price, Pippa Dutton and Fiona Kermack, we have been working on the programme for 2024 and 2025. I have circulated various letters to members giving details of the programme so far, but in summary, we have:

- A** a visit to the College of Arms on 11 January 2024;
- B** a visit to the final dress rehearsal of *The Handmaid's Tale* at ENO on 30 January 2024;
- C** a visit to English National Ballet for a dress rehearsal of *Carmen* on 26 March 2024;

D a visit to the Dorking Festival on 12 April 2024;
E a visit to St Lawrence Stanmore (the Handel "Chandos" church) on a date to be confirmed in late Spring 2024;

F a weekend in Bonn 6-9 September 2024 (this trip is sold out);

G the Bach Cantata in late September 2024.

In addition to this, Court Assistant Stuart Barr will be working on developing an alternative programme, with more informal and cheaper events: more news on this in due course.

Please continue to let us have your thoughts and ideas on events, venues and programmes. It is YOUR Livery Club, and we want to be sure that we are giving members what they want!

Pastmaster **JOHN NICHOLS**
 Livery Club President

The Yehudi Menuhin School – The kindness of strangers



The Menuhin School

The Yehudi Menuhin School, near Cobham, Surrey, was founded by the virtuoso violinist and conductor in 1963 in London, moving to the present site the following year. While Menuhin was instrumental in providing the site, he did not live there, but was buried there; his memorial stone stands by the school's Menuhin Hall foyer.

Today the school's students aged 8 to 19 enjoy a specialist music education founded on academic music lessons, with specialist instrumental tuition, plus a rounded academic education. Ben Gudgeon, Head Teacher and Freeman, joined us for lunch on Tuesday 13 June, and warmly welcomed us into the smart modern Hall foyer overlooking fifteen acres of park land.

After a convivial lunch of doorstep sized sandwiches we moved, with Ben, to the adjoining state of the art concert hall, The Menuhin Hall, opened in 2006. Ben explained how the school strives to maintain the original objective of accepting the most talented students, regardless of their financial background. The tuition of up to 95% of students is supported by grants of various kinds, it being a school for the gifted not privileged, with students effectively being 'supported by the kindness of strangers.' Ben attributed the modest

size of the school to its success in meeting differing parental expectations ranging from exclusive focus on an exceptional musical experience, to a balanced academic curriculum.

The concert opened with French violin student Camille aged 11 playing a movement from *Symphonie Espagnole* by Édouard Lalo (1823-1892). He demonstrated great maturity and command of the instrument and, in common with his fellow students, played flawlessly and musically from memory. Three of the four student recitalists were violinists, but 13-year-old Japanese/Israeli guitarist Simon delivered the most captivating performance of 'Movement VII, La Melanconia' from *La Giulianiata*, an Italian suite by Mauro Giuliani (1781-1829). Simon captured the moods of melancholy, optimism, despair and reflection perfectly in his performance.

After the exceptional performances, the Director of Music, the celebrated concert pianist Ashley Wass, joined for a Q&A. He confided that the hallmark of success in classical music is typically playing on the biggest stages with 'your name in lights', but after 20 years as an international touring pianist, he is now truly in his element. We were then led on a tour of the school and saw the modern sound-proofed teaching rooms and school

music library.

Finally, we were privy to the intimacy of the student teacher dynamic for a guitar lesson. The focus of the lesson was a suite of short pieces in 12 keys by Mexican composer, Manuel Ponce (1882-1948). The teacher, Richard Wright, gave detailed feedback on interpretation, technique, plus harmonic analysis. The young, shy, Chinese student played and improved, without reference to a score, for an hour.

Pastmaster Gavin Barrett highlights the many connections between the Company and YMS. Pastmaster Sir Alan Traill was Chairman of YMS Governors, Liveryman Nicolas Chisholm was Headmaster during Sir Alan's tenure, Lady Traill is a Senior Steward at YMS, and Liveryman Oscar Lewisohn is a Governor and Advisory Board member. Gavin himself is a former Chairman of The Menuhin Hall and of YMS' Finance Committee.

I would like to thank Committee member Mandy Peat for arranging a brilliant visit and Ben and his staff for their warm, informative hospitality.

The YMS run a series of public concerts, do check their website (www.themenuhinhall.co.uk) for details.

Freeman **MARK JAMES**



The Menuhin Hall



Yehudi Menuhin Memorial Stone

Photo: Mark James

Photo: Mark James

Photo: Mandy Peat



The Purcell Club, Westminster Abbey Saturday 23 September 2023

Thirty members of the Livery Club began this extraordinary Purcell Club Tour of Westminster Abbey with dinner in The Cellarium restaurant, where we enjoyed our fellowship while Pastmaster John Nichols grappled with the list of previously agreed, and forgotten, meal choices!

The Purcell Club are mainly former choristers of the Abbey, who give of their services in order to raise thousands of pounds for the Abbey and its charities. They clearly love singing in their former alma mater – and have a three year waiting list for these evenings.

The tour began as night was falling. We sat in the darkened Nave while the Purcell Club sang, from the back of the Abbey, Tallis' *Te Lucis Ante Terminum*. This set the atmosphere for the rest of the evening.

As we moved through the building, we were treated to a short history of the area we were in, and at each stop the choir sang for us a piece appropriate to the venue. We heard Palestrina in the Quire, where we were able to stand right next to the exquisite Cosmati pavement, the significance of which was explained to us as we gazed.

We were then ushered into the heart of the Abbey – to the Shrine of St Edward the Confessor. Not generally accessible to the public, this was an incredible privilege. Our guide was a superb presenter of the history, gauging his audience well.

However, this was followed by a theatrical and

moving highlight: as we gathered outside Henry V's tomb on the steps leading up to the Lady Chapel of Henry VII, the Chapel doors were slowly opened from the inside as the Purcell Club sang *The Agincourt Song*, probably heard at the funeral. It was a magical experience.

As we continued through the Abbey, uncovering history, architecture and memorials, we heard *Thou Knowest Lord* from Queen Mary's Funeral Music, as we stood near the bust of Orlando Gibbons given to the Abbey by the Company in 1907.

After hearing Carolyn Craig, the Abbey's Organ Scholar, playing Bach's *Prelude & Fugue in D major BWV 532*, we sat in near darkness to end the evening listening to the Purcell Club, now gathered around the Tomb of the Unknown Warrior, singing the Russian *Kontakion of the Departed*.

Following the tour, we were invited for drinks at the home of Freeman Paul Baumann CBE, who is Receiver General of the Abbey and lives within the Cloisters. We thank Paul and his wife for their generosity in rounding off our evening so perfectly.

This was the most wonderful evening, and those of us fortunate enough to have been

present extend our heartfelt gratitude to Ann Redfearn for organising it – especially as when our 'turn' arrived, she was in South America and unable to join us.

Liveryman BERENDINA NORTON MBE



The Northolt Experience

The Livery Club visit to RAF Northolt began at its vast base in West London. It was this expanse that impressed on arrival. It isn't every day that we have the opportunity to visit a military establishment, but on 6 July at the invitation of the Director of Music, Wing Commander Piers Morrell OBE MVO, 30 members arrived for a day steeped in ceremonial music and military history, recalling the many prizes and awards the Company gives each year.

Northolt combines private and civil flights as well as RAF flights, using just one runway. It is an airport for travelling Royalty, Government Ministers and foreign Heads of State too.

From the Band Mess, we were first escorted to the King's Colour Squadron balcony to observe a rehearsal for the Edinburgh Military Tattoo, a display of precision marching, meticulous playing and remarkable discipline. There followed a truly absorbing musical history by Wing Commander Gill Singleton, whose encyclopaedic knowledge was breathtaking.

Northolt was opened in 1915 for the Royal Flying Corps, predating the RAF's foundation by three years. A cornucopia of activity ensued, the RAF band having ups and downs, yet evermore demands on its time and expertise. However, revisiting the base's significant role in the Battle of Britain (1940) was a highlight and our visit to the Ops room in the Keith Park building from where the squadrons of Spitfires were scrambled, tracked and (hopefully) guided home was truly fascinating.

Wreathed in wonder at what we were being shown there was also deep emotion, especially by members whose family experiences in the 1930s brought back painful memories of refugee Jewish parents coming here from Nazi Germany.

I could write much more and offer warmest thanks to Wing Commander Morrell and his team for a wonderful day.

Liveryman MARGARET STEINITZ
Livery Club President

St Sepulchre's Church A Jewel in the City of London

The sight of St Sepulchre's must have put a chill through the souls of passers-by for several centuries, for it stood opposite the infamous Newgate prison and the toll of its bell marked the time of impending executions. It was here on 10 May 2023 that we arrived, not as convicts I hasten to say, but as members of The Worshipful Company of Musicians to St Sepulchre's Church "The National

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Musicians' Church" for Evensong and a performance of Beethoven's *Piano Trio Op. 11* for clarinet, cello and piano by musicians from the Company's Young Artists' Programme.

Visiting just a few days after the Coronation of HM The King, we were immersed in the rich heritage that is enshrined here. The Revd Nick Mottershead, the Rector, gave a very warm welcome followed by the Chairman of the Friends of the Musicians' Chapel, Pastmaster Andrew Morris, whose dedicated service ensures the Chapel's unique musical history is preserved and that the names of distinguished musicians who have passed away, many of whom have had close connections with the Musicians' Company, are inscribed in the precious Book of Remembrance.

Sebastian Fox from the Royal Fusiliers gave a most interesting insight into the regimental affiliation that the church has had since 1950s with the Royal Regiment of Fusiliers.

Brian Grumbridge's fascinating talk on the

history of this wonderful church led us to the moment we had all been looking forward to. Our three musicians, pianist Xiaowen Shang, clarinetist Hugo Lau and cellist Hannah Kim sat before us. Hannah turned, and with a smile to Hugo and Xiaowen, she drew her bow across the string to

begin the opening cello line of Beethoven's *Trio Op. 11, No. 4*, also known as *Gassenhauer*.

This wonderful work places exceptional demands upon the pianist and Xiaowen Shang met them with aplomb, from the barrage of semiquavers in the first movement to the vibrant phrases of the Allegretto. Hannah Kim's introduction to the wonderful Adagio was an art in legato playing, and Hugo Lau led the ensemble with beautiful tone and empathetic style.

After spontaneous applause the evening was not quite over as we were rewarded with a most delicious buffet prepared and presented by Liverymen Pippa Dutton and Mandy Peat.

For all those involved in making this event so memorable a vote of thanks was delivered by Pastmaster John Nichols. "A most enjoyable evening".

Liveryman DAVID BOLE



Pastmaster Andrew Morris standing where Sir Henry Wood is buried

l-r Hugo Lau, Hannah Kim, Xiaowen Shang

The Life and Work of Liveryman, Maurice Porter (1909-1986)



Liveryman Maurice Porter

A hundred years ago, a 14-year-old boy from a poor family left school and started work in a furrier's warehouse in the East End of London, to help his family's finances. This young boy, who had taught himself to play the penny whistle and later the clarinet, took an evening job at the Hoxton Cinema, playing the clarinet to accompany silent movies. This was an inauspicious start to Maurice Porter's career as a dentist and a leading authority on the embouchure problems of wind and brass musicians.

Maurice's part-time work at the Cinema helped fund his education and his place at the London Hospital Dental School. After graduation as a dentist in 1933, he worked in several hospitals and clinics in East London. In 1937, he returned to the London Hospital to gain an additional qualification as a doctor, but with the outbreak of World War II, he ended his medical studies and volunteered to join the British Army Dental Corps.

Initially he was stationed at the Army's

When the Last Note Sounds

Many of you will already have seen glowing reviews for Elizabeth Muir-Lewis's book of memoirs *When the last note sounds*, maybe in *Opera* magazine or the *Elgar Society Journal*. I urge you all to get a copy as it is a "must read" for anyone passionate about music and especially singing, describing as it does Elizabeth's life with her husband, the great British tenor Richard Lewis. I must confess that I couldn't put it down once I began reading, but it is also anecdotal in style so that the reader can delve into it at random and find many an anecdotal gem.

The book begins with a moving account of Richard's early life, born into a poor working class family, similar to my own, as recounted by Richard himself. It is heart-warming to read and shows that a poor start is no hindrance in life, provided that the talent and determination are there and also some family support provided, mainly in this case by Richard's Welsh mother, Mary, and his first music teacher, Mr Evans.

Richard's early training demonstrates the importance of firm musicianship, something for which he was famous and which, together with a photographic memory right from his early childhood, provided a strong basis for an international career.

As a singer herself, Elizabeth must have been a huge support to her husband. She is modest

about her own singing (I would love to hear a recording of the *Dream of Gerontius* that they performed together) but would have been well aware of what it takes to maintain a career at the top level with its highs and lows, its successes and its difficulties.

Elizabeth's style is literal rather than literary: she is punchy, forthright and honest. She is also generous in her praise of other singers, including other tenors, so that on the rare occasions when she is critical, I found myself agreeing with her. Her description of the post-war English Opera Group, for example, makes most interesting reading. Given the honesty and integrity of Eric Crozier, it is not surprising that he and Britten parted company and Britten lost his finest librettist. (I really miss Eric and Nancy and have a treasured copy of his favourite poems, privately printed as a limited edition, which was given to me by Nancy's daughter, Helga.)

Elizabeth's book, although slim, tells us much about the great singer but it is far more than that. It also shines a light on the British music scene from the Second World War onwards and reading it might inspire all of us to put down our memories as a testament for future generations lest they become lost.

But back to the man himself. I have always thought of Richard as being our answer to Sweden's Nicolai Gedda or Vienna's Richard Tauber and therefore it was no surprise to find that the latter was an early role model for Richard, who

Dental Department at Edinburgh Castle then, in late 1940, was posted to Palestine. He remained in Palestine for the rest of the War where he treated soldiers with serious facial injuries, some of whom had been wounded at El Alamein.

He was particularly emotionally touched when treating a severely injured army bugler, who pleaded with him to restore his facial musculature and dentition, so that he could play the bugle again. This episode greatly influenced Maurice and, as an accomplished amateur wind musician himself, he decided to specialise in the dental problems of wind and brass musicians and their treatment. Amongst other things, this experience led to the development of lip shields and specialist dentures for his musician patients.

In Palestine, he married Danuta, a young refugee from Poland, who was working as a Red Cross assistant caring for wounded Polish soldiers. On their return to London at the end of the War, Maurice set up a dental practice in Stoke Newington, in North-East London, and later in Harley Street, in the West End. However, he never abandoned his roots in the East End and treated his old patients at his Harley Street practice, without charging them.

By the early 1950s, Maurice had developed his specialism and the *British Dental Journal* published a series of his articles about the dental problems of wind and brass musicians and how to treat them, a subject which had been largely ignored by the

dental profession up to that time. These articles, which are on the website, attracted much interest and were followed by numerous other articles in a wide range of dental, medical and music publications, including *Groves Dictionary of Music and Musicians*, *The Conductor*, *Woodwind Magazine* and *World Medicine*. His highly acclaimed book, *The Embouchure*, was published by Boosey and Hawkes and it remains a recognised authority on the subject.

Maurice also gave lectures to dentists and musicians and acted as Honorary Dentist to music teaching schools and other institutions. A major part of his practice was treating musicians and music students who had embouchure problems, often caused by injury or inappropriate dental treatment or orthodontic issues and, as his reputation grew, his patients ranged from keen amateurs, bandsmen and music students to well-known classical and jazz musicians.

For the important services that Maurice provided to musicians and the dental profession, he received numerous awards and became a Liveryman of the Company.

For all his achievements, Maurice remained a modest, gentle, and generous man, who was much liked and respected by his patients, his professional colleagues, musicians and all who knew him.

Liveryman **ROBIN PORTER**



British Dental Association's exhibition, "The Challenge of the Perfect Embouchure"

Photos: British Dental Association

Maurice Porter was a Liveryman of the Company from 1968 until his death in 1986, and greatly enjoyed the activities of the Company and Livery Club.

The British Dental Association's exhibition, "The Challenge of the Perfect Embouchure", which ran from 10 May to 1 November 2023, celebrated the life and work of Maurice Porter. Much of the exhibition material appears on the British Dental Association's website, alongside a wealth of references and other information. Thanks to the British Dental Association, brass and woodwind players are now able to access a new on-line resource on the embouchure (<https://www.bda-porter-embouchure.com/>).

even took Tauber's Christian name professionally, his birth name, Thomas Thomas, being regarded at the time as highly unsuitable. Like Tauber, Richard could create magic. He had the most exquisite musical style, mellifluous phrasing and a huge dynamic range, all born out of a technical ability, to achieve musically whatever he chose. He was poetic, passionate and always a servant of the composer. Luckily modern technology is there for future generations to listen to and learn from, and the book includes a full discography.

Now, finally, I hope that the reader will allow me some personal reflections.

Elizabeth's book means a huge amount to me personally in that she mentions so many colleagues I knew and worked with, most of whom are no longer with us. She describes vividly the early and exciting days of Glyndebourne Festival Opera, where I began my own career, and devotes more than a page to the great coach, Jani Strasser, who might otherwise be forgotten and to whom I owe a huge debt. She also mentions the director, Carl Ebert, whose television master classes I took part in and by doing so acknowledges the huge contribution made by the artists who fled Nazi Germany in the 1930s.

Early on in my career, Richard and I were two of



the soloists in a then rare performance of Elgar's *King Olaf* at the Royal Festival Hall. I still treasure the recording I have of the concert and hope that the British Library might stream it at some point. I think we were also in the same production of Strauss's *Elektra* at Covent Garden in the early seventies but given the nature of the opera, we would hardly have met. There would also have been a third set of performances together at the Royal Opera House in Schoenberg's *Moses and Aron*, whilst I was under contract, had I not managed to wriggle out of singing a naked virgin!

Last, two more strange connections. The production of *When the last note sounds* was supported by the Richard Lewis Trust. I was not

aware that it was originally set up through the generosity of Dr Jean Shanks, also the Princess Galitzine, who was a colleague and friend of my mother-in-law, gynaecologist Jean Infield. They worked next door to each other in Harley Street and she often used Jean Shanks's pathology services. The Richard Lewis Trust supports young singers, as my husband and I also hope to do in the future, and for a period contributed to the Company's John Christie Award, from which I benefited in my early career.

Elizabeth's book shows us what a privilege and honour it is to make the most of a god-given talent and leaves us with a feeling of joy for the gift of music which we all share and which Richard did so much to enhance.

Liveryman **TERESA CAHILL**

A NEW CLERK

Some jobs are more difficult to fill than others; some are nigh on impossible. Finding a Clerk to succeed the remarkable Hugh Lloyd is the latter! In June 2022, Hugh let it be known that he would be retiring at the end of the 2023-24 Master's Year.

The Master has appointed a small Working Group, reporting to the Court and chaired by Senior Warden Michael Hockney, to conduct the process. The Working Group plans to start advertising the position early in January 2024; the closing date for applications will be Friday 23 February 2024.

Given the uniqueness of the Company, particularly its relationship with music, the successful candidate will almost certainly be known to at least a few of our members, so the Working Group felt it appropriate to pass the word around 'informally' as early as possible.

The Master **THE HON RICHARD LYTELTON**

A Leather Musician!

Earlier this year I became Master of the Company of Cordwainers of the City of York. The Company traces its roots back to the late 14th century and is one of eight guilds, the others being Merchant Adventurers, Merchant Taylors, Butchers, Builders, Scriveners, Media Arts (founded 2015), and the Gild (sic) of Freemen. Cordwainers are shoe makers, their name derived from Cordoba in Spain where a particular type of goat's leather was produced which was very suitable for making shoes.

Now I haven't made a pair of shoes in my life, although I do own quite a lot, so how did a musician come to be involved with shoe makers? A chance meeting in 2010 with a group from the Company led me to enquire if I might be able to join. The then Master asked me to write him a letter explaining my reasons for wanting to join the Company. With a certain amount of Jesuitical casuistry I explained that I was an organist, that organs have bellows, and the bellows and other bits and pieces are made from leather. Bingo! I was admitted to the Company the following year. We are a small company, but we have links with nine London Livery Companies (the Leathery Lot!), half a dozen in Scotland, and two in Richmond, North Yorkshire. My plan as Master is to increase our support for leather industries in general in Yorkshire and the North. I'm afraid that I won't be taking orders any time soon for new shoes!

Liveryman **THE REVD**
DR JOHN RIDGEWAY-WOOD



Liveryman Dr Geoff Thomason and Master York Cordwainer, Liveryman Revd Dr John Ridgeway-Wood



Tom Crook-Taylor with Rosemary Joshua

BBC Cardiff Singer of the World

Endowed by Pastmaster and Old Cliftonian Adrian Davis, the Musicians' Company Prize was won this year by Tom Crook-Taylor. This talented young man was lucky enough to star in a BBC Cardiff Singer of the World Masterclass with Rosemary Joshua and Llŷr Williams in June, which was shown on BBC4 and iPlayer. Performing 'Lord God of Abraham' from Mendelssohn's oratorio *Elijah*, Tom was praised for his poise and musicality, and for performing major repertoire so convincingly at the age of just 17.

Until recently, Tom was a student at Clifton

College in Bristol, which has a fine musical tradition; former students include Sir David Willcocks and Andrew Nethsingha, amongst others; an earlier winner of the WCOM prize was violinist Julia Hwang who also featured in the Company's Maisie Lewis/Concordia Concert series in 2020.

Tom has now finished his A levels and is looking forward to taking up a scholarship at the Royal College of Music in September to study singing.

DANIEL ROBSON
Director of Music, Clifton College.

Lucy Beacon becomes Ale Conner

Congratulations to Liveryman Lucy Beacon who was recently elected City of London Ale Conner. This role of official beer taster is conferred annually at the Midsummer Common Hall. Lucy believes she is only the second woman to be appointed Ale Conner of the City; however, as she says, with a circa 700-year history, this is hard to prove definitively.

The position of Ale Conner is now a sinecure and without financial benefits, but it is neither time-consuming nor arduous. That was not the case in medieval London though, due to the sometimes dubious quality of the beer that the Ale Conner had to taste. Also, having to impose fines on City brewers that sold sub-standard beer made the role-holder understandably unpopular. Thankfully, beer regulation is now the responsibility of government and so the role of Ale Conner is mainly ceremonial.

When a new pub opens in the Square Mile, an Ale Conner is still asked to test the quality of the beer. As of old, this is done by wearing leather trousers and sitting in a half-pint of ale on a wooden stool. If the Ale Conner sticks to the seat, then the beer is considered good enough quality to serve! Luckily for the modern-day Ale Conner, the beer, which they also have to drink, is always in good condition. This makes it easy for them to make their declaration that it is of a high-enough quality to serve to thirsty Londoners.

Lucy has promised to keep us informed when she is called upon to test the beer of a newly-opened pub. We'll cheer to that!

DAVID WAKEFIELD
Editor



Liveryman Lucy Beacon "Ale Conner"

Baxter Hosier Trust – a Tribute

This year marks 20 years since I became the first winner of the Biddy Baxter and John Hosier Trust scholarship in 2003. I remember the then Birmingham Conservatoire Principal, George Caird, passing me in college and asking with a slight smile if I had heard anything yet from the Trust. The next day I received the letter informing me of my success, and suddenly all my concerns about funding the course I was about to undertake melted away. The scholarship covered my tuition fees and costs, and I could focus on preparing for the performance requirements of the Advanced Post Graduate Diploma course without worrying about funding.

Biddy, George and Leslie East attended my

The Prince's Prize 2023

A thoroughly enjoyable evening was had by all who attended the annual Prince's Prize concert, held at the GSMD's Concert Hall on Thursday 13 April 2023.

Endowed in memory of Leopold de Rothschild and generously supported by the Eranda Rothschild Foundation, this Company award recognises the most promising young instrumentalist or singer from the Company's award-winners of that year. This year's panel of three distinguished judges, Susan Bullock CBE, Sir Nicholas Kenyon CBE, and Court Assistant Professor Vanessa Latarche, made the final decision.

The Mrs Prudi Hoggarth Audience Prize is also presented to the finalist with the highest number of votes in an audience ballot. The shortlist of performers this year was an interesting one – consisting of baritones, guitarists, and a harpist – and gave the audience an opportunity to appreciate the contrasting approaches to repertoire and style within the same disciplines.

Judges would have been looking for performances that were technically and artistically exceptional, that were stimulating and dramatically persuasive, and that demonstrated unobtrusive technical command. Moreover, the recognising of potential in these young performers would have been a strong factor in decision making too.

Guitarist Gus McQuade's stylish performance opened the evening, with a sense of time and place conveyed in his atmospheric Rodrigo, a poised Bach lute transcription followed and finally the first of the Walton *Bagatelles*, demonstrating more contemporary and advanced techniques.

Appropriate confidence and swagger followed in baritone Jack Holton's well-paced performance, starting with Schumann's *Die beiden Grenadiere* before a dramatic rendition of one of the finest arias from Rachmaninoff's *Aleko*. Jack's programme



I-r the Master, Susan Bullock CBE, Gonçalo Maia Caetano, Professor Vanessa Latarche, Sir Nicholas Kenyon CBE

closed with a nod to his Cornish roots, with an entertaining handling of Moss's *The Floral Dance*. Objectives in the lyric were brought vividly to life in all three works.

Harpist Heather Brooks' enthusiastic performance opened with grace and clarity in her Scarlatti transcription, while her second piece, Renié's atmospheric *Légende* (after *Les Elfes* by the French poet Leconte de Lisle) made for a suitably dramatic foil. This *Légende*, a programmatic work full of *leitmotifs*, allowed Heather to showcase a variety of techniques and colours, evoking the fantastical poetic imagery vividly.



The Master and Patrick Keefe

well-chosen and stylishly handled programme.

Baritone Patrick Keefe closed the evening with dramatic flair, opening with Mozart's *Rivolgete a lui lo sguardo*, before a very personal and warmly handled account of Browne's *To Gratiana Dancing and Singing*. His programme closed with the challenging patter aria *Largo al factotum*, delivered with aplomb.

On a personal note, this writer, who usually books one of these performers for the annual Thames Concerts series, was particularly pleased that all performers spoke to the audience, mostly with suitable alacrity, about their repertoire and sometimes offered other *bons mots* along the way. The confidence and fluency with which a performer verbally engages with an audience is an important skill that Company members will no doubt appreciate.

Mention should be made of the two indefatigable and respected accompanists for this event: Joseph Ramadan (performing with Jack Holton) and Company award-winner Harry Rylance (performing with Patrick Keefe).

Congratulations to all finalists, and in particular to Gonçalo Maia Caetano, winner of this year's Prince's Prize, and to Patrick Keefe, winner of the Audience Prize.

Court Assistant BEN COSTELLO

concerto performance with the RBC Symphony Orchestra, which is when we all first met. From then on, and for many years after the initial award, I had the support of Biddy and the trustees, with concert opportunities, BBC radio performances, references for further funding (including the BBC Fame Academy Bursary of 2007), and a 'wrap-around' care and support that was quite unique at the time.



I-r Biddy Baxter, Chris Orton and Leslie East at the Installation Dinner in 2004

It is no exaggeration to remark that this scholarship was a landmark – it proved to me that I could really aim high and that others recognised my potential, and were willing to invest in it. This in turn spurred me on to work harder and do better.

From winning the Biddy Baxter and John Hosier Trust Scholarship, I began to build a relationship with The Worshipful Company of Musicians. I was awarded the Silver Medal in 2004 and thus attended the Installation Dinner with Biddy, and I adjudicated the Maisie Lewis Wigmore Hall awards for two years, and also the Prince's Prize alongside Christopher Hogwood and Ronald Corp. I became a Freeman in 2020 and I performed on numerous occasions at various events and concerts arranged by the Company.

Now that I am teaching young recorder players at Chetham's School of Music, the Royal Northern College of Music, and the Royal Birmingham

Conservatoire, I am working in a supporting role, helping my students aim for their goals and musical ambitions. It is wonderful to see 20 years' worth of winners, including the recorder player Charlotte Barbour Condini. The first decade after leaving music college is a wonderfully exciting, potentially hazardous, and at times difficult adjustment when building a career, and each generation faces different challenges, circumstances, and opportunities. Even more in these times we benefit from the selfless generosity of charities and benefactors such as the Biddy Baxter and John Hosier Trust, which can make a profound difference to the outcomes for young musicians. I wish the Trust, and those who support it financially, many more years of helping young musicians.

Freeman CHRIS ORTON

Photos: Amanda Ratcliffe



Photo: Glyndebourne

Michael Ronan

2023 John Christie Award

Bass-baritone Michael Ronan is the winner of the 2023 John Christie Award. Having just completed his studies at Royal Academy of Music where he won the Academy's 2022 Bicentenary Prize, Ronan adds this latest award to recent accolades including the Joan Chissell Schumann Lieder Prize, the Thomas Armstrong English Song Prize and the Blyth-Buesst Opera Prize. This season he joined Glyndebourne's Jerwood Young Artist Programme, taking the role of Keeper of the Madhouse in *The Rake's Progress* and Masetto (*Don Giovanni*) for Glyndebourne's autumn programme.

The John Christie Award is given by Glyndebourne in partnership with the Company, which has supported the award since it was created in 1965. It includes a £15,000 scholarship and is intended to help the career of an outstanding young talent in the Glyndebourne Festival Company with funding for further study. In addition to the John Christie Award, Ronan will also receive a five-year tenure as a Musicians' Company Young Artist. Young Artists typically give performances across the country as well as working with the Company's Outreach Programme, taking music into inner London primary schools.

Editor

Organ Scholar



Charles Maxtone-Smith

Congratulations to Charles Maxtone-Smith on being awarded the Company's Organ Scholarship. Charles is a prize-winning graduate of the Royal Academy of Music and now works as a freelance organist in London. He graduated in 2022 with an MA Distinction and the DipRAM award, and in 2023 with the Advanced Diploma, as a student of Professors David Titterton, Bine Bryndorf, and Richard Pinel. He successively held organ scholarships at Hereford Cathedral, New College, Oxford, Westminster Abbey, Royal Hospital Chelsea, and King's College, London. Since 2014 he has been one of the Festival Organists at the annual Edington Festival

of Music within the Liturgy, and has played for several BBC Radio 3 broadcasts.

Charles is using the generous scholarship from the Company to undertake further study and research focusing on French Baroque and Romantic literature. Currently he is taking lessons with Christophe Mantoux at Saint-Séverin, Paris.

Editor

COMPANY YOUN

Georgia Rawlins

Musical director, pianist and keen pitband player Georgia Rawlins is the winner of the Musicians' Company Music Direction in Music Theatre 2022 award, and a current Young Artist. After studying natural sciences at the University of Cambridge where she joined the university's musical theatre society, Georgia continued to Mountview to study for an MA in Musical Direction. The first female musical director on record of the CUADC/Footlights Pantomime, Georgia's other credits include *Funny Girl*, *Singin' in the Rain*, *Astrid*, *Life With You*, *Rust*, and *Mrs Beeton Says*.

Georgia says "I played in lots of pitbands throughout school and university, mainly on reeds, and then made the jump to full musical direction at the end of my first year of university. I have just finished working under the baton of Inga Davis-



Photo: Nathaniel Wright

Georgia Rawlins

Social Media for Young Artists

Mobile phones and social media are everywhere and we often seem to be surrounded by people glued to their screens. Given the ubiquity of mobile phones and social media it is easy to assume that the generations that grew up with them must, inevitably, be experts at exploiting their potential. However, many Young Artists fail to utilise the full opportunities that social media can offer. Indeed, such is the gap that there is an argument that learning to use social media for self-promotion ought to be a core competency for any Young Artist. After all, there's little point in being the best at what you do if no one knows about you. Traditional media and other channels are obviously essential for building a career, but social media provides enormous opportunities that should not be ignored. Likewise, it can be easy to assume that social media is best for self-promotion whereas it can also be a platform to create and engage with completely new audiences.

Rutter on Helen Watts' and Eamonn O'Dwyer's *Mrs Beeton Says* with the postgraduate musical theatre students at Mountview, where I was delighted to conduct a performance. I have a new show, *Jingle Street*, which went to the Edinburgh Fringe this summer, and have rewrites of *Astrid* ticking over in the background. I am very excited to see what's in store next!"

Robyn Blair

Young Artists Robyn Blair and Amy Thompson helped bring *Peter Pan* characters to life with pupils at the John Chilton School. The school is one of 12 mainstream and special educational needs and disabilities (SEND) schools receiving music provision funded by The Musicians' Company Future of Music Fund, The Musicians' Company, and private donors.

Robyn says "I've been involved in several Company projects, including one for the Royal Hospital for Neuro-disability and three for this particular SEND school. The first for the John Chilton was delivered during Covid on Zoom; the second was directed towards music therapy; but this had more of an end goal. Our aim was to put on a little performance for staff, parents and carers".

"When it came to the concert the atmosphere was electric. One girl came to every session saying: 'I'm so happy today because Amy and Robyn are here', but on concert day, she said: 'I'm so happy today because it's concert day!', which made us both smile. With a room full of excited children and parents, we began the concert introducing our instruments, before switching to *Peter Pan* drumming. This led us to the Lost Boys song and 15-20 minutes of fun with relatively few hiccups"



Yr teacher Nicola Cressey, YA Robyn Blair, volunteer Sue Hind- Woodward, YA Amy Thompson

Eliza Talman

A member of the award-winning Solis Trio, Eliza has been sharing the joy of music with pupils at St Alban's primary school in Camden. She comments "Meggie, a fellow Young Artist, and I did sessions with year twos, and threes. Meggie is also the trombonist in our trio, which made it so much fun! We were joined by Musicians' Company volunteer, Richard Sheldon, who was wonderful and very hands on. Our only objective initially was to get the young people to experience and create music, so with each session lasting an hour or half an hour we usually split the session up with lots of games. While we didn't have any SEND pupils in year two, one year three pupil had a permanent assistant and it was great to be able to give them some time one-to-one".

"This was my first school project, and I was quite nervous before we started – but as soon as we got

stuck in it was all much easier. My main fear was that we would run out of material for the lesson but I've got much better at taking my time and NOT TALKING SO MUCH! I've also learnt how to properly plan a lesson and adapt with the materials that I'm given in the room".

"I've subsequently co-led a project at Swiss Cottage with a saxophonist and am currently leading in a project at Moreland School with a wonderful singer Jack Holton. It's such a great opportunity to play and work with new musicians and to adapt to their styles of teaching, as well as to learn how to lead and be utterly versatile in situ. I think that learning on the job is undoubtedly the best way".



Meggie Murphy and Eliza Talman

So, where should Young Artists start? Firstly, they need to understand that having a communication plan is essential to building their personal brand and reputation. And that plan should encompass both traditional and digital channels. The second is that all social media channels are slightly different and suit different approaches meaning that a one-size-fits-all approach doesn't work. Therefore, it is often best to do some well rather than all averagely. The best place to start is by looking at examples of who already does it well. And there are some wonderful instances of artists who are really making the most of all the opportunities on offer.

The organist Anna Lapwood is a marvellous example. She has built an enormous personal following and created new audiences for that most unlikely of popular instruments, the organ. She uses TikTok and Instagram for short, snappy, video-based posts that focus on her quirky personality and the rather geeky reputation of the organ. She posts different content onto Twitter/X with the aim of highlighting what she's up to and of driving attention to her YouTube channel. And it is on YouTube that she posts videos of longer content of her performances. She also posts on Vevo which is a

site that curates music videos from platforms across the world. As a result she is effectively broadcasting to vast worldwide audiences. She has over 25,000 followers on Instagram, 500,000 on TikTok and some of her YouTube videos are watched by over half a million people. Not bad for a 28-year old organist.

The Kanneh-Masons are also great examples of the power of social media, not only building their own reputation but also reaching out to new audiences. Sheku successfully uses Instagram, Twitter, and YouTube where one of his performances has been watched by over two million people. It would take a cellist a long time to reach that figure just from sell-out concerts at the Wigmore Hall.

Another young artist successfully using social media channels is Esther Abrami. She cleverly manages to combine serious music making with a light-hearted approach to the world of classical music. Interestingly, on her website she also has a shop where you can buy and download her pre-recorded arrangements so that you can play duets along with her.

And a special mention should go to two of our Young Artists, Sophia Elger (saxophone) and

Matilda Lloyd (trumpet). Both are using various social media platforms and are beginning to make real names for themselves.

At the other end of the spectrum is TwoSetViolin, an Australian classical violin duo made up of two former symphony orchestra members. They swapped from playing in symphony orchestras to creating a classical-comedy act that brings the world of classical music to completely new audiences. And in their quest to use social media to reach and engage young people who have never seen a classical music concert they are achieving huge numbers. They have over seven million followers on social media and their online videos have been watched over 1.5 billion times.

In the same way that the cinema didn't see off the theatre, social media won't mean the demise of traditional newspapers. Likewise, millions of people watching classical music online won't kill off live concert going. Each has its place. However, the opportunities for raising profiles and for creating new and exciting audiences is something that all in the music world must embrace.

Liverman TIM JOHNS

Clementi Collard Clarinet Concerto



l-r Geoffrey Paterson (conductor), Robert Plane (clarinettist), Mark Boden (composer), Stephen Rinker (recording engineer).

When BBC National Orchestra of Wales approached me about a commission for their 90th Birthday Celebration I asked producer Tim Thorne about the possibility of writing a clarinet concerto for principal clarinettist Robert Plane. In 2016, I was awarded the John Clementi Collard Fellowship from the Company and the award allowed me to dedicate time to writing the concerto over a 9-month period.

Rob and I are both keen distance runners and I used this as a starting point for the form and structure of the concerto, which is loosely based on the physiology of marathon running. There are four

movements in total, all of which relate to different aspects of marathon running.

The first movement 'Adrenaline' is full of recurring energetic principal lyrical themes interspersed with wilder outbursts of energy from the orchestra. 'Isotonic' begins with short fragmented gestures in the solo clarinet before sparse woodwind instruct with short stabs of counterpoint. The initial energetic material exhausts itself and is eventually replaced by slower repetitive grooves in the strings and bass instruments, concluding with a particularly energised and sprightly passage for the soloist.

'Threshold' provides significant contrast to the other movements. Based upon two interlocking chorales, the movement is essentially a set of variations and is much sparser, more delicate and overtly lyrical than the surrounding movements. The movement references the part of a marathon when a runner has passed through the 'pain barrier' and enters a rather dreamlike state where the heart-rate remains low even when running at pace. For me, this is always the time I question why I'm running and think about those I'm running for which is reflected in this lyrical and highly expressive elegy.

A sense of energy returns in 'Hypertension' where cascades of woodwind figures swirl through hexachords with the highly animated solo clarinet articulating a range of contrasting gestures which move in an unpredictable manner.

The concerto was premiered by BBC National Orchestra of Wales in 2018 under the baton of Jac van Steen and I was delighted that Hugh Lloyd and several guests from the Company were able to attend.

In December 2022, Rob and I travelled to Media City in Manchester to record the concerto with BBC Philharmonic Orchestra, under the direction of Geoffrey Paterson. The recording was released on the Resonus label as part of Rob Plane's album *Isotonic*. The whole experience was tremendously positive: the BBC Philharmonic Orchestra are a stunning ensemble, expertly guided by conductor Geoffrey Paterson. Producer Adam Binks has captured an incredibly accurate and detailed recording of the concerto, and Rob's stunning technique and expressive interpretation speaks for itself.

Isotonic is available on Apple Music, Spotify, and YouTube Music. Physical copies of the album are available at www.resonusclassics.com

This project would not have been possible without the generous support of the Company and I remain extremely grateful to all who helped this piece come into being.

Freeman MARK BODEN

The Musicians' Company Corporate Members' Scheme: Can you help?

Members of the Company cannot have failed to notice that we are fortunate to have the support of organisations in the music industry and music education that have signed up as Corporate Members. Our scheme was set up in 2008 and we were only the second livery company to introduce this class of membership.

Readers will have noticed the names and logos of our current Corporate Members as they are included in all our publicity. Some of these have been with us since the beginning, some have joined later and some have discontinued their membership. Over the years we have had 13 Corporates. Now we are down to five – two publishers, two music exam boards and a record distributor/producer.

Corporate Membership is quite reasonable – we ask companies to sign up for three years and

pay £2,000 (plus VAT) per annum. Full details of the scheme and the benefits are given in the Company Yearbook on page 41.

Many of our liverymen and freemen will have contacts with organisations in the music industry and music education who might be approached to become Corporate Members. Others that could be interested might be accountancy or legal firms who have an interest in providing services for musicians. If you do have any ideas about this, please contact me at the address below or talk to the Clerk.

We would really welcome the involvement of the membership in extending the Corporate Members' scheme. Can you help?

Pastmaster LESLIE EAST OBE
(leslie.east1@btopenworld.com)

The Music Direction in Musical Theatre Award

Britain isn't just a seat of excellence in the field of musical theatre. We are, without exaggeration, a Global Superpower in the genre. London is the theatre capital of Europe and The West End beats even Broadway on attendance. Millions of tourists come to London annually to hear our musicals – and we export our shows and talent globally, projecting our soft power around the world.

Wanting to champion the next generation of musical leaders in whose hands the future of musical theatre lies, the Company set up the UK's first Musical Directors' scholarship eight years

City Livery Club Medal

In 2014, the City Livery Club celebrated its centenary by instituting a new award, known as the Root and Branch Award, to recognise an individual liveryman or group of liverymen who had made an exceptional contribution to the work of their livery company or the wider body of the Livery.

At the annual Civic Banquet of the City Livery Club, to which Michael and Elizabeth Hockney had been invited, Michael received the medal for the Root and Branch Award from the Lord Mayor, Alderman Nicholas Lyons. He also received a cheque for £1,000 which he has given to our Company to be used to help fund the Lord Mayor's Composition Prize.

Deputy Chris Hayward, the Livery Club President, introduced the Award Ceremony with the following words: "The Winner of the 2023 Root and Branch Award is Michael Hockney MBE for his personal contribution to the success of the Lord Mayor's Big Curry Lunch. The Panel was extremely impressed by



Senior Warden Michael Hockney MBE receives his medal from the Lord Mayor

the results of the 2023 Big Curry Lunch, that raised £435,000, far exceeding previous years. It was clear that this was achieved, in no small part, by the determination of Michael as Co-Chairman to engage with a large number of Livery Companies and Ward Clubs, as well as City businesses, to sell a record number of places and to secure a record number of donations and bids in its online auction."

"The idea of holding these curry lunches goes back to 2008, when Michael secured the support of the incoming Lord Mayor, Alderman Sir David Lewis, to draw the City's attention to the contribution made by the Armed forces of the Crown and the ongoing needs of ex-service personnel and their families. The total distributed by the LMBCL

Committee since 2008 has been over £3.3 million. The Panel also recognised that in achieving his success, Michael, who had been nominated by his Livery Company, the Musicians, had demonstrated an exceptional contribution across many of the areas determined by the Club when the Club instituted the Award in 2014. Apart from the legacy of support for the specific projects supporting ex-Service personnel, the Lunch itself has started to initiate satellite fundraising curry lunches, both elsewhere in the UK, and overseas".

Our congratulations and thanks go to Michael for his exemplary work and the recognition of it by the City Livery Club.

The Master **THE HON RICHARD LYTTELTON**

Livery Kitchen Initiative

Many of you will already know about City Harvest. During Lockdown, we supported people facing food poverty across London by providing meals for City Harvest to distribute via the Livery Kitchen Initiative. After the worst of Covid was over, the level of need which had been exposed led everyone to feel that the Initiative should continue. It has and its work has been so valuable. Since December 2022 the Livery raised over £200,000 that has enabled us to fund a City Harvest van which over the next three years is expected to deliver over 2.4 million free meals in London.

On 18 September, the fifty Chairmen of the Charity Committees of the Livery Companies which have supported the Livery Food Initiative gathered at the Old Bailey. I am our Company's representative on the Livery Companies Charity Committees' Working Group.

Sheriff Andrew Marsden presented each of us



I-r Sarah Calcutt, CEO of City Harvest, Senior Warden Michael Hockney MBE, Sheriff Andrew Marsden

with a plaque to say 'thank you' for our Company's contribution. That plaque is now in the Company offices.

It is hoped that the Livery will continue to support the Initiative for the next two years. The need remains and is increasing.

Court Assistant **MICHAEL HOCKNEY MBE**

ago. It is the first time the Company has overtly championed leadership, and the award has become a flagship for the Company. In July, we welcomed our latest award winner: Yan Chen.

Being a musical director in music theatre requires a broader skill set than, e.g., opera conducting. In addition to conducting, directing from the keyboard is vital, in a throwback to Baroque music. Equally essential is the ability to coach great performances, arranging skills and people management. The most gifted musician won't be able to fight for musical excellence unless they can manage upwards, downwards and horizontally: collaborating with directors, choreographers and technical departments and ensuring the highest standards of performance are maintained throughout long runs. To inspire the second trumpeter for their 3,000th performance of *Phantom of the Opera* is no mean feat!

The award eligibility is that candidates must have a musical direction post-grad conservatoire place. So far, all awardees have come (in equal numbers)

from the UK's pre-eminent courses globally: the Royal Academy of Music and Mountview School.

Under the chairing of Ben Costello, the audition process is suitably stringent. Rather than being purely performance-based, the audition tests candidates' potential in three areas:

- Being the Guardian of the Music: to have a depth of musicality and profound understanding of music's role in the genre;
- Leadership: to inspire musical excellence in others;
- Flagbearer: being able to take forward the role of the MD into the future.

Reflecting the diversity of the skills, they:

- Play two contrasting pieces on the piano (mostly virtuosic overtures and accompaniments);
- Conduct *Send in the Clowns* (Sondheim, arr. Nelson Riddle) with a repetiteur as if they were rehearsing an orchestra;
- Coach a singer on accuracy and interpretation of a musical theatre song;

- Show keyboard skills: sight transposition, changing the style of a song (e.g., into a tango or a tap dance break);
 - Discuss a portfolio of arrangements or compositions if they have one;
- Crucially, the audition style is discursive, because we need to assess their capacity for acting on feedback.

Our panel was enriched this year by musical director and educator Caroline Humphris, whose work has amassed Olivier and Tony awards galore over many years.

The talent potential coming through never ceases to amaze us. This year's winner, Yan Chen, possessed an unrivalled depth of musicality, and with extraordinary potential to become a future leader of the field. We wish her all success for a promising career ahead.

Court Assistant **STUART BARR**

AND FINALLY

COURT SUCCESSION

The Senior Warden, Michael Hockney, has told the Court that, regrettably, owing to an ongoing health problem, he is unable to go forward for election as Master for 2023-24.

This has been a very difficult decision for Michael, who says that he is honoured to have been invited to be Master of our Company. He will continue to support the Company in whatever ways he can.

Mastership 2023-24

The Court approved that the Junior Warden, the Hon Richard Lyttelton, will take the chair a year early and become Master from November 2023.

Mastership 2024-25

There is therefore a vacancy for the Mastership of the Company in 2024-25. The Court has approved that Immediate Pastmaster Jeff Kelly

will undertake a second year as Master for 2024-25.

Senior Warden 2023-24

As Court Assistant Alun Hughes was elected as Junior Warden for 2023-24, there will be a vacancy for the post of Senior Warden. The Court has approved that this post will be filled by Bishop Graeme Knowles. This will ensure that the Court Succession below the top table, which was agreed

last year, remains undisturbed.

Honorary Court Assistant

The Court has also agreed that Michael Hockney becomes an Honorary Assistant to the Court so that he can continue to give his expertise to the various committees that he is on and continue to play an active role in the Company.

[The Clerk HUGH LLOYD](#)



The 2023 Biddy Baxter and John Hosier Music Trust scholar Alex Hocknall with the Trust's Patron Sir Simon Rattle. Alex is a graduate of the Royal Birmingham Conservatoire and now studies there for the Postgraduate Certificate in Instrumental Performance.

CARTOON CORNER By Sheralyn Rennert



From "The Grace" to disgrace! Choristers escape Mr Carwood to another coach!

COURT NEWS

NEW STEWARDS

Mark Bromley
Rachelle Goldberg

AWARDS

JOHN CHRISTIE AWARD

Michael Ronan (bass-baritone)

MUSICIANS' COMPANY AWARDS

Sofia Kirwan-Baez (National Opera Studio) (soprano)

James Tavares (Royal Academy of Music) (tuba)

Gen Li (Royal Birmingham Conservatoire) (cello)

Rhiannon Morgan (Royal Welsh College of Music & Drama)

(soprano)

Caitlin MacKenzie (Royal Conservatoire of Scotland) (mezzo-soprano)

David Goldman Award: Cameron Chin-See (Royal Northern College of Music) (trumpet)

CARNWATH PIANO SCHOLARSHIP

Max Pemberton (Guildhall School of Music & Drama)

IVOR MAIRANTS GUITAR AWARD

Hope Cramsie

MUSIC DIRECTION IN MUSIC THEATRE AWARD

Yan Chen (Mountview Academy)

LAMBERT FELLOWSHIP

Rieko Makita (piano)

WE WELCOME THE FOLLOWING NEW MEMBERS ELECTED SINCE JANUARY 2023

NEW LIVERYMEN

Fiachra Garvey

Dylan Gwyer-Roberts

Amy Dickson

Siri Fischer Hansen

Lee McLernon

Tom Sharpe

Richard Sheldon

Sarah Shilton

Daniel Whitehead

NEW FREEMEN

Rebecca Bell

Davina Clarke

Adrian Daffern

Leo Geyer

Edward-Rhys Harry

Domini Hogg

Makoto James

Dorothy Kirkman

Katrina Lee

Gary Matthewman

Helen Perkins

Ghislaine Reece-Trapp

Giles Stockton

CORPORATE MEMBERS

ABRSM

Boosey & Hawkes

Music Sales Group

Naxos UK

Victoria College Examinations

IN MEMORIAM

We record with regret the deaths of the following members of the Company:
Liveryman Eric Holder
Freeman Carl Davis CBE