

HARMONY

THE MUSICIANS' COMPANY

PASTMASTER AND CLERK RICHARD CREWDSON



Richard Crewdson passed away on 23 November 2023, aged 91, peacefully after a short illness. Throughout his long life, the Musicians' Company was a permanent and enduring feature, to which he dedicated himself with an almost familial devotion, pride, and loving care. As Assistant Clerk, then Clerk, then Master, a valued member of the Court for many years after that, and of course as the author of *Apollo's Swan and Lyre*, his service to the

Company ran long, broad and deep. He was always happy to serve, relished all aspects of the role (except, sometimes, the table-plans!), and at all times wore his duties more as a privilege than a burden. As a consequence, the contribution he made to the life and fortunes of the Company was truly extraordinary.

When Richard was born in 1932, his father, Alastair, had already been Clerk for two years, and so he grew up with the Company, observing his father's growing involvement with the musical milieu that delighted and stimulated him, serving as his assistant (an 'apprenticeship' of sorts?) towards the end of Alastair's 37 year tenure, and ultimately taking on the role himself for a further two decades. Between them, therefore, Alastair and Richard helmed the Company for the greater part of the twentieth century – by far its most vigorous and productive to date – when the Company really settled into and consolidated its 'mission' as a major force in the nurturing and celebration of outstanding musical talent in Britain. That the steady growth of its membership, benefactions, self-confidence and influence in that time did not entail any serious disruption or disharmony says much for their sympathetic and careful stewardship.

In those days, being a livery company Clerk was not a full-time position, and Clerks were generally professional men, like solicitors, with some spare time (and probably a very hard-working secretary!). Alastair was the Musicians' third Clerk in as many years – his predecessors having quickly buckled under the amount of work expected of them – but he happily combined his legal work with Company duties, even as those duties –

already substantial – continued to grow over the years. And so too did Richard, enthusiastically embracing the opportunity to provide ever more support to the young musicians who were the focus of the Company's charitable activities, while also fully enjoying the social gatherings, formalities and historic practices that characterised the more traditional side of the role.

Richard was christened William Richard Inge Crewdson, in the crypt of St Paul's Cathedral, by his mother's uncle, William Ralph Inge, the ('Gloomy') Dean – a prolific writer, widely renowned for his wit and wisdom. And those who knew Richard would certainly identify his own wit and wisdom as among his most salient and estimable qualities. Always a lively and entertaining speaker after dinner, his sage and knowledgeable insights were just as keenly appreciated in the more sober atmosphere of Court meetings, committees, and in the voluminous correspondence which arose (in the days

continued on page 2 ▶



Immediate Pastmaster Richard Crewdson with HRH Prince Philip following his admission as an honorary Freeman 1989

*Apollo's Swan
and Lyre*



THE HUNDRED YEARS OF THE MUSICIANS' COMPANY
Richard Crewdson



Editor Emeritus

Adrian Davis

Editor

David Wakefield

Design

John Hawkins

Clerk

Hugh Lloyd

Deputy Clerk

Amanda Ratcliffe

Company Accountant

Charlotte Harries

Young Artists'

Programme Manager

Christine Twite

Magazine co-founders

John Iles and Adrian Davis

The Worshipful Company of Musicians

1 Speed Highwalk, Barbican, London EC2Y 8DX

T 020 7496 8980

E clerk@wcom.org.uk W www.wcom.org.uk

Registered numbers of the Charitable

Funds 310040 and 264303

VAT No. 162 1105 58

Published by The Worshipful Company of Musicians 2024.

Registered at Stationers' Hall. Views expressed do not necessarily reflect the opinions of either the Court or the editor. Printed by Perfect Imaging Ltd., London E3 3DA. Unless otherwise stated, individual contributors retain their copyrights, and no part of this publication may be reproduced without prior written permission.

DIARY 2024/2025

Thursday 9 May 2024

Company Concert

Wigmore Hall, 1.00 pm

Thursday 16 May 2024

Freemen's Dinner

Aldermen's Dining Room, Guildhall, 6.30 for 7.00 pm

Wednesday 26 June 2024

Midsummer Banquet

Stationers' Hall, 6.15 for 7.00 pm

Monday 8 July 2024

Young Jazz Musician Winner's Gig

Soho Jazz Club, 7.00 pm

Tuesday 16 July 2024

July Court & Informal Lunch

Tallow Chandlers' Hall, 11.00 am

Sunday 15 September 2024

Young Jazz Musician Competition

Soho Jazz Club, 7.30 pm

Thursday 19 September 2024

Bach Cantata and Lunch

St Bartholomew the Great 1.05 pm

Wednesday 2 October 2024

Company Evensong

St Paul's Cathedral, 5.00 pm

Wednesday 16 October 2024

October Court & Dinner for Masters & Clerks

Vintners' Hall, 4.00 pm

Wednesday 13 November 2024

Installation Court & Dinner

Goldsmiths' Hall, 4.00 pm

Friday 13 December 2024

Carol Service and Supper

St Michael's Cornhill and Saddlers' Hall, 6.00 pm

Wednesday 29 January 2025

January Court and Informal Lunch

Trinity House 11.00 am

before email, of course) from the ceaseless deliberation of Company matters.

And St Paul's continued to provide the centre of gravity, both for Richard and the Company, throughout his working life, as his office – and, thus, also the Clerk's office – in solicitors Waterhouse and Co., was just across the road from the steps of the cathedral, at 4 St Paul's Churchyard. And Stationers' Hall, where almost all the Company's Courts and functions took place at that time, was in Ave Maria Lane, a short walk away. For a Company without its own Hall, this little patch of London was, then, about as close to a 'home' as one could get.

But for all that 'Mus Co' was central to Richard's life and loyalties he managed to balance it with a rich and varied legal career. An expert in international art and cultural property law, he travelled widely, drafted legislation, and was instrumental in setting up the Art Loss Register. He sat on the Board of Boosey and Hawkes. And, on behalf of Great Ormond Street Hospital, he took care of the *Peter Pan* copyright.

After retirement, he was able to fulfil the long-held ambition to 'upgrade' his father's *Short History* of the Company into a full-length book, *Apollo's Swan and Lyre*, which aptly went to press in its quinqucentenary year, 2000. The book is rightly celebrated as a work of fine scholarship, and displays the qualities of erudition and careful analysis which made Richard such a valued member of the Company. By scrupulously giving the last century no more space, proportionally, than the preceding four, it arguably downplays the significance and achievements of the 'modern' period. Hopefully, if some brave soul updates the book, they will want to shine a less modest light on the Company's flowering in the 1900s – and, indeed, the 2000s!

In spite of his many achievements, Richard was a profoundly modest and humble man, and would never talk about himself, far less brag. I once asked him why the Royal Academy of Music had awarded him an Honorary Fellowship, a recognition of exceptional service limited to only 100 distinguished individuals. His answer was so quiet and unremarkable that I can't now remember what it was! But for all his modesty, there are a great many people whose lives were touched, and invariably for the better, by his kindness, wisdom and generosity, and who will remember him with great affection and gratitude.

Inside the cathedral where Richard was baptised, and which he would see every day at work, there is a famous inscription on the tomb of the man who created it. Taken in its intended context, it smacks of enormous *hubris*. But without that context – applied, in fact to someone who had no time for monuments, trophies or earthly prizes of any kind – it would actually suit Richard very well:

Lector, si monumentum requiris, circumspice

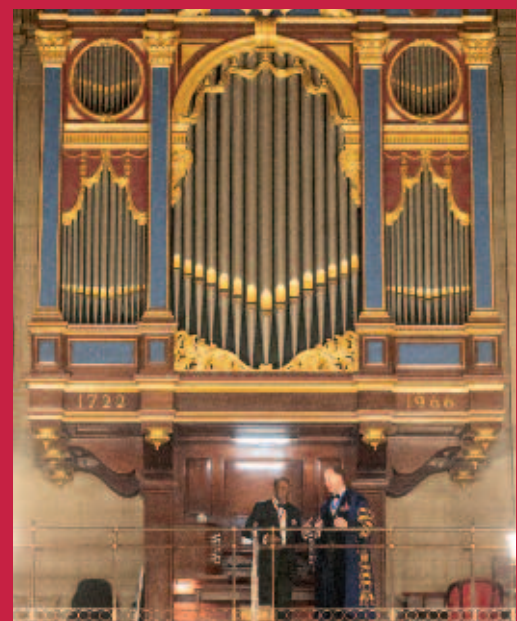
(Reader, if you want to see his memorial, look about you)

Liveryman PHILIP CREWDSON

THE INSTALLATION



The Master, Wardens, Court, Honorary Chaplain, Clerk



Court Assistant Carl Jackson and the Beadle



Harpist Oliver Wass

AN DINNER 9 NOVEMBER 2023



and Beadle



The Master, Wardens and Prize Winners



Merchant Taylors' Hall



St Paul's Cathedral Consort directed by Alexander Knight



Guest Speaker Mr Paul Gambaccini



Fanfare Trumpeters of the Royal Air Force College

TERESA CAHILL – THE SOPRANO WHO SWOPPED ROLES

Talking to Teresa Cahill is like conversing with a whirlwind. Even as she approaches her 80th birthday Teresa is a fascinating raconteur of memories, opinions, wisdom and insights as she muses on a distinguished singing career and a long association with the Musicians' Company.

A Freeman since 1993 and Liveryman from 1995, Teresa nevertheless has a much longer connection to what she calls *her* livery company. Born in Maidenhead but raised in Rotherhithe, her love of the City, and the river on which it sits, is palpable.

Having been a junior exhibitor and undergraduate at the Guildhall School, it was as her two years on the GSMD opera course began that she received our Silver Medal and sang on two occasions for the Company in 1966, one of them in the Mansion House. She particularly remembers the guidance of Brian Trowell and Vilém Tauský on the

opera course and the encouragement of Allen Percival – Principal of the Guildhall School, and before his untimely death, Senior Warden – in her career and in joining the Musicians' Company.



Teresa with Robert Saxton after receiving the Santley Award 2017

At the London Opera Centre she was mentored by the great vocal coach, Jani Strasser, who introduced her to Glyndebourne Opera. There she sang in the chorus and covered Mozart roles and took major parts in the Touring Company. She was even compared, in looks and voice, to a young Elisabeth Schwarzkopf. And at Glyndebourne another Company connection was forged as in 1970 Teresa became the fourth ever recipient of the John Christie Award. The prize money was spent, sensibly, on a stereo system.

Ever ready to support the Company, Teresa has adjudicated on scholarship and Maisie Lewis concerts panels, been a judge for the Prince's Prize and enjoyed two years as a steward. She loved exercising her right as a Freeman to drive sheep across London Bridge and appeared on our float in the Lord Mayor's Show. But it was to recognise her remarkable singing career that in 2017 she received the Santley Award.

With a voice ideal for roles in Mozart and Richard Strauss operas, Teresa was soon in demand. She made her Royal Opera House debut as Barbarina in *The Marriage of Figaro* in 1970 when just 26. Asked about the highlights of her career

she cites Sophie in Strauss's *Der Rosenkavalier* at Covent Garden under Carlos Kleiber; swapping roles in *Don Giovanni*, from Zerlina to Donna Elvira at very short notice; and recording Elgar's *The Spirit of England* under Alexander Gibson. Indeed her love of Elgar's music has been central to her life and her devotion to its interpretation led to the award of the Elgar Society Medal.

She was drawn into the world of contemporary music singing Webern and Henze but soon extended her range, working with the London Sinfonietta. Teresa's dedication and hard work learning complicated scores made her a 'go-to' singer for contemporary composers, including Richard Rodney Bennett, Michael Tippett, Harrison Birtwistle and George Benjamin. And an encounter with the music of Robert Saxton led to a 44-year partnership and an 18-year-long marriage.

To top all this, Teresa's career also began to embrace teaching. She credits her understanding of the singing voice to her inspirational teacher, John Counce. Working with young singers at the Royal Northern College of Music and Trinity Laban Conservatoire she has been able to pass on the extensive experience of her long career. Nowadays, as a Professor in the Vocal Department, she still delivers lessons for singers on three days per week at Trinity Laban.

This remarkable career embraces music making of the highest quality. Her roster of collaborators is deeply impressive but far too numerous to mention here. She sang in over 100 performances at Covent Garden and, as well as the Mozart and Strauss

roles, she appeared in *La Sonnambula*, *Boris Godunov*, Wagner's *Ring* cycle, *Peter Grimes* and Henze's *We Come to the River*. Teresa also worked with Scottish Opera, Opera North, Sante Fe and Philadelphia Opera in the USA, Kent Opera and English National Opera.

There is another remarkable thing about Teresa. She admits to having had a difficult start in life. Her father, a London docks stevedore, died when she was five. Her mother, a factory worker, gave

her huge support and wanted her to attend university. So the pursuit of a singing career was not foreseen. There was no music in the family. Yet guidance from teachers who recognised her talent (notably the pianist Joseph Weingarten) spurred her on her way, helped by local authority funding for her fees and maintenance, a far cry from today's need for student loans. This is why giving something back has been so important to Teresa, evidenced in her teaching and her charity work with the Not-Forgotten-Association and the Royal Society of Musicians.

How lucky we are to have someone of Teresa's distinction in the Company. Happy birthday Tessa!

Pastmaster **LESLIE EAST OBE**



Teresa as Sophie, *Der Rosenkavalier*, Covent Garden, 1974

THE MUSICIANS' COMPANY DANKWORTH COMPOSITION AND EDDIE HARVEY ARRANGER'S AWARDS 2023

On the 25 March the Milton Court Concert Hall at Guildhall School of Music & Drama (GSMD) was the venue for the Musicians' Company Dankworth Composition and Eddie Harvey Arranger's Awards 2023. The evening started with Ben Costello, Chairman of the Musicians' Company Jazz Committee, extending grateful thanks to GSMD for allowing the Company to host the awards during the evening. He also thanked Dr Jo Lowry, new Head of Jazz at GSMD, and Josephine Davies, GSMD Big Band MD, for so kindly rehearsing and including performances of the three prize winning entries in the concert programme. Ben went on to explain the background to the awards.

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 original works. There are two prizes for original compositions in original arrangements for big band and small ensemble.

The Eddie Harvey Jazz Arranger of the Year Award was established to perpetuate the memory of the late, great, Eddie Harvey,

2021 YOUNG JAZZ MUSICIAN AWARD WINNER'S GIG: THE DANIEL HIGHAM QUARTET

From the intimate acoustic of the Pizza Express in Soho to the open and resonant space of St. Bartholomew the Great in West Smithfield which, as the Master reminded us, is a space even older than the Musicians' Company itself. How would this quartet of young jazz musicians cope? Daniel Higham (trombone) won his award in 2021, and because of the pandemic it took until March 2024 to assemble his winner's gig of Will Barry (piano) and the Award winner in 2017), Will Cleasby (drums) and Lorenzo Morabito (bass) for the performance. The concert was introduced by the organiser and Pastmaster Leslie East, and the Master presented Daniel with his winner's medal.

The musicians coped brilliantly with the acoustics – straight into two standards

renowned jazz pianist, trombonist, arranger and educator, teacher at the Guildhall, the Royal College, and serving as the first Head of Jazz at the London College of Music. This award most importantly serves to honour Eddie's expressed wish to try to ensure that arrangers of jazz compositions receive due acknowledgement of the importance of their contribution.

Ben concluded by thanking this year's distinguished judges, for the Dankworth Awards: Mark Armstrong, Jason Yarde, and Pete Hurt, and for the Harvey Award: Callum Au, Nikki Iles and Mark Nightingale.

This was followed by the Immediate Pastmaster Jeff Kelly, Eddie Harvey's grandson Stan and Alec Dankworth (bass playing son of John Dankworth), coming onstage to present the awards. These went to Reuben Goldmark *One learns to walk decades* (Dankworth Big Band prize), Lior Solomons-Wise *Mortar* (Dankworth Small Ensemble prize) and Ollie Canham *Old Man* (Eddie Harvey Award). The presentation was followed by a concert performed by the GSMD Big Band under the direction of Josephine Davies. The music started with *Triquetra*, a composition by Josephine, and continued with an arrangement by her of Frank Harrison's *The Man Who Cycled from India for Love*. The rest of the first half comprised performances of all three prize-winning entries.

The successful performance of jazz compositions and arrangements is particularly dependent on the competence not only of the sight reading ability of the players, but also their soloing capabilities.

The GSMD students excelled at both and gave thoughtful performances with impactful solos for the three World Premieres. The second half was a



I-r IPM Jeff Kelly, Reuben Goldmark, Lior Solomons-Wise, Ollie Canham, Court Assistant Ben Costello, Stan Harvey, Alec Dankworth



IPM Jeff Kelly and Stan Harvey look on as Alec Dankworth presents the Dankworth Big Band Award to Reuben Goldmark

performance of Josephine Davies' latest large-scale work *Celtic Wheel of the Year Suite*. This substantial Big Band composition was a symphonic end to the evening for which the Company's Award

Winners had prepared the way with three contrasting overtures.

Liveryman JOHN LEVETT

Photos: John Levett

popularised by Fats Waller, *A sin to tell a lie* and *Louisiana fairytale*. The space allowed all four musicians to develop their improvisations with excellent timing which communicated in a relaxed and nuanced way with the near capacity audience. Daniel's apparently effortlessly 'lazy' style was a masterly evocation of Fats, and this was perfectly mirrored by the rest of his group, Will Barry giving a 'Fats flavour' to his improvisations.

Throughout the concert, Daniel made his

trombone sing, engaging the audience in a conversation. An up-tempo *I can't believe you're in love with me* gave a great opportunity to bassist and drummer to introduce their flair, after which the pace slowed down for *Stardust*. This was a great vehicle for Daniel's engaging, even seductive, style, which he passed on brilliantly to Will Barry on the piano.

Will Barry then started the next piece *On the Sunny Side of the Street* as the sun shone through the church windows while the quartet showed great rapport as they played; drums and bass were particularly effective here. Duke Ellington's *All too soon*, with great timing by Daniel in his phrasing, brought the concert to a formal end. After the applause the quartet returned and gave us an encore – *After you've gone* – a fast and exciting arrangement, where Daniel's technical

virtuosity was mirrored by Will Barry and the other musicians, with superb use of his brushes on drums by Will Cleasby.

A wonderful concert given by four outstanding young musicians, two of whom perform in Kansas Smitty's House Band, while Daniel is shortly to appear in the West End in the musical *Hadestown*, a re-working of the Orpheus and Eurydice myth. The audience and players retired to a reception in the Church, uplifted and energised after such excellent musicianship.

Liveryman PROFESSOR JAMES CRABBE



Daniel Higham

I-r Will Barry, Lorenzo Morabito, Wil Cleasby,

Daniel Higham and the Master

Photos: James Crabbe

Photo: John Levett

DAVID HILL MASTER 2000 – 2001

25 FEBRUARY 1952 – 5 MARCH 2024

David Hill had the challenge of following the Mastership of Sir Alan Traill in the Quincentenary year which did so much to establish the Musicians' Company as one which "punches above its weight". David was totally up to the task; he had a clear view of how to take the Company forward in a year which was bound to be quieter than its predecessor, and without fuss or ostentation he ensured that the Company continued on its successful path. He also led the ceremony which welcomed the then Prince of Wales as an Honorary Freeman of the Company – our highest honour – a source of great pride to him then and in later life.

David reported that his year had been one of "consolidation and improvement". That understates some important changes which have been vital to the Company's development: the appointment of an in-house Clerk's office, and the then-controversial move into our own office instead of sharing with The Honourable The Irish Society. Readers may be surprised that we used to share both our premises and our then Clerk, Simon Waley; 'Going Solo' was a massive step forward and David deserves much credit for it.

He made a major contribution to our finances by keeping the thorny topic of Quarterage (aka annual subscriptions) on the Court's agenda. I will always be grateful to him for supporting my suggestion that we should sponsor National Youth Jazz Orchestra for three years to mark our Quincentenary; it was a great success and it changed my life for the next 20 years!

David had a quiet but wicked sense of humour, epitomised by this quote from his final report:

"... Birmingham for the Brass Band Finals which was great fun to begin



Senior Warden Gavin Barrett and Master David Hill 2001

with, but having then heard the same piece of music over twenty times..."

Gavin Barrett and I, as his Wardens, worked closely with David and did our best to maintain the strategic direction which he inherited from Alan Traill, including bringing in annual subscriptions which has transformed our finances. On behalf of the Company we send our condolences to David's family and assure them that his legacy endures. As he was a descendant and member of the centuries-old family firm of violin makers and restorers it's appropriate to close with the following quote from the diary of Samuel Pepys: **1660, 17th February.** «In ye morning came Mr. Hill, ye instrument maker, & I consulted with him about ye altering my lute & my vial».

Pastmaster NIGEL TULLY MBE

Photo: WCOM Archive



Martin Bigg, Master
The Worshipful Company
of Water Conservators
and the Crypt at St Paul's

THE MUSICIANS' COMPANY ANNUAL EVENSONG, ST PAUL'S CATHEDRAL, 4 OCTOBER 2023

(Reprinted by kind permission of the Worshipful Company of Water Conservators)

Masters of all the Livery Companies were invited to join the Master Musician and the Dean and Chapter of St Paul's for this most majestically musical of evenings. The large and colourful turnout of the Livery matched the splendour of the building. The music was provided by an orchestra of young players and the beautiful singing of the anthems by the choir. I was told that the solo chorister achieved a 'B', as opposed to the usual 'Bb'. I was impressed even though I probably could not hear it.

Freemen of the Musicians' Company, including Edward Elgar and Hubert Parry, had composed most of the music. The prayers were led by Ethan Tregear-Glynn, the Musicians' Company Chorister. We appreciated the depth of sound of the organ when we sang 'All people that on earth do dwell' to the *Old Hundredth*.

It was a memorable occasion and congratulations to the Musicians' Company for organising the event, especially against a backdrop of major transport challenges. The Musicians hosted us at a reception in the crypt where we had a good opportunity to catch up with Masters and friends from other Companies.

Master Water Conservator MARTIN BIGG

YOUNG ARTISTS PROGRAMME

We offer our Young Artists the opportunity to share their skills and inspire others through specially 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 each year, delivered free of charge to the schools. Almost 1000 pupils each year are part of one of our music projects. We also work in Merton Dementia Hub and the Royal Hospital for Neurodisability, using music as a therapeutic tool for the service users. A targeted approach enables us to reach the schools most in need of support: in 2023/24 we are focusing our work in Camden, Islington and Lewisham. We are grateful for the support of our dedicated volunteers, drawn from the Company membership, who help us to deliver our work.

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 over 50% of students do not have English as their first language: more than double the average figures for the UK. The Company supports this programme with substantial annual funding.

Young Artists Heather Brooks (harp) and Josh Allen (tuba) recently held our first music as therapy session at Swiss Cottage School in Camden. Working with a post-16 PMLD* class, the talented duo helped the students experience live music, explore new sounds and have fun. Heather tells us more about this exciting project: "You have to think outside the box when working with a PMLD class. Many of the students can't communicate using typical speech and they all have slightly different needs. The one thing our group shared was a sense of fun, making every session the highlight of my week".

"We spent the first two sessions shadowing community musician Holly Jackson. This helped us get to know the students'

needs, likes and dislikes. Her music sessions were pirate-themed, and we helped by handing out instruments, playing and singing songs. After this we got to run our own sessions which always began with the same mood-lifting 'hello' song".

"Inspired by Holly's multi-sensory themed approach we gave our own sessions nature and nautical themes. Our aim was to fully immerse the students in the sights and sounds of nature and the sea through soundscapes, storytelling and sensory stimulation. The students also joined in with instruments and in recording and relaying sounds using a brilliant piece of kit with an adaptive switch. This helped those with movement-limiting disabilities get involved in vocal activities such as recording underwater bubbling or bird sounds. The students even had great fun using it to mimic the fizzy, electric jellyfish sound I made on my harp".

"Beyond using sensory cues such as touch, smell, vision and hearing to make the sessions more fun and meaningful, we used PowerPoint slides to reinforce the narratives and make them easier to follow and grasp. For dyslexic students, such teaching techniques can really help. We also used PowerPoint during the underwater theme to

build on the idea of a shoal of fish. Depending on whether the slides were green or red the students would 'play' their instruments or 'stop'. Individual students were invited to take the lead in the same way shoal

members effectively take turns at being leaders. The students really enjoyed this game".

"Every session had its highlights. One student is immobile, partially blind and probably the most challenged in terms of being able to respond. Josh was playing the *Jaws* theme using a clapper – a type of percussion instrument that makes a snapping sound – while approaching each student saying: 'here comes the shark'. When it became her turn, she began moving to the rhythm as it became faster and faster. Seeing her enjoy herself really made our day".

"Our next theme will be Christmas-related and for the school concert. We'll be giving some of our favourite songs for tuba, harp and cello (unusual combo, I know!) a festive twist and getting the students involved. However, the concert will have to go a long way to beat the success of our nature-themed finale which concluded with Josh making roar sounds on his tuba and me revealing and leaping around the classroom with a giant teddy bear! It generated a lot of smiles".

*Profound and Multiple Learning Disabilities

As told to SUZY WILLMOTT



l-r Young Artist Heather Brooks, Music teacher Holly Jackson and Young Artist Josh Allen

Photo: Ann Redfern

LIVERY CLUB NEWS

Livery Club Visit to The College of Arms – Heralds without trumpets!

On a bitterly cold evening in January, 20 Company Members arrived at the splendid gates of the College of Arms on Queen Victoria Street and were relieved to be allowed access across the courtyard and into the 'new' college building of the 1670s. We were ushered into a grand pine-panelled room configured into a court, complete with prepossessing throne, curious crests and hung above with colourful banners. Here we were greeted by Clarenceux King of Arms, Timothy Duke, his title indicating his position as second in the hierarchy of Officers of Arms. We felt privileged to be in the hands of so eminent a host.

In a college dedicated to the conservation of history, we were first instructed on its own past.

Coats of arms were first adopted in the mid 12th century, and as the middle ages progressed, were displayed by army commanders and participants in jousting tournaments who were otherwise unidentifiable encased in their suits of armour. They adorned their helmets with crests and embellished their shields and tunics with recognisable emblems. After being employed across Europe as envoys between families and states, Heralds retained that professional description as they became experts in these devices.

The importance of their record keeping was recognised in 1484 by King Richard III, who granted them a charter of incorporation as a collegiate body that is now the oldest existing heraldic authority in the world. A second charter was granted by Queen

Mary in 1555, by which the Heralds were also given a building on the present site, which was destroyed 111 years later in the Great Fire, although they prudently removed all their priceless documents by river to a temporary but safer location at Westminster.

The College has heraldic jurisdiction over England, Wales, and Northern Ireland, and those countries of which the King is Sovereign (with the exception of Scotland and

Canada, which have their own authorities). Not only is it a repository for valuable documents, but the Heralds themselves have a unique knowledge of historical protocol which bestows on them an important role in the organisation of both royal and state occasions. Thirteen Officers of Arms form the College today, all skilled antiquarians and genealogists, which not only makes them indispensable in tracing ancestry,



Original Musicians' Company Coat of Arms drawn 1604 and our present one

Photo: WCOM Archive

CARMEN – The Ballet

The posters for English National Ballet's new production of *Carmen* call it "A fresh take on the classic tale of seduction and obsession". Company members and their guests attending the Livery Club's trip to Sadler's Wells Theatre to watch the ballet company's working rehearsal the evening before opening night were able to check this for themselves. After an opportunity to catch-up with friends and livery colleagues, we took our seats, the orchestra tuned and we prepared for the rehearsal to start.

The orchestra, conducted by Manuel Coves and led by Matthew Scrivener, provided a vibrant reading of Rodion Shchedrin's

reimagination of tunes from Georges Bizet's score for the eponymous opera, interspersed with additional original music by Marc Alvarez; amplified to ensure clarity for the precise and perky percussion that is an essential element of Shchedrin's creation and also balance between live performance in the pit and pre-recorded electronica sections from Alvarez.

New to ENB, this 2015 retelling of the well-known Prosper Mérimée story contains some deviation from that known to many from the opera, but the choreography by Johan Inger conveys the main dramatic threads clearly, whilst there are times where interpretation is left to the watcher. The evocative lighting designed by Tom Visser falling on the sparse and industrial staging of moving triangular columns, each mirrored on one side, created an imposing canvas for the dancers to play their part, with simple yet effective costumes

by David Delfin completing the scene. Particular favourites of mine in this regard were the Toreador's sequined jacket, the witty spots on the 'dogs' and the ruffled dresses of Carmen and her fellow cigarreras, which allowed for allusions of nudity and, to my mind, a sense of vulnerability.

ENB first artist, Minju Kang, played the title role with sass, a sensuality that travelled to the furthest reaches of the theatre and a combination of introverted and extroverted emotion that provided a enigmatic reading of the character, whilst her Don José, junior soloist Rentaro Nakaaki, created a character clearly wearing his heart on his sleeve, drawing sympathy from the audience as he battled with invisible demons as well as the protagonists on the stage. Joining them in my favourite part of the piece, a clever dream sequence *pas de trois*, was 'a boy', who draws an invisible linking thread from beginning to end, performed with her usual aplomb by Olivier Award winning junior soloist Francesca Velicu. Very fine and well-rehearsed performances from the remainder of the company completed a thoroughly enjoyable evening with ENB, confirmed by conversations with others as we left the theatre.

As the ballet company did not charge for tickets to the rehearsal, the Livery Club was able to offer the sums paid by Company members and guests to ENB as a donation. Many thanks from those of us who attended to the Livery Club and, especially, Mandy Peat for organising this trip. I, for one, look forward to more similar events in the future.



Minju Kang as Carmen, Erik Woolhouse as Torero and dancers of English National Ballet

Liveryman LEE MCLERNON

Photo: Laurent Liotardo

but also in creating new coats of arms.

After providing us with the historical context, Timothy escorted us into the adjacent room, furnished with dark oak panelling. This is where the Officer-in-Waiting on duty for the day is available to answer queries and advise upon the procedure for granting of arms today.

We next moved into the Record Room where the College's manuscripts are kept; a bright space designed to facilitate the examination of documents. With unerring familiarity, Timothy opened up cupboards to reveal bookshelves filled with leather-bound volumes of rare value. Three examples were laid along the long table for us to examine. *Tudor*, we were told, contained painted examples of early coats of arms, their brilliant colours undiminished by time. Other volumes were produced to show the complexity of symbols incorporated in the designs, and Timothy interpreted some of the more intriguing for us. Finally, in the volume marked 1604, we were shown the very first authorised representation of our own coat of arms. It was a special moment.

We are most grateful to Timothy Duke for his enthralling tour, and to Pippa Dutton for her organisation. A dinner she arranged at St Paul's Côte, supplemented by the Master's generous provision of wine, completed a most enjoyable evening.

Liveryman KAY HARRINGTON

Livery Club

The Livery Club Committee has changed: we've said farewell to Pastmaster Jonathan Rennert and Court Assistant Carl Jackson, with our thanks for their contributions to the Club: and we have welcomed Liveryman Antoinette-Rita Okoiye, Liverymen Timothée Botbol and Vanessa Gilbert.

By the time this edition of PH reaches you, we will have visited English National Ballet for a rehearsal of *Carmen* (26 March) and Denbies Vineyard and the Dorking Festival (12 April). Our next event is a visit on Sunday 12 May to St Lawrence Stanmore, the Chandos church, for a tour, a short concert by Young Artists and a reception. This is a joint visit with the Friends of St Lawrence, starting at 3 pm and ending at around 6 pm.

Over the summer, we will spend a Saturday (date to be confirmed) with the National Youth Jazz Orchestra at Woolwich Works, to hear NYJO and other groups rehearsing. This event will provisionally run from around 11 am to around 4 pm, including a sandwich. We then continue in early autumn with a visit to Bonn for the Beethoven Festival from 6-9 September (fully booked) and the Bach Cantata, provisionally booked for the 19 September, with a lunch in Côte St Paul's afterwards.

In 2025, provisional plans include possible visits

to Chichester to celebrate the 60th anniversary of the Chichester Psalms, Glyndebourne to celebrate the 60th anniversary of the John Christie Award, a visit to the Rambert ballet and, of course, the weekend in Orkney for the St Magnus Festival



Kate Lindsey and the ENO Chorus

The Livery Club travels to Dystopia

On 30 January the Livery Club and friends visited English National Opera for the dress rehearsal of the revival of Poul Ruders' *The Handmaid's Tale* based on the novel by Margaret Atwood. The UK premiere had been given at ENO on 3 April 2003.

The event was kindly organised on our behalf by Liveryman Mark Tousey, who has close links with ENO through being Co-Chair of their American Friends, working in harness with our indefatigable Livery Club President, John Nichols.

We gathered in ENO's Blue Room with refreshments and a warm welcome by Mark Tousey and by Tommy Nguyen, ENO's Senior Philanthropy Manager, before moving to our fine seats in the Dress Circle.

Ruders' *The Handmaid's Tale* follows fairly closely the plot of Margaret Atwood's dystopian novel set in "Gilead", the totalitarian world which has followed the collapse of the USA and in which women without rights become child-bearing machines for the upper class. In common with many an opera it has a very dark storyline pierced through with inspirational striving of the human spirit. The opera was described by several of those attending as "a challenge" and indeed some (by virtue of the dark storyline, the music or the production) left before the end.

Most of us saw the opera through and felt well-rewarded. As so often in opera or theatre, people having 'bedded in' during the first half with a few misgivings then felt positively caught up in the momentum of the second half.

The lead singers were all impressive, in

particular Kate Lindsey in the leading part of Offred (with her role sponsored by Mark Tousey) and Susan Bickley, as her mother. The singers were ably partnered by the orchestra. This partnership was characterised by often dense and atonal sounds in the orchestral pit accompanying surprisingly singable music on the stage.

The composer Poul Ruders has spoken of Margaret Atwood's novel as having everything a composer could ask for: "fear, hatred, betrayal, public execution, violence, sex and perversion, but also love, and most important, heart-breaking tenderness". Several of the negative themes were combined in a horrifying jagged scene when a baby is taken away at birth and given to an upper class childless wife. By contrast Offred's aria in which she longs for the return of her own child is tenderly *sostenuto*, floating over the orchestra – a wonderful piece of writing and performance.

The composer considers that "The Scythe of History" will be the ultimate judge of the success (or otherwise) of *The Handmaid's Tale* but hopes that the judgement will be that he has done something rather special. Those of us who attended will each have our own views and I have not conducted a poll!

Thank you again to Mark Tousey, John Nichols and Tommy Nguyen for offering us such a genuinely challenging and stimulating evening. I for one was very glad to be there.

Liveryman RICHARD LEA

which we have announced before. There will be plenty more in the programme after the next Committee meeting in July.

Pastmaster JOHN NICHOLS

Happy 50th Birthday Markson Pianos Ltd



Markson Red piano at the Royal Albert Hall

Markson Pianos is a family run business now in its fourth generation. Originally founded by Louis Markson in 1910 it became a public company in 1974 under the leadership of Liveryman Julian Markson. Louis arrived in London from Hull and gradually established a reputation as a skilled piano tuner and restorer. This continuity from one generation to another in very different times is reflected in our connection with many individuals and the wider music community. Each generation has contributed something new by way of their ideas and experience within the background of a changing economic environment and somehow surviving the challenges of external events such as recessions and two world wars.

A very brief chronology would reveal gradual progress with the inevitable ups and downs. Louis was wounded at Ypres in WWI and subsequently built up a reputation as

something of a taskmaster in the piano trade supplying department stores with restored pianos. His two sons joined the firm soon after WWII. Keith had served in submarines in the South Pacific and Maurice flew in Liberator bombers and their characters were in part shaped by these early experiences.

By the 1960's the lean years of the 50's gave way to Pop culture and consumerism in the UK and with it came bright, colourful pianos made here by Zender and Kemble alongside other British names. Markson Pianos opened showrooms, first in Woolwich and then in Camden, showcasing new and restored pianos, and often ordered an entire production line to satisfy a very healthy demand for new pianos. Around this time Keith Markson initiated an innovative and flexible piano hire scheme for the domestic market and this helped transform our business and made pianos more affordable.

The arrival in the 1970's of the third generation (myself and Julian) coincided with more challenging economic times but our focus remained one of expansion and in the 80's we acquired the concert and event piano hire division of the major back line music company in the UK as well as Phelps Pianos in Kentish Town and Fulham. This led to four distinct but interdependent facets of our business: sales and restoration, concert and event hire, domestic hire with option to buy and ancillary services of tuning,

transport and storage. This remains true to today, but with the difference that we made the difficult decision a decade ago to focus entirely in one location. Less duplication of resources, especially in an unpredictable external environment and more focus on reaching out to bring potential customers in from far and wide.

It's worthwhile mentioning that during the 80's British piano making was sadly eclipsed by overseas manufacture and in the 90's new challenges emerged with the growing popularity of digital pianos. The acoustic piano remains as popular as ever but has adapted to change with the introduction of silent and hybrid pianos. Mass



Restored 'Liberace' piano at the Dorchester

media has transformed the reach of world music and online learning of the piano especially during the recent pandemic resulted in a surge of creativity and a subsequent pent up demand for instruments. The 'real piano' survives in part due to an inexhaustible repertoire and in part to a unique mixture of tone, touch and aesthetics.

I've left perhaps the most important part until last; our interaction with the wider community. And this has been integral to our company by way of sponsorship of the Arts and the loan of pianos to numerous community organisations as well as our ongoing concert series. We are particularly proud to be long standing preferential piano supplier to the Royal Albert Hall and you will see our Red Grand in the Elgar Room.

We have supplied pianos for many films, including *Rocketman*, *Bohemian Rhapsody*, *Florence Foster Jenkins* and *Downton Abbey* and music festivals including Glastonbury, Rye Jazz Festival and Blenheim Palace. All this while we have continued to restore pianos and recently we completed the total restoration of the Liberace 1000 mirrored grand for the Dorchester. Liveryman Julian has now retired and Noah Markson joined us in 2016 as generation four. We look forward to the next 100 years of serving the musical community!

Liveryman Julian Markson



Guest contributor **SIMON MARKSON**
Managing Director Markson Pianos Ltd

Completion of J S Bach's unfinished Orgelbüchlein

It is said that Robert and Clara Schumann, in lieu of a honeymoon, remained in their fine Leipzig apartment and every day played some of J S Bach's 48 Preludes and Fugues to each other; testimony to the reverence in which this collection was held by successive generations, marvelling at the inventiveness, subtleties of form, and rich emotional colouration found on every page.

That J S Bach (1685-1750) had the last word on the composition of fugues is not seriously disputed. His six Suites for solo cello mark yet another *summa* and his creation of the cycle of Church Cantatas and Passions demonstrate a mastery of vocal writing that astounded Mendelssohn and succeeding generations, including the Company's Gold Medalist Sir John Eliot Gardiner, whose European Bach Pilgrimage encompassed performance of almost two hundred of the Sacred Cantatas.

Organists have long treasured the eighteen hours or so of the extant solo organ works. Almost every holder of the Company's Organ Scholarship (formerly the WT Best Memorial Scholarship) determined to use the award's funding to pursue study of Bach's astounding canon.

The bedrock of that canon of the organist's craft is the *Orgelbüchlein* (Little Organ Book) which Bach describes thus: *In which a beginning organist receives instruction as to performing a chorale in a multitude of ways while achieving mastery in the study of the pedals...In honour of Our Lord alone that my fellow man his skill may hone.* It was Bach's intention to compose one hundred and sixty-four chorale-preludes for use throughout the ecclesiastical year. In fact, he wrote just forty-six of them, mainly between 1708 and 1717, when he was organist at the Ducal Court in Weimar.

We know which chorale melodies the 'missing' works would have used, since the original MS comprises Bach's complete plan.

More than a decade ago, leading British organist, William Whitehead, supported with vital scholarly input from Liveryman John Scott-Whiteley, determined to oversee the completion of Bach's vision through the commissioning of 118 living international composers to each write one work on a specified chorale, within the same limitations that Bach imposed upon himself – clear articulation of the chorale melody, brevity (not more than two pages) and use of appropriate

compositional form for the organ with pedals. James O'Donnell, (lately Organist and Master of the Choristers of Westminster Abbey) acted as reviewing editor.

Grants from individuals, foundations and the European Union, enabled William to build this wonderfully diverse collection of new preludes from all over the musical world to complete the *Orgelbüchlein*.

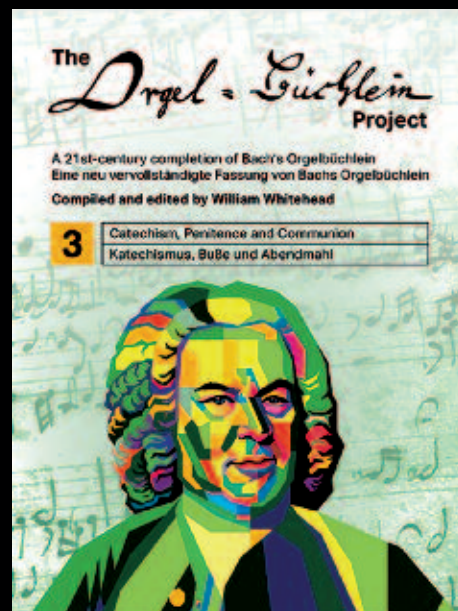
With the considerable help of experienced publisher Pastmaster Leslie East, and other members of the Livery, the "completed" masterwork is being published, in partnership with Musica Baltica, in six volumes. Vol 3 is in print, Vol 1 will be published soon after this edition of *Preserve Harmony* appears and Vol 6 later in 2024, with the remaining three volumes in 2025. In fact, Vol 4 was published by Edition Peters in 2017 in the expectation that all six volumes would appear under the Peters' imprint. That proved not to be the case and Vol 4 will be re-published in the new format in 2025.

Several performances of the complete cycle have been given in Germany, the Netherlands and the UK (in partnership with the Royal College of Organists, led by Pastmaster Sir Andrew Parmley). Individual works have been broadcast, including at the Proms, and many have featured in recital programmes throughout the world.

Vol 3 is dedicated to the memory of Pastmaster Sir Roger Gifford as a result of generous support of the late Liveryman Oscar and Liveryman Margaret Lewisohn. Support for the publication of the next volumes has come from individuals, including members of the Livery, the Company's Bankers, Hoare & Co, and those wishing to commemorate the memory of loved ones. If members of the Livery are interested in supporting this publishing programme or subsequent promotion of the completed edition they would be most welcome. [Contact Freeman Andrew Prior agpr@icloud.com]

More information on this extraordinary project, which will underpin the countless journeys of discovery by organists young and old the world over, can be found at: <https://orgelbuechlein.co.uk>

Pastmaster GAVIN BARRETT



Volume III of the Completed *Orgelbüchlein*



Organist William Whitehead

Santley awards

The award was endowed in memory of Sir Charles Santley and provides for gifts to be made annually to active and retired distinguished vocalists in the tradition of Santley, including composers of vocal music, writers upon the subject of singing and researchers and similar specialists into the subject of singing. For 2023 the awards went to Declan Costello and Carolyn Watkinson (who is yet to receive her award).

Declan Costello's research into Covid and singing had a seminal impact upon singing globally in the pandemic. By persuading the UK government that he and a team should research it urgently, he provided the first scientific evidence that singing was no riskier than speaking, which directly led to the government's reopening their performance sectors.

As a consultant laryngologist, Declan has extensive expertise in treating all aspects of voice disorders and hoarseness – from vocal cord nodules and cysts to polyps, papilloma, vocal cord paralysis and spasmodic dysphonia. As a singer himself, he has a particular interest in treating voice disorders in performers. He

regularly runs workshops for singers and performers on voice health and anatomy.

Perhaps uniquely, Declan Costello is both one of the UK's leading voice surgeons – he is President of the British Laryngological Association – and a semi-professional singer (a former St John's Cambridge choral scholar under Christopher Robinson). He now sings regularly with the Holst Singers, Polyphony and the Oxford Bach Scholars. Declan is a member of the Musicians' Health Advisory Board for Help Musicians UK.

The Clerk **HUGH LLOYD**



Declan Costello and then Master Jeff Kelly

Walter Willson Cobbett Medal 2023 Lawrence Power

Awarded for services to Chamber Music

Lawrence Power is one of today's foremost violists, in demand worldwide as a recitalist, concerto soloist and chamber music partner. He is widely heralded for his richness of sound, technical mastery and passionate advocacy for new music. He has advanced the cause of the viola both through his performances, and the creation of the Viola Commissioning Circle, which has led to a substantial body of fresh repertoire for the instrument by today's finest composers. Lawrence has premiered concertos by leading composers such as James MacMillan, Mark-Anthony Turnage, Julian Anderson, Alexander Goehr, and through the VCC has commissioned works by Anders Hillborg, Thomas Adès, Gerald Barry, Cassandra Miller and Magnus Lindberg.

Over the past decade, Lawrence has become a regular guest performer with orchestras and conductors including Osmo Vänskä, Paavo Järvi,

Vladimir Jurowski, Andrew Manze, Edward Gardner and Esa-Pekka Salonen. Lawrence enjoys directing orchestras from both violin and viola, at the Edinburgh International Festival with the Scottish Ensemble, Australian National Academy of Music and with the Norwegian Chamber Orchestra and leads his own orchestra, Collegium, made up of fine young musicians from across Europe.

As a chamber musician Lawrence is in much demand and regularly performs at the Verbier, Salzburg, Aspen, Oslo and other festivals with artists such as Steven Isserlis, Nicolas Altstaedt, Simon Crawford-Phillips, Vilde Frang, Maxim Vengerov and Joshua Bell. Lawrence was announced in 2021 as an Associate Artist at the Wigmore Hall, a position lasting for five years, with artists performing at least once each season.

The Musicians' Company is delighted to renew an association with Lawrence, which dates back to October 1998, when he, as a winner of one of the Company's Maisie Lewis Awards, gave a concert at the Wigmore Hall.

Lawrence Power says: "Chamber music is the most beautifully distilled and pure form of music making. It's my oxygen as a musician and I feel blessed to have had it in my life from the very beginning. I'm honoured to receive this award from the Worshipful Company of Musicians."

The Clerk **HUGH LLOYD**



Lawrence Power receives his award from the Master

BIMM awards 2023

An illustration of the increasing breadth of the Musicians' Company's engagement with more diverse genres in recent years lies with our new awards to students at BIMM. Originally the Brighton Institute of Modern Music, BIMM is now a group of colleges offering courses in music, film and performing arts. Our first award was presented by the Master [then Junior Warden] to BIMM student Javier Rosas at the Graduation Ceremony in Queen Elizabeth Hall, held in November 2022. [See PH Issue 66, page 4.]

Only a year later, the scale of the BIMM 2023 Graduation Ceremony had increased so much that it was held in the Royal Festival Hall, before a very large audience of graduating students, their families and friends. It was an honour to present not one, but three awards of £500 for exceptional talent. Isabella Cooper was the first recipient for a project in microtonal and Middle-Eastern music styles, exploring the limitations of existing music production software. It demonstrated extensive work, imagination and an eye for diversification of production practices.

The second award was presented to Rahul Menon for a song-writing project that sought to diversify indie-folk music. This resulted in a seriously complex project which challenged the boundaries of existing genres and explored a variety of techniques to consider diverse audiences. The final award was given to Melina Blanco, an artist and performer who captivates her audiences with a virtuosity displayed not only through song craft and vocal performance, but also a connection and interplay with the other musicians on the stage. All three award winners

The BRIT School

The BRIT School is the leading state-funded school for performing and creative arts in the UK. Based in south London, it is well known for educating popular music stars, TV presenters, screen-writers and actors of the future. The list of notable alumni on the school's Wikipedia page is so extensive it runs to four columns. Household names such as singers Adele and Leona Lewis, and actors such as Tom Holland, have all passed through the school doors. The college is famous for giving young people from less affluent backgrounds opportunities to study the performance arts to a professional level. The fees at equivalent privately-funded schools are out of reach for a large number of talented young people.

As I recently joined the Popular Music Committee, the Master very kindly invited me to

BIMM's prize winners receive their awards from Immediate Pastmaster Jeff Kelly



Isabella Cooper



Rahul Menon



Melina Blanco



IPM Jeff Kelly at the BIMM Graduation December 2023

were clearly thrilled to be recognised by the Musicians' Company in this way.

The skills and artistry displayed by all three winners were matched by the warmth and scale of the ovation each recipient received. It was

heartening that the relatively modest size of each of the three prizes was so highly valued by these students and their audience. A clear illustration of the 'soft power' and importance of the connections that the Company is developing

with institutions like BIMM in our efforts to emphasise our relevance across the board in the music industry.

Immediate Pastmaster **JEFF KELLY**

accompany him to the BRIT School's end-of-year concert in December. I am delighted that I accepted and that I got an opportunity to see the school first-hand. It really is a remarkable educational institution, and it was the best school performance I have ever seen.

After meeting some of the school staff before the performance, we were shown to excellent seats so had a great view of the talent presented to the

audience. Not knowing much about the school, I expected that it would be singing to a backing track only. I was delighted to see that the music was performed live by students from the school. From the standard rock 'n' roll classics of drums, bass and guitar, to instruments so specialist I was unable to name them. The standard was incredibly high and these were young people of GCSE and A Level age. It was very impressive.

The most remarkable part of the evening though was the singing, as the majority of it was in languages other than English. The show was a celebration of the different heritage backgrounds of the young people of the school. As London is such a multi-cultural city, the variety of languages offered was huge. From Swedish, Italian and Spanish through to languages from southern Africa, the songs were linguistically global. What was most impressive was that pupils sang backing vocals on many of the songs, so even though it was not their mother tongue, the young people joined in. Along

with the obligatory maths and English qualifications that are taught there, the school clearly has a strong emphasis on languages.

The finale of the event was an all-pupil performance, which I believe was called *A Joyful Celebration*. The many languages presented throughout the evening were gathered together in this one end-of-show song. And joyful it certainly was – it had me smiling all the way home.

The BRIT School really is a unique, life-changing educational establishment, and one which the Musicians' Company should be proud to support. The music industry is a significant contributor to this country's economy. It is wonderful to know that these future popular music stars are being given an opportunity to keep British music as one of the leading players on the world stage.

Liveryman **LUCY BEACON**



Academy of Contemporary Music (ACM)

The ACM 'Excellence in Musical Performance' award of £1,000 recognises outstanding performance qualities in popular music performance. This award is open to all performance students through nomination and decision of the performance faculty committee. Candidates are nominated and scored on criteria including skill/virtuosity, uniqueness of approach, consistency of development, breadth of skill, outstanding achievement, technology, performance, and forward looking potential. In 2023 the award was made to the pianist Molly Wilcox.

The Company's partnership with ACM has been rekindled in recent years. I maintain the relationship with ACM on behalf of the Popular Music Committee, forming a strong connection with the Dean as we continue to champion

young aspiring professionals from the institution with an annual award. ACM is a highly specialised education provider with a unique cross disciplinary approach to teaching music performance: from vocals, orchestras, live production, songwriting, electronic production and sound engineering to games development, animation, visual arts, business and entrepreneurship – and this cross disciplinary approach was on display at the graduation attended by me in November 2023.

I gave a speech on behalf of the Company, sharing our history and our continued commitment to supporting and recognising talent and potential. It was a joy to congratulate every graduate at the ceremony, as well as hearing from an alumna that inspired those present about



Dr Steven Berryman speaking at the ACM graduation at G-Live in Guildford, 2023

her career since she left ACM.

The graduation was a distinctive affair, with a great deal of music alongside speeches and congratulations to the graduates. The faculty are sector-leading artists, and there is much diversity in what is taught and possible at ACM. Molly Wilcox, the award holder for 2023, had the opportunity to give a speech and it was clear she was deeply honoured by the award from the Worshipful Company of Musicians' Popular Music Committee. Her teacher joined her on stage also contributing to the speech.

This was an excellent chance for many aspiring musicians as well as the faculty of ACM to learn about the Company; they were collectively grateful that we can support their graduates and we look forward to a sustained partnership in the years ahead.

Liveryman DR STEVEN BERRYMAN

Brunswick Vocal Arts

Musicians' Company Freeman Gary Matthewman has spent his entire professional life to date immersed in the world of classical singing – as a song pianist (in recital alongside Dame Kiri Te Kanawa, Joyce DiDonato, Mark Padmore, Roderick Williams and Sir Thomas Allen, amongst many others), a répétiteur and, latterly, as an opera conductor. Gary is active as a vocal repertoire coach at the Royal College of Music and the Jette Parker Artists at The Royal Opera, Covent Garden. He has led several projects with young singers abroad (at the Dutch National Opera Academy in Amsterdam, and Cape Town Opera in South Africa, to name just two). These experiences have given him a close-up, piano stool view of just how cut-throat a challenge it can be for even the hardest working, most vocally gifted young professionals to launch their careers, and have gradually turned him into an ever-fiercer champion of his young singing colleagues.

We spoke to Gary about his recently launched

charity, Brunswick Vocal Arts, a new organisation in support of singers as they make that perilous leap from conservatoire to fully-fledged career:

"There are surely few greater joys in this life – few clearer expressions of the human condition in Art – than great music coupled with fine singing. As instrumental musicians, besides wrestling with the technical difficulties of mastering our chosen instrument, we are often urged to emulate a sung line, to shape a phrase as a singer would, to imbue the sound with something from deep within ourselves, even if so doing makes us vulnerable. To 'sing' is to make music in a way that can move others on some universal, purely intuited level. Our aim is to celebrate fine singing from new voices, and hopefully enable and encourage more of it!"

"Launching a classical singing career has always been an incredibly difficult thing to do, requiring enormous focus, discipline, nerves-of-steel and great reserves of physical strength, but goodness only knows, if there were ever a time in which the waters to be crossed were a particularly powerful and swift torrent of challenges, it's now."

Brunswick Vocal Arts has been founded to support, further educate and inspire singers in the final stages of their higher education or early stages

of their careers. It does this by offering them opportunities to collaborate with and learn from experienced professionals through intensive coaching and live performance with chamber orchestra, and to present their best possible work to the public and to decision-makers in the music industry. This work is professionally filmed and recorded, providing them with useful material for their websites and for applying for auditions etc. Gary's hope, along with that of his fellow trustees, is that BVA events will soon become known as an important place in which to discover, encourage and celebrate some of the finest vocal talents currently emerging from our conservatoires.

Spotting the chance to provide an exciting opportunity for enthusiastic singers from other walks of life, BVA has also launched a brand new **Community Opera Chorus** within its charitable activities. They played an important part in both of BVA's first two performances (Highlights from Mozart's *Idomeneo*, and a mixed repertoire Aria Showcase concert), and are already looking forward to appearing at next season's events, hopefully with an ever-growing roster of new members. If you have a good singing voice, are friendly, and like the idea of learning – with expert help of course – to sing in Italian and occasionally other languages, do write to them at info@brunswickvocalarts.com We're reliably informed that they're looking forward to hearing from you!

Editor DAVID WAKEFIELD
Chairman BVA

For your diary: Brunswick Vocal Arts' opening concert of next season will be Highlights in concert from Mozart's *Don Giovanni*, taking place at St Paul's Knightsbridge on **Tuesday 3 September 2024**. Full details and ticket sales will be online soon at www.brunswickvocalarts.com



l-r Michael Portillo (narrator), Sarah Richmond, Henry Ross, Henna Mun, Ross Fettes, Hannah Bennett, Chuma Sijeqa, Madison Horman, Michael Ronan, Gary Matthewman

Professor Edward Higginbottom

Oxford Professor of Choral Music Emeritus



Edward Higginbottom with then Master Jeff Kelly

Edward Higginbottom is the sixth recipient of the Company's **Choral Director Lifetime Achievement Award** which signally recognises his formidable contributions to choral music, scholarship and education.

In 1976, at 29, he was appointed as Organist and Director of Music at New College, Oxford, where he flourished until his retirement in 2014. Whilst there he established the international reputation of the choir, not only through extensive touring but an encyclopaedic array of some 140 CDs covering both well-established

repertoire and important new discoveries from Renaissance, Baroque, Classical and contemporary composers.

Before his appointment at New College, he was organ scholar at Corpus Christi College, Cambridge and subsequently a Research Fellow there, with a particular interest in French Baroque music – much of which he subsequently recorded and published. He was awarded the Fellowship of the Royal College of Organists, together with a number of prizes, whilst still at school.

I had the honour of producing, for Decca, his very first recording at Corpus on what was then a remarkable new organ by Pastmaster Noel Mander, donated by the eight-times Mayor of Bath, Aubrey Bateman.

[<https://www.discogs.com/release/11509807-Edward-Higginbottom-Organ-Music-From-Corpus-Christi-College-Cambridge->]

His long-standing affinity with France and its music led to a seminal role in the revival of choir schools in France, absent since the Revolution. For this he was made a *Commandeur de L'Ordre des Arts et des Lettres*, conferred upon him at a ceremony at the French Embassy in London, which I was privileged to attend. Liverymen with long memories may well recall his description of this epic

journey of restitution in his speech as my principal guest at my Installation Feast in November 2001.

Since 2014 Professor Higginbottom has led his virtuoso ensemble Instruments of Time and Truth, giving concerts of choral and orchestral works internationally to critical and popular acclaim.

Many singers and organists developed their craft under his robust direction at New College, going on to distinguished solo careers. The recent appointment of the Company's sometime W T Best Memorial Scholar (Organ), Dr David Newsholme, as Director of Music at Canterbury Cathedral might well owe much to his role as a former organ scholar at New College!

An engaging DVD profile of Professor Higginbottom is trailed on YouTube (<https://youtu.be/cODdMJSpo8g>) which will convey better than words the special chemistry with which he has achieved such formidable results.

His substantial discography is listed here: <https://www.discogs.com/artist/900024-Edward-Higginbottom>

I have been blessed to know Edward Higginbottom throughout his professional life. His many and special contributions to music have been peerless.

Pastmaster GAVIN BARRETT

Wigmore Hall Company Concert

Despite the inclement weather outside, the atmosphere inside the Wigmore Hall was warm and inviting as members of the Company (including the Master and his consort) gathered for the first Company Concert of 2024. Each side of the interval we were treated to a series of songs performed by mezzo-soprano Emma Roberts (a Company Young Artist and recipient of the Concordia Gillian Humphreys Prize) and pianist Jo Ramadan (recipient of the Concordia William Barthel Prize) followed by performance on the piano from Charles Tam (also a Company Young Artist and recipient of the Concordia Serena Nevill Prize).

In the first series of songs, Roberts and Ramadan took us on a journey exploring optimism over the fragility of life, beginning with tender renditions of Fauré's *Fleur jetée* and *L'hiver a cessé*, moving on to the contrasting sounds of two of Brahms's *Zigeunerlieder*, performed with just a bit of gypsy flair and a glint in the mezzo's eye, followed by his poignant and contemplative *Der Tod, das ist die kühle Nacht* and concluding with a luscious and vivid rendering of Debussy's *Chansons de Bilitis*, bringing smiles to many in the audience.

I understand that many organists present were looking forward to Tam's performance of two contrasting pieces from Messiaen's cycle *Vingt Regards sur L'enfant-Jésus*, which brought the first part of the concert to an end; and they were



Emma Roberts and pianist Jo Ramadan

not disappointed, with passionate emotive playing through the crescendo from lullaby to climax in *Le Baiser de l'enfant-Jésus* giving way to the wild ecstasy of *Regard de l'Esprit de joie*. A combination that both warmed the heart and set the blood and adrenaline pumping.

Although there was no official reception, the interval provided those present with an opportunity to discuss the music just heard, in many cases over a glass of wine. Back in the auditorium, we were treated to an evocative execution by Roberts and Ramadan of a second series of songs, exploring romanticism in a warm and touching performance of Robert Schumann's *Aus den hebräischen Gesängen*, the awakening of national musical pride in Sibelius's bitter-sweet *Var det en dröm?* and *Flickan kom ifrån sin älsklings möte* and the power of music to convey the struggles and resilience of

the human experience in Poulenc's *Sanglots*. I cannot imagine that mine were the only eyes dampened as this piece was expertly brought to its spine-tingling conclusion.

The concert's finale was provided by Tam with Liszt's innovative and thrilling *Dante Sonata*, played with the necessary precision, emotion and abandon and exploring the drama within the music, a true tour de force rewarded by warm applause from an appreciative audience. This Liveryman left the Hall after the concert contented and happily reassured of the future of music,



Charles Tam

thankful for the art of our Young Artists and for the supportive work of the Worshipful Company of Musicians and the Concordia Foundation.

Liveryman LEE MCLERNAN

AND FINALLY

Photo: Simon Kane



Neil Constable OBE FGS CCMi

OUR NEW CLERK

We welcome Neil Constable OBE as the successor to Hugh Lloyd on his retirement in November. Neil comes to us from the Globe Theatre where he was the CEO for 14 years. Prior to that he was the Executive Director and Joint CEO of the Almeida Theatre for seven years.

Following training at the GSMD in Stage Management & Technical Theatre Neil worked for the Royal Shakespeare Company for 16 years, holding the senior management positions of London Manager at the Barbican Centre and RSC General Administrator.

Neil is a Governor, Trustee or Member of several other organisations, including the Chartered Management Institute, Guildhall School of Music & Drama, the Shakespeare Birthplace Trust, Clifton College, and the Royal Theatrical Support Trust.

CONGRATULATIONS TO

Judith Weir (Gold Medal 2015) DBE
Liveryman Lady Robey CBE
Sir Antonio Pappano CVO (Hon Freeman 2017)
Liveryman Paul Baumann LVO
for their recognition in the
2024 New Year's Honours

NEW ELIZABETHAN AWARD

Final Selection Round
Wednesday 3 July 2024 10 00 am-1.00 pm
and 2.00-4.30 pm
David Josefowitz Recital Hall, Royal Academy of Music
Tickets: Free (from RAM box office)

The Selection Round Panellists will be Angela Dixon, Helen Grime MBE, Ian Partridge CBE, Elizabeth Kenny, Graham Devine, Helen Sanderson, and Pastmaster Michael Lewin (non-voting Chairman).

Company members are warmly invited to attend either or both sessions of what promises to be a delightfully varied day of music from the two great Elizabethan eras. The results of the Panel's deliberations will be posted after the event on the Company's website and the selected holder(s) of the award will perform in the New Elizabethan Award Showcase at the Wigmore Hall on Saturday 1 February 2025 at 1.00 pm



New Freeman Ben Gudgeon receives the Freedom of the City

CARTOON CORNER By Sheralyn Rennert



Happy 150th! Gustav Holst was feeling spaced out after an unexpected greeting.

COURT NEWS

NEW LIVERYMEN

Paul Baumann
John Browne
Ian MacGregor
Antoinette-Rita Okoiye
Suzanne Palmer
John Wotton

NEW FREEMEN

Jane Barker
Susan Bullock
David Condry
Christopher Gabbitas
Vanessa Gilbert
Manorma Joisi
Yekaterina Lebedeva
Kenneth Le Meunier-FitzHugh

Sybil Sheridan
Simon Spence
Marlene Terry
Oliver Wass
Mark Wildman

CORPORATE MEMBERS

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

AWARDS

COBBETT MEDAL
Leon Bosch (double bass)
SANTLEY AWARDS
Lucy Crowe & Alastair Miles

ILES MEDAL

David Childs

MORTIMER MEDAL

Paul Fisher

JAZZ LIFETIME ACHIEVEMENT AWARD

Henry Lowther

CHORAL DIRECTOR LIFETIME ACHIEVEMENT AWARD

Simon Halsey

HARRIET COHEN BACH PRIZE

Clara Siegle and Pablo Devigo Vázquez

RAM BRASS ENSEMBLE PRIZE

The Funny Bones: Amelia Lewis, Miguel Zoco Sesma, Jack Myles and Cameron Bahmaie (trombones)

IN MEMORIAM

We record with regret the deaths of the following members of the Company:
Pastmaster Richard Crewdson
Pastmaster David Hill
Liveryman Michael Hamilton
Liveryman Oscar Lewisohn
Liveryman Graham Matthews
Liveryman Eugenie Maxwell
Liveryman Michael Spencer
Liveryman Sir Ian Stoutzker
Liveryman Robin Turner