

HARMONY

THE MUSICIANS' COMPANY

CONTINUITY AND CHANGE



Hugh Lloyd, and the Master Elect, Jeff Kelly, with the King's Coronation Screen at Drapers' Hall, October 2023

Regular readers of *Preserve Harmony* know that it is customary for the autumn edition to include an article introducing the recently installed Master. This year, however, many of you may be feeling a strong sense of déjà vu! So, rather than introducing myself for a second time [new readers see *PH Issue 65*], I am highlighting two significant events that took place at Goldsmiths' Hall on 13 November.

After 11 years of remarkable, indeed exemplary, service to the Company our former Learned Clerk, Hugh Lloyd, retired and our new Clerk, Neil Constable OBE, was installed at the Court prior to the Installation Dinner. Hugh has enabled the Company to revise and improve a great number of the ways in which we organise and operate our work, both strategically and day-to-day. Hugh is well-known for wishing to avoid the limelight whenever he can, however his ability to combine diplomatic [but firm] influence with his extensive practical knowledge of the performing arts has been, quite simply, tremendously valuable. This has added to the effectiveness and ever-increasing relevance of our Company in today's musical world – and far beyond it.

All Court members, and every Master and Warden in particular, will be aware of just how much effort goes into the successful management of the Company and its many activities. Whether or not you are actively involved with our committees, the Young Artists' Programme, adjudicating panels, supporting our concerts, attending events and Livery Club activities, all of us owe Hugh enormous gratitude. We are equally fortunate to have a cohesive and committed Clerk's Team. The dedication, combined talents and experience of Amanda and Charlotte comprise a remarkable and invaluable resource for the Company and its continuing development; and we are sorry to say goodbye to Dr Christine Twite after seven highly effective years as our Young Artists' Programme Manager.

As a consequence, the Immediate Pastmaster and I took great pleasure in

jointly presenting the Company's Gold Medal to Hugh at the Installation Dinner as the two most recent Masters to have benefited from his wise counsel and diplomatic skills. Having witnessed at first hand the esteem in which Hugh is held within both the Livery and the wider City of London, it came as no surprise to us that the Court of Assistants agreed unanimously that Hugh should be honoured in this way.

We have been fortunate that Neil was able to join us at the beginning of September, enabling him to spend several weeks shadowing Hugh's day-to-day administration of the Company and to become increasingly aware of, and involved in, all aspects of the work of the Clerk's Team. This has enabled Neil to 'hit the ground running' now that he has taken over the Clerkship. Personally, I am delighted to be working alongside our new Clerk and hope that having a Master who was installed for a second time at the Installation Court might be of some assistance, both to him and the Company.

It goes without saying that each Clerk will bring their own personality, skills and experience to the role, and that is how it should be. This ensures that the Company is able to adapt over time and be responsive to differing challenges and new opportunities. Those of us involved in the selection process to identify someone suitable to follow in Hugh's [very large] footsteps are confident that Neil will be an extremely positive addition in the Company's ongoing evolution. The replacement of one Clerk who brought extensive experience of performing arts management with a new Clerk possessing equally relevant experience and an established reputation brings home the reality that continuity and change are complementary – rather than contradictory – concepts.

The Master JEFF KELLY

St Paul's Chorister



The Master and Hugh Lloyd with the St Paul's Cathedral Company chorister, Ethan Tregear-Glynn



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DIARY 2024/2025

Friday 13 December

Carol Service and Supper

St Michael's Cornhill and Saddlers' Hall 6.00 pm

Tuesday 14 January

Lord Mayor's Composition Prize

St Lawrence Jewry, 5.00 pm

Wednesday 29 January

Informal Lunch

Trinity House, 12.30 pm

Saturday 1 February

New Elizabethan Award Concert

Wigmore Hall, 1.00 pm

Friday 28 March

United Guilds Service

St Paul's Cathedral, 11.00 am

Wednesday 2 April

The Prince's Prize Concert

GSMD, 6.00 pm

Wednesday 9 April

Court & Livery Dinner

Barber-Surgeons' Hall, 6.30 for 7.00 pm

Wednesday 30 April

Company Concert

Wigmore Hall, 1.00 pm

Tuesday 13 May

Clergy Support Trust Service

St Paul's Cathedral, 5.00 pm

Thursday 19 June

Company Concert

Wigmore Hall, 1.00 pm

Wednesday 25 June

Midsummer Banquet

Fishmongers' Hall 6.15 for 7.00 pm

THE NEW ELIZABETHAN AWARD 2024-25

The final Selection Round for the 4th New Elizabethan Award took place at the Royal Academy of Music on 3 July and, as previously, proved to be a thoroughly absorbing and enjoyable event. From an initial entry of 19 applicants, almost equally balanced between soloists and ensembles, eight candidates had been chosen, each to perform a 30 minute programme. They comprised one lutenist, four guitarists and three ensembles, representing ten different nationalities from Europe, Asia and North America; indeed, some had flown in specially to participate, such is the international prestige now of this award.

Entrusted with the responsibility of selecting the next NEA Holders were this year's distinguished Panel of Adjudicators: Angela Dixon, Helen Grime MBE, Ian Partridge CBE, lutenist Elizabeth Kenny and guitar professors Graham Devine and Helen Sanderson.

They felt that each of the solo performances contained admirable qualities. Pablo Fitzgerald's lute-playing was thoughtfully phrased and deftly executed, particularly in the rapid divisions of the final Dowland set, but was a little reserved in manner and his programme lacked sufficient contrast in period. Similarly, guitarist Jisu Lee was very well organised in terms of technical control; for him the issues were that his choice of pieces was overweighted towards the second Elizabethan age and his tone, especially on high notes, was unremittingly bright. On the other hand, Jack

Hancher's sound was very varied, albeit at times in such a deliberate way that it came to detract from a sense of spontaneous engagement with the music; his programme of Dowland, Arnold and Britten enterprisingly included a new composition by Sarah Frances Jenkins.

Absolutely in the moment of her performance was Hao Yang, whose interpretations of virtuoso works by Regondi and Maw under the title *Music of Memory* showed a deep commitment and sensibility, if not quite yet a complete mastery of the skills or stage persona needed for such repertoire. Contrastingly and using a different guitar for each era, Georgi Dimitrov juxtaposed old and new music to convey his theme of *Fancies and Divisions*; here was an outstandingly accomplished artist with a coherent programme and a consistent awareness of projection and interpretative communication in his performance.

Among the ensembles the promising Juno Duo made a lively impression with their cabaret-style approach and individual song-arrangements, plus violin; however, the singer was let down by her diction. The Coulthard Trio (flute, guitar and viola) were professionally experienced players; their stand-out piece (based on a Shakespearean quotation) was by the Canadian composer, Jean Coulthard; but elsewhere, apart from some questionable vocalising by the violist, the performance was more comfortable than compelling. Not so the Londinium Consort, led by



Photo: Hugh Lloyd

The NEA Panel I-r
Ian Partridge CBE,
Elizabeth Kenny,
Graham Devine,
Angela Dixon,
Helen Sanderson,
Pastmaster
Michael Lewin
(Chair) and
Helen Grime MBE

Emanuele Addis, whose improvisatory programme moved seamlessly between the two Elizabethan ages; accompanied by lute, recorders/electronics and two bass viols, their soprano Rachel Allen sang with warm tone, clear words and full involvement – altogether an unusually beguiling end to the day!

In the welcome presence of the Master and Wardens, the event drew a sizeable audience and was, as ever, splendidly marshalled by the Clerk and Deputy Clerk.

You can hear the current award holders Georgi Dimitrov and the Londinium Consort in the NEA Showcase Recital at Wigmore Hall on Saturday 1 February 2025 at 1 pm. Details are on the WH website. Definitely too good to miss!

Pastmaster MICHAEL LEWIN

Young Artists Programme Manager

After a highly competitive recruitment process, we are delighted to welcome Emily LaPlante on 17 November as our new Young Artists Programme Manager. Following a MA in Applied Theatre at the Royal Central School of Speech & Drama, Emily has delivered Ambassador Theatre Group's education programme, was Producer at The Attic Theatre and Courses Administrator at the Royal Central. We will invite her to write an article for the next PH.

The Clerk NEIL CONSTABLE



THE PRINCE'S PRIZE



Michael Ronan with the Master and Donald Maxwell

This year's Prince's Prize took place way back in the spring, in the distinctly utilitarian Music Hall of the Guildhall School of Music. I'm a fan of the Barbican's Brutalist style, but nobody could describe the GSM concert hall as elegant or acoustically generous. At the risk of stating the obvious, the Prince's Prize attempts to choose the *ne plus ultra* from the various recent Musicians' Company award winners – an 'apples versus pears' exercise that fell to this year's three eminent adjudicators – conductor Alice Farnham, baritone Donald Maxwell and pianist Lucy Parham. While the panel's decision was to identify the greatest musical talent, the additional, now-standard, Audience Prize arguably also embraces stage-presence and communication with the audience, and is frequently awarded to a different performer – as proved the case here. Creating the necessary sense of occasion was a strong turnout of several dozen Musicians' Company members and guests, headed by the Master and his wife.

There were six contestants, comprising no fewer than four pianists, a baritone and violinist. Unusually, one of the pianists, Zany Denyer, was competing as an accompanist, rather than as a solo pianist, and appeared twice, accompanying his Trio Havisham colleague, violinist Magdalena Riedl, and then accompanying tenor Emyr Lloyd Jones. We were told only to consider his latter performance as a qualifying entry – though I suspect this fell on deaf ears (like a judge directing a jury to ignore something already announced in court).

First up was Alexia Eleftheriadou, a London-based Greek pianist, who had won the Company's Harriet Cohen Bach Prize. Appropriately, she gave a poised yet energetic performance of two movements from Bach's *Overture in the French Style*. Alongside some Brahms, she also gave an enticing performance of Debussy's *Soirée dans Grenade* – poignantly reminding us of the contrast between a cold London spring and a sultry Spanish summer. Alexia was followed by Northumbrian bass baritone, Michael Ronan, already winner of

Glyndebourne's prestigious John Christie Award. He opened with one of the *Four Serious Songs* by Brahms, followed by a Mozart concert aria on the defeat of Darius the Great, and then a wartime Ivor Gurney song *In Flanders*. This sombre selection certainly showed off Michael's burnished and resonant baritone, but was it an audience or prize-winning choice? Time would tell. Taking us up to the interval was Japanese-Australian pianist Rieko Makita, starting with a short piece by Takeshi Yoshimatsu (b1953), followed by Ravel's sweeping seascape *Une barque sur l'océan*. I was not alone in wondering what

the Yoshimatsu offered that wasn't superseded by the Ravel. She also performed persuasively two short Liszt works, including the popular *Lieberstraum*.

After the interval we heard, firstly, pianist Max Pemberton, winner of the Company's Carnwath Scholarship. He began with a characteristically mercurial scherzo from a Schubert sonata before a Rachmaninov prelude (no, not the famous one), and finally, and most impressively, Debussy's magnificent *Prélude 'Ce qu'a vu le vent d'ouest'*. Then followed our one and only string player of the evening – Austrian violinist Magdalena Riedl. She was billed to perform a movement from one of the Ysayë solo sonatas, but announced she would, instead, perform the romantic central movement from the Sibelius *Concerto* – thereby bringing on stage her accompanist and fellow-contestant, Zany Denyer. In the Sibelius, and then in the driving Allegro from Franck's celebrated *Violin Sonata*, both performers gave committed and involving performances. Finally, Zany returned, this time 'officially', accompanying tenor Emyr Lloyd Jones in songs by Debussy, Vaughan Williams and Brahms. But now we were there to listen to Zany's responsive and sensitive accompanying – in contrast to the vigorous duo-role he had played with Magdalena.

In conclusion, once the audience votes had been collected, and after a relatively short period of deliberation, the two verdicts were announced. Refreshingly, the Audience Prize went to (surely for the first time?) the accompanist, Zany Denyer – appropriate recognition for a role usually out of the limelight. But the winner of the Silver Medal and £5,000 was bass baritone, Michael Ronan. Certainly a worthy winner and singer we surely will hear much of in future years, but I wondered whether a performance of an upbeat crowd-pleaser like Mozart's *Non piu andrai* might also have scooped him the Audience Prize?

Liveryman BEN PATEMAN

Photo: Jeff Kelly

Tribute to Liveryman Eugenie Maxwell

During September 2024 I had the privilege of working with Liveryman Margot Mouat to prepare the memorial service for Liveryman Eugenie Maxwell. We had agreed with the Bishopsgate Ward Club that it was appropriate to have a joint memorial service for Eugenie, who had died in March 2024, and for her husband David Lancaster, who had died in December 2023. David was a Pastmaster of the Loriners' Company.

This gave me the opportunity to reflect on Eugenie's quite remarkable life: starting as an actress, but no ordinary actress, she was the very glamorous Theatre Nurse in *Emergency Ward 10* with the stage name Eugenie Cavanagh. She also appeared in other popular television programmes in the 1960s including the *Rag Trade*, *Our House*, the *Dickie Henderson Show* and many others too numerous to mention.

I got to know Eugenie when she was in the music industry as a Director of the respected piano company Whelpdale, Maxwell and Codd, who imported famous brands like Blüthner from Eastern Europe and manufactured pianos here in London such as Marshall and Rose; she was also a Director of a number of other companies. I well remember she had a convertible E-Type Jaguar

and a degree of sophistication and glamour that became her trademark.

Our paths crossed again at the Lansdowne Club in Mayfair where Eugenie was a very popular member. There she started the Blüthner piano recital series which continues at the Lansdowne Club as an important part of their social calendar to this day.

Eugenie became a Liveryman of the Musicians' Company in 1996 where she embraced the charitable support of young musicians with enthusiasm. She was an obvious choice to become the President of the Livery Club and organised some memorable events including a visit to Poland in 2007. She was a very popular Musicians' Company Steward and her exemplary service to the Company was recognised with the award of the Silver Swan in 2006.

Eugenie was also a generous supporter of music in the City. She and David were great promoters of the City Music Society, where she regularly funded recitals by Young Artists.

In April 1993 a huge IRA bomb exploded in Bishopsgate with catastrophic effects on the



Liveryman Eugenie Maxwell with Liveryman Gillian Humphries

surrounding buildings and it almost demolished St Ethelburga's church. There was considerable debate about the rebuilding of that part of the City and as the church had been virtually destroyed there were strong arguments for it to be replaced with a secular building on the very valuable site where it stood. Eugenie thought otherwise and with a number of friends set up a campaign to ensure that St Ethelburga became a Centre for Peace and Reconciliation. The campaign was supported by the Bishop of London, the Rt Revd Richard Chartres, and also by the Archbishop of Westminster, Cardinal Basil Hume. In 2002 the then Prince of Wales

"The Proms – as Sir Henry Wood intended"

In a first for the Company, the Livery Club organised a Promming trip to the Royal Albert Hall to see the Hallé Orchestra in Sir Mark Elder's farewell Prom after nearly 25 years as its Music Director.

The idea was to create events that appealed to younger members' diaries (and pockets) as well as more senior members. What better way for the Company to meet than in being 'in good

company' in the centre of the Arena at the Albert Hall, standing at the heart of the world's largest classical music festival?

'Immersive' has been the buzzword of the entertainment sector over the past few years, where audiences are put in the heart of the action. Yet I'd argue that the Proms has been doing this for the past 129 years (and the idea of promenade concerts dates back still further). Dare I say it, but

Glastonbury and other pop music festivals also owe their heritage to this fine tradition of the audience standing. At £8, the Proms series is also the best value immersive cultural experience imaginable, particularly with the calibre of performance we heard.

We were treated firstly to Company Collard Life Fellow Sir James MacMillan's *Timotheus, Bacchus and Cecilia* in its Proms debut. With the addition of the massed forces of the Hallé's Choir, Children's Choir and Youth Choir, this piece was an epic and evocative start to the concert. In time I can see this becoming the Mahler's Eighth Symphony of our generation, with the deftness of composition, lyricism of melody, and something that spoke directly to its audience, and seemed to elevate the very act of music making. A worthy Collard Life Fellow indeed!

Following the interval, Sir Mark Elder's rendition of Mahler's Fifth Symphony was voluptuous and life-reaffirming at its most elemental. This felt like Sir Mark at the top of his game: demonstrating perfectly how precision and sparseness of gesture command far more control than does flamboyance. In his and the orchestra's hands, it was full of sorrow, yet never sentimental; full of joy yet never frivolous; and continually surging forward, yet never rushed. By the end, we felt almost as drained as the performers.

Unlike our richer livery cousins, the Musicians'



Sir Mark Elder and the Hallé Orchestra

reopened the church as the Centre for Peace and Reconciliation.

Within St Ethelburga there is a permanent plaque commemorating the small team of friends who, with Eugenie Maxwell, brought about the remarkable creation of the Centre from the devastation caused by that terrorist bomb. The wonderful new east window, which was created with financial support from Lloyds of London, incorporates fragments of glass from the destroyed window of the original church. Eugenie then set about commissioning a piece of music to be entitled *Fragments* and persuaded Adrian Horsewood to be its composer. The music was first performed at the church in 2008 for a visit by the Musicians' Company.

At the Memorial Service, Adrian was able to present his remarkable composition and introduce the two Company Young Artists, flautist Issy Haley-Porteous and harpist Heather Brooks, who performed it.

Prior to her death, Eugenie instructed the executors of her will that a significant proportion of her estate should be bequeathed for furthering the charitable aims and objectives of the Musicians' Company. A most fitting memorial to our most remarkable and very dear friend Eugenie.

Senior Warden ALUN HUGHES



l-r Former RCM Lambert Fellow **Timothée Botbol**, Lambert Fellow **Rieko Makita**, Silver medallist **Natalie Roe**, Liveryman **Richard Lea** and Court Assistant **Stuart Barr**

Company doesn't have the resources to build a community out of its members by putting on lavish free events. However, in our Young Artists' Programme, we have probably the most talented and exciting young Company members in any livery company. Yet, they hardly feel part of the Company through not being able to attend our regular events. But if we focus on creating events that build these young people into a community, it will greatly benefit the Company's future. We thus need more events like the Promming trip. Join us next time, and you'll get to spend a wonderful evening in marvellous company.

Court Assistant **STUART BARR**

Young Artists

The 2023/24 academic year ended with four very different projects. At Moreland Primary School, Islington, we followed the National Gallery's *Take One Picture* project. Led by our volunteer Liveryman David Butcher, it was about developing whole class compositions with two classes in year three responding to a painting (Pieter de Hooch's *The Courtyard of a House in Delft*). Young Artists Ben Tarlton (cello) and Charis Lai (oboe) were the project leaders.

At Rangefield Primary School, Lewisham, a new school partnership, we loosely followed our *Carnival of the Animals* composition project with year four. Young Artists Joseph Skypala (trumpet) and Vishal Chopra (guitar) led, with Liveryman Roger Press as volunteer.

At John Chilton Special Educational Needs and Disabilities School, we worked with Purple P3 class (ages 7-8), which has 12 pupils. Nicola, the school music teacher and Young Artists Josh Allen (tuba) and Patrick Keefe (baritone) used the film franchise *Ghostbusters*, chosen by the students, to develop musical ideas. Liveryman



Young Artist trumpeters, **Eliza Talman** and **Bradley Jones**, playing the garden hose at **Canonbury Primary School**

Sue Hind Woodward was the volunteer supporting this project.

Finally, a new initiative, 'Instrumental Inspiration Week' in association with Islington Music Hub. Pairs of Young Artists led one-hour sessions in six Islington Primary Schools, to inspire pupils who are going to be taking whole class instrumental lessons in the next academic year.

Court Assistant **TIM JOHNS**

Photo: Tim Johns

The Tina May Young Jazz Musician Competition September 2024

Whilst presenting certificates to the six winning musicians during the interval of The Tina May Young Jazz Musician final, the Master, the Hon Richard Lyttelton, said these were the very cream of young jazz musicians and that the future of music was in good hands. In his introduction, chair of the Jazz Committee, Court Assistant Ben Costello, told us the finalists were selected from the best young jazz musicians and that they had played together as a sextet for the first time earlier in the evening. As the audience would go on to vote for the musician they rated most highly, Ben suggested we note their individual musicianship, their technical prowess, their spontaneity, and how they



Nico Widdowson

interacted with each other as an ensemble.

During the evening, at the usual venue of the Pizza Express Jazz Club Soho, we heard several jazz standards, arranged by the musicians, including *My Shining Hour* by Harold Arlen, *My Funny Valentine* by Rodgers & Hart and *Ladies in Mercedes* by Norma Winstone and Steve Swallow and first released by Tina May in 1993. All the finalists contributed at least one of their own compositions or arrangements which included *Composition 14*, named *Da capo* during their rehearsal, by saxophonist Florence Redmonds, *Carla*, inspired by Carla Bley, from saxophonist Helena Kay, a plea to keep in touch as life is short by drummer Matt Holmes, a 'complaint' against his landlord in the expensive city by pianist Nico Widdowson, *Coronation of the Key* by saxophonist Donovan Haffner and a tune he called *91 24* by bassist Kielan Sheard. The inclusion of three saxophonists meant we heard them less often as there was not always need for all three in some arrangements.

All the musicians showed their talents collectively and individually, combining virtuosity and passion. By a small margin, the audience selected pianist Nico Widdowson to receive the award from the Master. He also receives £1,000 and a further £600 to perform with his band as part of the Company's jazz programme during the year. Nico describes his style as having one foot in the Harlem stride of the 20s and the other in the free improvised music of today. He graduated with a first class degree from Leeds Conservatoire in 2018 and has gained commercial success both on radio shows and at festivals.

Liveryman **ANN REDFEARN**

Photo: James Crabbe

The Current State of Video Game Audio

Music has always evolved with technology. From the rapid progression of the piano throughout the first half of the 19th century to the release of Carlos' synthesizer-driven *Switched-On Bach* in 1968, the relationship between musical artistry and technological invention is not to be understated.

Having trained as a composer at the Royal Conservatoire of Scotland and subsequently marrying an operatic mezzo-soprano, one could be forgiven for assuming that I spend my time writing arias by candlelight, or at least aspiring to. The reality could not be more different. Now, as the Audio Director at Electronic Arts, I am just as likely to be trawling through computer code as mulling over a half-empty manuscript, although the lighting levels are probably similar.

Welcome to the world of professional video game development, specifically the creation and implementation of audio for interactive digital experiences, the likes of which usually end up on PlayStation, Xbox, or the ubiquitous PC. As the world's largest entertainment medium – with a value larger than film and television combined – games enjoy a significant cultural capital in the general population, with over three billion players worldwide. Despite the stereotype of socially awkward teenage boys playing Nintendo in their bedrooms, the average gamer is now in their late thirties and is equally likely to be male or female. Could these be the crowds that 'audience development' managers have struggled to attract

in the orchestral world?

Encompassing music, sound design, dialogue, and ambiances, video game audio is a rich and varied field that brings together a multidisciplinary team of technical and creative experts tasked with the mission of bringing a game to life. Composers write original music – often for classical instrumentalists – employing conductors, typesetters, orchestral fixers, and many of the other roles and trappings of creating professional quality soundtracks for broadcast media. Far from the beeps and boops of Atari's *Pong*, audio artists create high-fidelity audio 'assets', including everything from the sounds of squelching footsteps and rusting armour to devastating explosions, gunfire, and the resulting debris. Dialogue specialists handle the spoken word both in English and other languages (the standard industry term 'FIGS' stands for English, French, Italian, German, and Spanish), as well as the grunts, roars, barks, snarls, and growls of humans and other such terrible creatures.

These worlds are not all 'first-person-shooters' either: yes, as many as two-thirds of video games contain some form of violent content, but the same could be said for film or opera; indeed, the U-rated version of 1964's *Zulu* would have left nothing for John Barry to score! So far, my work has included everything from supporting the gunslinging fantasies of *Red Dead Redemption 2* and the criminal heists of *Grand Theft Auto V* to casting the magic of the Wizarding World onto *Hogwarts Legacy*, the worldwide best-selling title of 2023.

So what must we do – as members of the Company – to ensure that we benefit from what the games industry has to offer, and more importantly, vice-versa?

Firstly, we must acknowledge that games are here to stay, regardless of our personal hands-on experience of them. Disregarding the medium altogether is like ignoring rock music: easy at first, but growing increasingly difficult and self-defeating as the field continues to expand and becomes connected to the many cultural elements of our professional and social lives.

Secondly, we must continue to connect with the medium and converse with those responsible for its progression. I am always happy to offer advice and guidance, but I am but a single part of this puzzle. If you do not currently play video games, I do not expect you to become the world's next e-sports champion, but I encourage you to speak to those who do. What are they playing? What is their opinion of the music and sound design? Can we, as musicians, learn anything from the sonic offerings of these pieces of technology?

Finally, we must recognise that the next generation of musical talent has not only grown up around games but that these experiences can occupy a central part of their lives. Many of the young musicians we support will have a direct interest in creating audio for video games, and even those who follow more traditional routes will – given the proliferation of recording and live projects – undoubtedly perform for a games-related soundtrack or concert at some point in their careers. These are the artists of tomorrow; if we are to support them to the fullest extent, we must also understand their world.

Freeman **DR ALEXANDER HOROWITZ**
Senior Lecturer at BIMM
(formerly Brighton Institute of Modern Music)



Dr Alexander Horowitz

Photo: Sander Vander Meiren

Biddy Baxter & John Hosier Music Trust

The 2024 Biddy Baxter & John Hosier Music Trust scholarship has been awarded to Ramon Branch, a student at the Guildhall School, in order to enable him to pursue his studies on the Guildhall Artist Masters course.

Ramon is the first tuba player to receive the scholarship and, attending his photocall with the Trust's Patron Sir Simon Rattle at the Royal Albert Hall on 5 September, he was immediately engaged with Sir Simon who, as conductor of the London Symphony Orchestra, had got to know Ramon's teacher, Ben Thomson, the

LSO principal tubist, rather well!

While tuba playing is Ramon's central interest and occupation, he is also an excellent pianist, organist and singer and a member of *The Times* journalist Richard Morrison's choir at St Mary's Hendon.

We are grateful to Sir Simon for his continued support of the scholarship and also Freeman Chris Christodolou for again giving his services as photographer, kindly negotiating with both the BBC and Albert Hall to allow the photo to be taken during the Proms rehearsal of the Bavarian Radio Symphony Orchestra.



Ramon Branch with Sir Simon Rattle

Pastmaster **LESLIE EAST OBE**
Chairman, Biddy Baxter & John Hosier Music Trust Committee

Photo: Chris Christodolou

Big Curry Lunch

On 18 April 2024, the 17th annual Lord Mayor's Big Curry Lunch took place in Guildhall, hosted by the Rt Hon The Lord Mayor, Alderman Professor Michael Mainelli. For the second year running, the Lunch was a sell-out with 1,650 guests, including Livery Masters and Clerks, senior City business and Church leaders, Aldermen, Corporation officials, High Sheriffs, Lords Lieutenant and senior serving officers.

Also present were former members of His Majesty's Armed Forces whom the LMBCL has assisted to enable them to find rewarding employment in the civilian world. In particular individual veterans are supported through the Pain Management Programme at the King Edward VII Hospital's Centre for Veterans Health and the Lifeworks charity's programmes which help veterans write a compelling cv based on their military experience and advises them on how to be interviewed.

This year, the Curry Lunch was honoured by

Photo: Paulina Roots Photography

LIVERY CLUB NEWS

Livery Club Visit to St Lawrence Whitchurch



Organist Dr Anna Stepler and historian Stuart Cawthorne

On an unusually warm Sunday afternoon in mid-May, Musicians' Company members braved the farthest reaches of the Jubilee line to visit St Lawrence's Church, Little Stanmore. This remarkable church, which is visited by thousands of people from all around the world each year, sits on the eastern boundary of Canons Park.

Today it is hard to believe that one of the finest houses in the land once stood here, albeit briefly. Canons was commissioned by James Brydges, 1st Duke of Chandos. The son of a Herefordshire baron, he rose from relative obscurity to make his fortune as the Duke of Marlborough's paymaster general in the War of Spanish Succession.

The house was built between 1713 and 1724, but the family's finances were decimated when the South Sea Bubble burst. By 1747 Canons had been stripped of all salvageable material, and the remains pulled down. Happily the neighbouring church did survive, and we were warmly

welcomed there by John Ringguth, Chairman of the Friends of St Lawrence.

It is entirely unassuming from the outside, which makes the interior all the more surprising. Remodelled in 1714 by the Duke in the dramatic baroque style of continental Europe, the east and west ends are adorned with richly coloured paintings by Bellucci. The vault, with its scenes of the Miracles, is the work of Laguerre, and Francesco Sletter painted the Evangelists and cardinal virtues on the north and south walls.

Our visit began with a short concert by the Natrio Ensemble playing baroque (valveless) trumpets. Will Thomas, Nick Budd and Joe Skypala met while studying at the Royal Academy of Music. No strangers to the Musicians' Company, they were awarded first prize in the 2022 Brass Ensemble Prize. We were treated to music by Handel (of whom more in a moment), CPE Bach and Telemann.

Accompanying them was Dr Anna Stepler. Now a Research Fellow at Peterhouse College, Cambridge, she knows the organ at St Lawrence's well having attended the church as a child when her mother was the organist. And what an organ it is! For a short time Handel was the first Duke's composer in residence. You'll be familiar with his Chandos Anthems, and we can say with near certainty that he knew this organ.

Goetze and Gwynn are responsible for the largely modern instrument that you see today, which is a reconstruction of the 1716 Gerard Smith organ

based on the surviving material. This includes two ranks of pipes, the front Great Principal, unused for some 150 years, and the Swell Open Diapason. The case, carved by Grinling Gibbons, is also original.

After the concert we enjoyed a fascinating tour led by Stuart



The 'Handel' Organ at St Lawrence

Cawthorne, who has written a book about the church's memorials. These are found in its crowning glory, the 'muniment room', which was commissioned by the 1st Duke in 1735 to be the family mausoleum. Gaetano Brunetti executed the

illusionistic frescoes, which represent a fictive architectural space.

Our visit was rounded off with wine and canapés, and a few words of thanks from Livery Club President John Nichols. On behalf of everyone who attended, I offer my own thanks to Liveryman Neil Price

for suggesting and organising the visit. It was a pleasure to see this fine church, with its remarkable musical history, and a splendid afternoon was had by all.

Liveryman SIMON PROBERT



The Gaetano Brunetti Mausoleum

Photos: Simon Probert



I-r HRH The Princess Royal, Michael Hockney, Lawson Muncaster CEO City AM, the Master

the presence of The Princess Royal for the second time in the Lunch's history. At the Royal Reception I was proud to introduce our Master to Her Royal Highness, mentioning that our Company is a long-standing supporter of the Lunch, both financially and in providing a group of prize-winning young

musicians, the Solis Trio, to play in the Livery Hall. Later on, during the Lunch, The Princess Royal met the members of the Trio.

The Lunch was a very happy occasion which raised, net of expenses, over £403,000. An enormous amount of wine and beer was consumed and eight different curry dishes were served to over 2,000 people in total, including 300 volunteers from uniformed organisations, City businesses and the Corporation staff as well

as the efficient team from the Army Benevolent Fund, which provides the Committee with the admin support required to put on the Lunch.

Since 2008, the Committee has

raised more than £3.7 million to support veterans into employment. The Musicians' Company has played a consistent and much-valued part over this time, including the Master sitting on the LMBCL Committee.

Hon Court Assistant MICHAEL HOCKNEY MBE Co-Chairman, the LMBCL



The Solis Trio I-r YA Eliza Talman, Robyn Anderson, YA Hannah Williams

Photo: Ben Costello

CHORAL DIRECTOR'S LIFETIME ACHIEVEMENT AWARD – DR SIMON HALSEY CBE

Simon Halsey occupies a unique position in classical music. He is the trusted advisor on choral singing to the world's greatest conductors, orchestras and choruses as well as an inspirational teacher and ambassador for choral singing to amateurs of every age, ability and background. Making singing a central part of the world-class institutions with which he is associated, he has been instrumental in changing the level of symphonic singing across Europe.

Born in London, Simon Halsey sang in the choirs of New College, Oxford, and of King's College, Cambridge and studied conducting at the Royal College of Music. In 1987, he founded, with Graham Vick, the Birmingham Opera Company. He was Chief Conductor of the Netherlands Radio Choir from 1997 to 2008 and Principal Conductor of the Northern Sinfonia's Choral Programme from 2004 to 2012. From 2001-2015 he led the Rundfunkchor Berlin (of which he is now Conductor Laureate); under his leadership the chorus gained a reputation internationally as one of the finest professional choral ensembles.

Simon Halsey holds positions across the UK and Europe as Chorus Director of City of Birmingham Symphony Orchestra Chorus, celebrating 40 years with the CBSO Chorus last year, Principal Guest Conductor and Choral Ambassador of Orfeo Catala and Principal Guest Conductor at WDR Rundfunkchor. Simon is now Conductor Emeritus of London Symphony Orchestra, having been the LSO Chorus Director for the previous eleven years, and is Professor and Director of Choral Activities at the University of Birmingham. He is also a highly respected teacher and academic and has inspired and nurtured the next generation of choral directors. He holds four honorary doctorates from universities in the UK.

Simon Halsey's numerous awards include three Grammys. He was made Commander of the British Empire in 2015, was awarded The Queen's Medal for Music in 2014, and received the Officer's Cross of the Order of Merit of the Federal Republic of Germany in 2011 in recognition of his outstanding contribution to choral music in Germany.

Although when young, Simon had always wanted to be an orchestral conductor, it was Sir

Simon Rattle, whom he has known very well over the years, who suggested he concentrate on choral directing. *"I was upset for about two hours and then I realised he'd given me the key to a happier and a less stressed future. That day was a turning point in my life."*

HUGH LLOYD



Simon Halsey CBE and the Master

Photo: Charlotte Harries

Cobbett Medal – Leon Bosch

Since 1924 the Cobbett Medal is presented annually to a distinguished musician in recognition of services to chamber music.

Regarded as one of the most talented double bassists working today, Leon Bosch is a wholehearted contributor to many chamber music activities, working with the Lindsay, Belcea and Brodsky quartets and with the Academy of St Martin in the Fields Chamber Ensemble, I Musicanti and the Moscow Virtuosi. An enthusiastic supporter and commissioner of new music for the double bass, Leon is also a highly regarded teacher holding a professorship at Trinity Laban Conservatoire and teaching at the Purcell School.

Born in the political cauldron of apartheid in South Africa in the early 1960's, Leon's supportive parents enabled him to enrol in the Holy Trinity Catholic Primary School in the township of Matroosfontein at the age of five. There he learnt the piano and cello. Taking part in student activism against the government, Leon was arrested and spent time in prison as a fifteen-year-old. However he managed to gain a place at the South African College of Music where, despite experiencing abuse by staff and white students alike, he worked hard, practising seven days a week. At a meeting with Zoltan Kovats, the principal double bass of Cape Town Symphony Orchestra, Leon was persuaded to

take up the bass which he embraced with enthusiasm. Thanks to a benevolent music lover he was offered a place at the Royal Northern College of Music and, after graduation, he was offered a job with the Scottish National Orchestra but was



The Master presents the Cobbett Award to Leon Bosch

initially refused a work visa. However, with the help of Gerald Kaufman MP, he was eventually granted refugee status as the Home Office agreed his life would be in danger if he returned to South Africa.

Whilst completing an MA in Intelligence and International Relations at Salford University, Leon worked as principal double bass in the Manchester Camerata, and with The Academy of St Martin in the Fields and the London Mozart Players, and began conducting, encouraged by Sir Neville Marriner.

With I Musicanti, which Leon founded, he performs neglected chamber works by great composers as well as great works by neglected composers, alongside like-minded musical friends. He has also commissioned chamber arrangements of well-known concertos for the group, by Beethoven, Mozart, Mendelssohn and Bruch, adding significantly to the chamber music canon. He has had more than 250 pieces written for him and his ensembles.

In recent years he has returned to his roots, musically, forming the Ubuntu Ensemble with other UK-based South African musicians, and commissioning music for the South African Double Bass project, the first CD of which was released in 2020. He also acts as a mentor for South African musicians worldwide.

In addition to all this Leon enjoys running ultra marathons!

HUGH LLOYD

Photo: Charlotte Harries

Maisie Lewis Concert

The 9 May Maisie Lewis concert at the Wigmore Hall was the second to take place at lunchtime, in place of the customary evening slot. Once again, an impressive and clearly loyal turnout – including the Master and his wife – provided reassuring evidence that this (unavoidable) change was not going to threaten the future viability of the series. And we now have two further lunchtime dates confirmed for 2025.

The chosen artists were the Mithras Trio (Ionel Manchu/violin, Leo Popplewell/cello, Dominic Degavino/piano) and the horn player Olivia Gandee. In different ways, they exemplified the fact that some young artists blossom into successful professional performers in just the year or so between the auditions and the actual concert. The Mithras Trio have recently recorded a well-received CD on the Linn label, and Olivia has now already played, often as a guest principal,

with most of the major British orchestras. Not surprisingly, therefore, the quality of performance from all artists was outstanding, with Pastmaster Kathleen Duncan describing the concert as “one of the best”.

A notable and welcome feature of the concert was the programming of female composers, whose works comprised the first half. The Mithras Trio opened with two short works by Lili Boulanger – unquestionably one of the most promising composers of the early 20th century, before her tragically early death at 24 (she was the younger sister of the celebrated composition teacher Nadia Boulanger). Her music is finally enjoying a deserved renaissance – indeed, the sombre *D'un soir triste* was later performed, in its full orchestral version, at this year's Proms. Her very last work – the second performed by the Mithras – was the airy, Debussy-like *D'un matin de printemps*, already becoming a standard repertory work in its orchestral garb.

The other female composer programmed was the lesser-known Belgian, Jane Vignery, writing in a more traditional late Romantic style, and now chiefly remembered for her virtuosic *Horn Sonata*

(equally challenging for horn player and pianist!), which received a thoroughly accomplished performance from both players. Sadly, Vignery wrote little in her later life, perhaps the result of the additional challenges faced by female composers during her time?

After the interval, the Mithras Trio gave a polished, urbane performance of Fauré's late *Piano Trio in D minor*, worthy of any established ensemble. They are surely destined for a distinguished career. To close the concert Olivia Gandee returned to the platform, firstly to play two short but attractive pieces by the Russian Reinhold Glière, but, more memorably, the rousing opening movement of a horn sonata by the Viennese composer Karl Pilss – if one hadn't read the programme, one might have supposed this was the horn sonata that Richard Strauss should have written, but didn't. An appropriately thrilling end to a very enjoyable occasion.

Liveryman **BEN PATEMAN**

SANTLEY AWARD



Photo: Amanda Ratcliffe

The Master presents the Santley Award to Alastair Miles

The Santley Award was endowed in memory of Sir Charles Santley and provides for gifts to be made annually to retired and active distinguished vocalists, composers of vocal music, writers upon the subject of singing, researchers and similar specialists into the subject of singing. Alastair Miles is an all-round musician having studied at the Guildhall School of Music & Drama, initially as a flautist. He became an orchestral player and taught at Stowe School and Chetham's School of Music before embarking on his vocal career. From 1982 to 1985 he sang as a Lay Clerk in the choir of St Albans Cathedral under the direction of Stephen Darlington. Having studied with bass-baritone Richard Standen whilst at the Guildhall, he was prompted by English National Opera baritone Geoffrey Chard to have lessons with Bruce Boyce and then decided on a career in opera, and in 1986 won a place at the National Opera Studio.

House, most recently as Le Bailli *Werther*, and in the UK has also sung for English National Opera, Glyndebourne Festival Opera, Grange Park Opera, Scottish Opera and Welsh National Opera. His repertoire includes the title role in Boïto's *Mefistofele*, Claggart *Billy Budd*, Arkel *Pelléas et Mélisande*, Leporello *Don Giovanni*, Timur *Turandot*, King Philip II *Don Carlo*, Zaccaria *Nabucco* and Fiesco *Simon Boccanegra* to name a few.

Alastair is a highly sought-after concert artist, singing with all the great conductors and orchestras in the world's most famous opera houses. He has made over ninety recordings, including a recital disc of Brahms and Wolf for Signum Classics, as well as a huge variety of operatic repertoire.

Recent engagements have included Stromminger *La Wally* at the Theater an der Wien, Melisso *Alcina* and Father Trulove *The*

Alastair won the 1986 Decca-Kathleen Ferrier Award and has a longstanding link with the Musicians' Company, as he was the winner of the Company's John Christie Award at Glyndebourne in 1987.

Described by *The Guardian* as 'the finest British bass of his generation', Alastair Miles appears regularly at the Royal Opera

Rake's Progress for Glyndebourne Festival, Commendatore *Don Giovanni* at Zurich Opera, and Don Basilio *The Barber of Seville* for English National Opera. This Summer, he makes his debut at Buxton International Festival as *Silva Ermani*.

Over the years Alastair has garnered some wonderful press comments; a review of his performance in Beethoven's *Ninth Symphony* in New York, conducted by Michael Tilson Thomas, is apt: *The New York Sun* said:

'Best of the lot was bass Alastair Miles'

HUGH LLOYD

THE LORD MAYOR'S COMPOSITION PRIZE 2024

On Tuesday 14 January 2025 the winning entry of the 2024 Lord Mayor's Composition prize will be performed as part of a short concert. The winning composer will be presented with the Prize by the Lord Mayor in St Lawrence Jewry, Gresham Street, starting at 5pm, and Freeman Mihai Ritivoiu will perform the winning composition in a short programme alongside other works. Following the concert there will be a drinks reception. Details of the event will be sent to members in December.

Pastmaster **LESLIE EAST OBE**

BONN DAY 1

Friday 6 September

lot) and variation (not much) and with all the instruments miked up to the nines Ludwig would not have needed his ear trumpet for this performance.

Next the young pianist Giorgi Gigashvili played Beethoven's *Eroica Variations* with great skill, mastery and passion, which came together to explore the Master's unrivalled interest in variation technique where each was approached in a unique manner with attention to the melodic, rhythmic and harmonic nuance loved by Ludwig.

Then followed a 'Concert Melodrama' with Luisa Neubauer and the Ensemble Resonance. Above the *Cavatina* of Beethoven's Op 130 String Quartet Ms Neubauer presented a spoken reflection on some of the more dramatic issues which attracted Beethoven's attention. No doubt these were of significant import but, sadly, flew over your correspondent's head as he has no German. It left one really convinced that Music itself is the true International Language.

Which brings us to the real gem of the evening. Beethoven's Fifth Symphony needs no introduction; aside from the opening motif, the work takes us into new realms of musical thought and experience. Here we were treated to something very different to the weighty performances and heavy tones of better known orchestras and conductors for the Kammerakademie Potsdam, under the direction of Ms Elim Chan, gave us a really fresh and uplifting reading of the Fifth. The drama was all there but presented in such a clear-sighted and articulate manner allowing us to hear the clear, lace-like interweaving of themes and ideas. Using classical instruments certainly helped, with natural trumpets and horns, and the performance was crisp, the tempi concise yet not overly rigid and the effect, especially at the opening of the last movement which slides from C minor to the major was crystal clear and so exciting. All in all this was one of the very best (and there have been a few) performances of the Fifth that this writer has ever heard.

Liveryman Revd MICHAEL BRADLEY

BONN DAY 2

Saturday 7 September

On a bright and crisp early Autumn morning we made our way to the Beethovenhaus where, after a comprehensive introduction, we were free to explore the many fascinating exhibits at our leisure, heroic paintings by Beethoven's contemporaries, numerous excerpts from scores, letters, illustrations and original instruments, to name a few.



Ulrich Dreesen and Pastmaster John Nichols

BONN DAY 3

Sunday 8 September

The weather Gods were with us again as our coach took us South to the castle Burg Eltz, perched dramatically on a rock rising high above a densely wooded valley. The family home of the Counts of Eltz for more than 30 generations, it is in fact three separate castles for the three branches of the family, who expanded and adapted it, mainly upwards, over 500 years. We were intrigued by the conference chamber with the fool's head on one wall and the 'silent rose' over the door opposite: family disputes were debated here but the fool remembers nothing and the rose seals lips outside the room – a mediaeval Chatham House rule. The castle must have been dreadfully cold and dark in winter but it contained some remarkable mod cons and technical fixes: the elevated richly curtained bed accessed by wooden steps to take advantage of the fact that heat rises, the wooden ceiling in the children's room covered in clay and whitewashed to reduce the risk of fire and the 400 year old toilet which was fully plumbed into the external drainage system.

Our next stop was Weinhaus Graffen in picturesque Cochem on the Moselle, for a superb lunch enhanced by glasses of fizz generously provided by Rachele Goldberg to celebrate her birthday. As befits the Musicians' Company, the full-throated rendition of Happy Birthday was of somewhat better quality than usual!

We then drove through beautiful countryside to the stunning Romanesque Abbey of Maria Laach, set in extensive parkland and gardens by



The workshop of Klais Orgelbau, Bonn

Not something for the faint-hearted, this trip started with a visit to the workshop of Klais Orgelbau where we enjoyed an engaging tour by Dimitri Stein, who carefully guided us through the very many stages of building the King of Instruments. Skilfully, and with perfect English, Dimitri explained some of the myriad parts which make the organ function, a revelation to many who thought that the front pipes of the instrument were the only ones that worked. All were astonished at the level of workmanship required and were left with a deeper appreciation of the 'behind the scenes' skills and craftsmanship which go into organ building.

For supper at Em Hochter we were presented with two of the most humungous schnitzels I have ever seen, but our appetites had been sharpened and the Brits were not defeated (well at least not most of us!) and hunger sated we continued to the concert at the Opera House.

The programme was intriguing, entitled 'Beethoven & MEUTE', which was puzzling, but all was revealed when MEUTE, an Eleven Person Acoustic Techno-Marching Band, slowly mounted the stage and played two pieces in one of Beethoven's favourite keys, C minor. Using the Maestro's favourite techniques of repetition (a



Kammerakademie Potsdam with conductor Ms Elim Chan

Beethoven's sponsors were drawn from intellectual and artistic circles, the nobility and literary luminaries of the day. He was not impoverished as is widely thought. His paternal ancestors were notable musicians, his father, despite struggles with alcoholism, played a crucial role in his early education. His mother was a gentle, moral influence in his life.

Beethoven exhibited prodigious talent from early on and journals of the day pronounced him 'a second Mozart'. He started by playing, composing and publishing pieces for the viola and proudly putting his seal on the back of his own instrument.

He tended to fall in love with the daughters of his wealthy patrons, although he never married. Of his six brothers and sisters, only two survived childhood, having suffered a variety of illnesses. His deafness started when he was 29 years old, and although he retained his ability to speak throughout his declining hearing, he conversed by writing in special little books known as conversation books.

Around 1810 Beethoven developed a friendship with Johann Nepomuk Mälzel. Although best known for manufacturing the metronome, he was



Beethoven's ear trumpets

also designing a variety of ear trumpets. The materials used could be sheet metal, silver, wood, snail shells, or animal horns. Those made for Beethoven are displayed in the museum and our guide invited one of our group to experience the sensation!

Beethoven became completely deaf aged 49. His indomitable spirit and resilience seldom waned: "I will seize Fate by the throat – it shall certainly not bend and crush me completely". He died of liver cirrhosis in 1827 and his funeral was attended by more than 20,000 people.

After a convivial lunch at Im Stiefel we embarked on a tour of Bonn, guided by Ulrich Dreesen, a retired German ambassador and friend of our group leader, Pastmaster John Nichols. Passing by the Town Hall, which was adorned with gold-leaf

embossed mythological figures, we came to the spacious university buildings, and learned that a large proportion of students are of Taiwanese and Chinese origin. Reaching more elegant buildings with gleaming façades, we found that the botanical department and gardens housed over 11,000 species of plants.

Our Opera House evening concert was performed by a World Youth Orchestra and Choir directed by Tan Dun, the Chinese American award-winning composer, commencing with his own composition *Nine. Ode to Compassion*, where he rediscovers Beethoven's music in the sounds of our modern day urban life. It was a joyful celebratory work both visually and aurally, with shimmering brass and the enhanced percussion section augmenting the stage to 200 musicians. Their following rendition of Beethoven's Ninth Symphony was exhilarating and the players' youthful exuberance clearly displayed their deep commitment and maturity.

This was a perfect end to a day of real pleasure, cordial encounters and true friendship.

Liveryman GILLIAN CRACKNELL

a large lake. It is a perfect destination for Sunday relaxation and there were many families hiking, picnicking and sightseeing in the early autumn sunshine. The Abbey, endowed in 1093 by Count Palatine Heinrich II and consecrated some 60 years later, was in constant use as a Benedictine monastery until its dissolution in 1802. There followed a period of private secular ownership but in 1892 the Benedictine congregation bought the Abbey back and the monks returned. What is remarkable is that despite various fires and restorations the soaring Romanesque structure remains pure and uncluttered in its simplicity. The wonderful mosaic of Christ in the apse roof, a gift from Kaiser Wilhelm II, in fact dates from 1911 and is in Sicilian style but it fits perfectly. And we had an unexpected bonus – a free concert on the Klais organ, with music from around all the countries bordering Germany.

Back in Bonn we needed a quick turnaround for our final concert in the Protestant Kreuzkirche with René Jacobs conducting the B'Rock Orchestra from Ghent on original instruments and the Zürcher Sing-Akademie in the *Missa solemnis* in its 200th anniversary year. There was a strong line up of soloists, including the Canadian mezzo soprano, Sophie Harmsen and our very own tenor, Thomas Walker. The performance was fast and vigorous and there were some magical moments, although the rather cramped stage area and the unhelpful acoustic meant that some of the precision of this great work was lost.

A wonderfully varied and action-packed day was rounded off with a convivial late night drink on the hotel's lovely outdoor terrace overlooking the Rhine.

Liveryman DINAH NICHOLS CB



Burg Eltz



Birthday Greetings! Liverymen Rachel Goldberg and Jan Yerbury



Maria Laach



René Jacobs conducting the B'Rock Orchestra and the Zürcher Sing-Akademie in Beethoven's *Missa solemnis*

Photos: Simon Probert

A Grand Day Out

A glorious spring day in April awaited 20 members and guests of the Livery Club as we met at Denbies Wine Estate, just outside Dorking. We enjoyed a convivial lunch in the Conservatory Restaurant before forming three groups to view the Museum of Music History, where one of their collections of archives is handily situated in the cellars.

Guided by Adrian Bradbury and Nick Roberts, we descended steep stairs to the tiny archive room, where we inspected floor to ceiling shelves of donated books, tapes, documents and LPs, all waiting to be catalogued. The Archivist had kindly looked out a folder of documents relating to the Musicians' Company, some donated by Pastmaster Sydney Loeb. We were intrigued to see a dinner menu from 1931 showing a feast of nine courses including mock turtle soup, lobster and partridge, quite extraordinary in the midst of the Depression. Thanks go to Liveryman Mark Bromley, Chair of the Museum, for originally suggesting this excellent addition to our itinerary.

At 3 pm we all climbed aboard the Denbies train for a tour of the vineyard, taking us through bluebell woods to two panoramic viewpoints looking across the Estate to Box Hill and the South Downs. Our knowledgeable guide Carol explained the planting, tending and harvesting of the cool-

climate grape varieties grown on the 265 acres of chalk soil, producing in excess of 300,000 litres of still and sparkling wines each year. Denbies is one of the largest single estate vineyards in England, and the entire winemaking process from planting to bottling takes place on the estate. During harvest (September-October) around 30 pickers hand pick the areas of the vineyards which cannot be accessed by the mechanical picker, including



The Vineyard 'Train'

varieties such as Pinot Noir which are thinner skinned and benefit from hand harvesting. Denbies wines have won many awards including an international gold for Denbies Noble Harvest Dessert wine.

We reconvened at Dorking Halls for the first evening of the 2024 Leith Hill Music Festival. In a private room upstairs we enjoyed wine and sandwiches while Ges Ray, Chairman of the Festival, outlined the history of the competitive choral festival for local amateur choirs. Founded in 1905 by Margaret Vaughan Williams, sister of Ralph, and Lady Evangeline Farrer, the Festival runs for two evenings each April. Ralph Vaughan Williams was the Festival conductor from 1905 to 1953.

This year 11 choirs were participating, split in two divisions for the two concerts. Conducted by Jonathan Willcocks and accompanied by the Southern Pro Musica Orchestra, five local choirs combined to sing Vaughan Williams' sublime *Serenade to Music*. After a short ceremony to award prizes for Accompanied, Unaccompanied and Living Composer works, selected following divisional heats through the morning, the choirs joined again to sing the Mozart *Requiem in D minor*.

Our grateful thanks to Liveryman Fiona Kermack for organising such a varied and interesting day for the Livery Club. Thanks also to Denbies, the Museum team and Dorking Halls for making us feel so welcome. A grand day out indeed.

Liveryman MANDY PEAT

The Clerk's Farewell



Photos: Amanda Ratcliffe

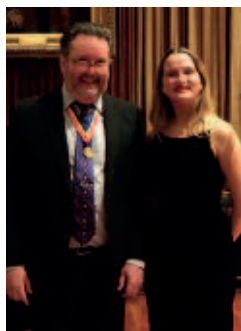
The Junior Warden, the Master and Hugh Lloyd

The splendid Carpenters' Hall, with its ornate modern woodwork displaying the craft and skill of the eponymous Company, was the setting for us to entertain Hugh and Alma after Hugh's 11 years' dedicated service to the Musicians' Company. Over 140 members of the Company, other Livery Clerks, and friends from the wider world of music assembled to drink, gossip and reminisce until the Master mounted the rostrum to thank Hugh on everyone's behalf for all that he had done for the Company. He was followed by Junior Warden Alun Hughes, who introduced composer Mark David Boden who had offered to compose a piece for



The Carpenters' Hall 28 October 2024

Hugh for the occasion. Mark, winner of the Company's Silver Medal in 2008 and the Collard Fellowship in 2016 and 17, explained that knowing Hugh's liking for cricket, single malts and Highland walking, he had incorporated musical reflections of these themes into his composition for string quartet, *Alba*, which was then played to great acclaim by the Russell Quartet, comprising students



Court Assistant Ben Costello and Sylvie Noble

Poppy McGhee, Elizabeth Peat, Daisy Richards and Evie Mills, from the Royal Academy of Music.

But more was to follow. The Junior Warden reminded us that the Company existed to support all genres of music, including jazz and music theatre, and

handed over to Court Assistant Ben Costello, piano, who with singer Sylvie Noble, delighted us with three songs, *My baby just cares for me* (Donaldson/Kahn), *The way you look tonight* (Kern/Fields) and *It had to be Hugh* – the famous standard by Isham Jones, with Gus Kahn's lyrics adapted jocularly by librettist Tim Knapman to reflect Hugh's life with the Company.

Hugh was then presented with gifts - a copy of the score for *It had to be Hugh* and a voucher for a visit to La Fenice, Venice, for an opera of his and Alma's choice. The warmth and joy in the room was a complete expression of the enormous respect, regard and affection in which Hugh is held. The Clerk Elect, Neil Constable, had a foretaste of what's to come in trying to persuade us to go home at the allotted time, such was the total pleasure of the evening.

Editor



The Russell Quartet



l-r The Master, Paul Fisher, Mark Bromley



l-r The Master, Dr David Childs, Mark Bromley

Iles and Mortimer Medals at the British Open Brass Band Contest

The British Open Brass Band Contest, one of the most prestigious events in the brass band calendar, took place on 7 September at Birmingham's Symphony Hall. This year's competition drew top bands from across UK and Europe. During the event, the Master, the Hon Richard Lyttelton, and Liveryman Mark Bromley (who chairs the Company's Mortimer and Iles Medals advisory group) presented the Iles and Mortimer Medals – two highly respected awards in brass banding – to this year's winners.

Founded in 1853, the British Open is the world's oldest brass band competition. The 2024 contest featured a newly commissioned test piece *The Lost Circle* by Belgian composer Jan Van der Roost. Its intricate harmonies and technical challenges made for a compelling competition. Ultimately, Swiss Band Treize Étoiles claimed the title of British Open Champion with

a superb interpretation of the piece.

An annual highlight of the contest is the presentation of the Iles and Mortimer Medals, which honour individuals who have made significant contributions to brass banding.

The Iles Medal, established in 1947 by John Henry Iles, a former Master of the Company, was awarded to Dr David Childs, an internationally celebrated euphonium player. His performances and efforts to raise the profile of the euphonium have had a lasting impact on the brass band community.

The Mortimer Medal, having been endowed in 1995 in memory of Harry Mortimer by his widow Margaret, was awarded to Paul Fisher for his outstanding dedication to teaching young brass musicians. Fisher's lifelong commitment to music education is helping shape the next generation of brass players and strengthening the brass band tradition.

The Master upheld the Company's long-standing tradition of recognising excellence in brass banding by presenting the medals. Mark Bromley also participated in the ceremony. His leadership in recent years has been crucial in preserving the importance of these awards within the brass band community.

The 2024 British Open Brass Band Contest highlighted the enduring legacy of brass band music, showcasing extraordinary performances and honouring individuals who have contributed to its rich tradition. The combination of Swiss Band Treize Étoiles' impressive victory and the recognition of Dr David Childs and Paul Fisher made the event a fitting tribute to the brass band movement.

As the event concluded, those in attendance were reminded not only of the technical mastery on display but also of the ongoing commitment to nurturing and preserving this vital musical tradition.

Editor

Photo: Craig Chapman

Tina May Young Jazz Musician 2023 – Emile Hinton's Winner's Gig



Ben Costello presents the Tina May Award to Emile Hinton

Once again, the Company hosted this annual Winner's Gig in the atmospheric surroundings of Pizza Express Jazz Club, Soho. On this rather wet night in July the Company was well-represented, and we were treated to a unique evening of music from Emile and his fellow performers.

The Company's annual portfolio of jazz awards includes the John Dankworth Composition Prizes, the Eddie Harvey Arranging Prize, the Jazz Lifetime Achievement Award, and the Young Jazz Musician (Tina May) Award, established in 1991. The first winner that year was the late Court Assistant Tina May, and the decision was made two years ago to rename the award in Tina's memory. The winners of this award read like a *Who's Who* of Jazz Musicians with Emile joining distinguished recipients such as Andy Panayi, Mark Nightingale, Steve Brown, Emma Smith, Will Barry, and Tim Garland, to name but a few.

The Company does not stipulate programming to

the winners for their own gigs, and on this occasion, Emile had devised an evening of his own remarkable compositions, drawing on his background, and some quite major recent events and upheaval in his life.

Joining him were an outstanding and supportive group of players, in a combination not typically associated with this kind of operation: Toby Yapp (bass), Simon Lamb (drums), Beth Elliott (violin), Laura Moisey-Gray (viola) and Sam Booth (cello). The range of musical influences came from a variety of genres, fused together in some exciting, eclectic and often deeply moving arrangements.

It was a pleasure to be there to represent the Company and award Emile with the Company's Medal.

Court Assitant **BEN COSTELLO**
Chairman of the Jazz Committee

Photo: Ian Roberts

LIVERY CLUB NEWS

At the Livery Club lunch after the Bach Cantata in September, I handed over the Presidency of the Club to Liveryman Mandy Peat. She will be President for the next two years: her Vice-President is Liveryman Mark James. It has been a pleasure and a privilege to lead the Livery Club for the last year, and to be able to restore it to the central role it plays in our Company's fellowship.

The Livery Club trip to Bonn, which you can read about on p10/11 in this *Preserve Harmony*, was a great success, helped by wonderful weather: a fitting culmination to a very busy year for the Club. Looking ahead to 2025, our Committee is working on a large number of potential events, covering a very broad spectrum of musical and other activity.

Pastmaster **JOHN NICHOLS**
Immediate Past President

THE NEW PRESIDENT

It is a great honour to succeed Pastmaster John Nichols as President of the Livery Club, and I would like to thank John enormously for his energy and expertise in revitalising the Club after the restrictions of Covid and lockdown.

We have a very exciting year to look forward to in 2025 as listed below.

The evening pairing Music and Wine, which was going to be held at the Musicians' Church in Holborn on Friday 31 January has now been postponed to later in the year.

On Tuesday 4 March we plan to visit Ballet Rambert, with a studio rehearsal and a tour of the costumes and archives. On Tuesday 18 March



Livery Club President Mandy Peat

we are investigating the possibility of a visit to Leighton House in Kensington for an 'evening at the Opera' organised by Opera Holland Park. We are hoping to arrange for a private tour of the house, followed by drinks and food before the concert.

Tuesday 29 April will see us in Salisbury, for a lunch at Sarum College, a tour of the Cathedral, a private organ recital, Evensong, and then drinks in the Cathedral Close hosted by the President.

Continuing with the Cathedral theme, there will be a visit to Chichester on Saturday 17 May, to attend a concert celebrating the 60th anniversary of Bernstein's *Chichester Psalms*. We are looking at

other events in Chichester to accompany this.

Our main trip of the year will be from Friday to Monday 20-23 June, to Orkney.

In the summer, we will be repeating our visit to the Promenade Concerts at the Royal Albert Hall, on a date (or dates!) to be decided.

At a date to be confirmed in September 2025 we are planning a visit to the Royal Festival Hall, with a tour, a lunch and a concert. September will of course also see our annual Bach Cantata and lunch. We do not yet have a date, but we are planning a visit to Glyndebourne to celebrate the 60th anniversary of the John Christie Award. We are also looking at the possibility of a visit to Garsington Opera (maybe with a rehearsal). In other areas of musical interest, we are working on a visit to the Mountview Academy of Theatre Arts and maybe to BIMM.

Please always remember the Livery Club is there for you all, we organise events for you to enjoy, and always enjoy hearing from you with any suggestions of what you would like to see or visit. Please support us! We have a wonderful programme, but we can only run it if you, our Members, book to come to our events! And the work involved is the same, whether 5 or 50 Members turn up: so please help us make the most of what we are proposing for you.

You can email me on jmpeat@gmail.com, do make contact.

I look forward to my upcoming two years as President, particularly meeting and getting to know you as Members of the Livery Club

Liveryman **MANDY PEAT**
President, Livery Club



Court Assistant Tim Johns

Court Assistant Tim Johns

Tim Johns has been elected as a Court Assistant. Tim joined the Company in 2016 and became a Liveryman three years later. For the past two years, Tim has acted as a Company Steward. He is a member of the PR Committee, he chairs the Young Artists' Committee, and has for a number of years been an outreach volunteer principally looking after Deptford Park School.

Music has played a significant part in every aspect of Tim's life. He hails from a very musical family, he met his wife in a choir, and a number of his immediate family are active in the industry. He was a chorister at Llandaff Cathedral, had a trumpet scholarship at the (Royal) Welsh College of Music & Drama, and is still an active singer.

His business career included a spell as Personal Assistant to Lord Sainsbury before he took on the Public Relations team. He later joined BT Group as head of PR and then director of Media Relations before becoming Vice-President of Global Communications for Unilever. He then embarked on a portfolio consultancy and coaching career.

Company Lunch 16 July

For many of us a unique experience – not the lunch which we have enjoyed many times but the musical entertainment. Hearing a double bass as a solo instrument is a rare event and we were able to realise what could be achieved when it is extracted from the back row of the orchestra. Young Artist Strahinja Mitrović played Vilmos Montag *Sonata for double bass and piano in E minor*, first movement and Giovanni Bottesini *Elegy No.1*. Both pieces required significant technical skills and showed how rich the bass could be in its different registers and how musical in the hands of a talented and dedicated musician.

Editor



Double Bassist Strahinja Mitrović

Photo: Melisandé Lochak

Silver Stewards

No, not the colour of their hair but a celebration of the 25th anniversary of the reintroduction of stewards to the Company in 1999 after a gap of over 200 years. Further information about the Company's Stewards is recorded in *Preserve Harmony* 64 p12 and *Preserve Harmony* 65 p9.

41 former, present and future Stewards were treated to a champagne reception at the Oxford & Cambridge Club followed by a superb piano recital of works by Beethoven, Brahms, Debussy and Chopin by Liveryman Samantha Ward. A

sumptuous dinner was then served in the Princess Marie Louise Room, concluding with port and a brief and apposite speech from the Master.

The brainchild of Court Assistant Adrian Mumford and hosted by two of the original 'new era' stewards, Pastmasters Paul Campion and Andrew Morris, a charming evening of great conviviality and reminiscence duly ensued. Huge thanks are due to our organisers and to Liveryman Alistair Telfer, secretary of the Oxford & Cambridge Club, for facilitating our use of this splendid establishment.

Editor



Stewards past and present



Liveryman and pianist Samantha Ward



Liveryman David Wakefield and Court Assistant Catherine McGuinness CBE

Photos: Manuel Cerrone

Dr Christine Twite

Christine Twite, our much-respected Young Artists' Programme Manager, left the Company in September to take up a post in Clinical Psychology. We are sorry to lose Christine but she has been retraining in psychology over the last few years, is now qualified and will be starting as a trainee psychological wellbeing practitioner with the NHS. Christine has worked for the Company since 2017, firstly in a part-time role and then full-time.

Christine oversaw the change in the outreach/participation programme to more developed projects in twelve schools and SEND Schools, and as a result put in place formal agreements for the Young Artists taking part, and agreements with the schools. This entailed a considerable amount of work and we are very grateful that this is now in place. Christine also established links with the Independent Society of Musicians (ISM), enabling our Young Artists to benefit from the workshops and programmes that the ISM provide.

During the lockdowns of 2020 and 2021, Christine worked tirelessly to organise the Company's Midday Music Series of short videos; from June 2020 to February 2021, 90 Young Artists were featured in 64 videos, of which the Company can be very proud.

In addition, Christine oversaw the Company's social media.

We wish her well in her new endeavours.

HUGH LLOYD



A Blue Plaque commemorating ADELAIDE HALL, unveiled by Elaine Delmar, Company Jazz Lifetime Achievement Medal Winner 2020, at 1 Collingham Road, London SW5

Photo: John Levett

AND FINALLY

HONORARY ARCHIVIST

The Master and Wardens are looking for an enthusiastic Liveryman or Freeman to take over the role of Honorary Archivist. This is a voluntary position which falls under the remit of the Company's PR Committee. The principal responsibilities of the archivist are: to be familiar with the archival materials in the Company's possession; to oversee their cataloguing and safe keeping; to be accountable to the Chairman of the PR Committee for deciding which items are to be retained in the Archive (including donations

offered to the Company); and to promote the Archive and the Company's history both within the Company and without. Like most of the other Livery Companies, the Company has deposited its archival material with the London Archive (until recently the London Metropolitan Archives), which is free for anyone to visit for research purposes.

The majority of the eight linear metres of material held there has been catalogued, with details provided on the dedicated Musicians' Company Archive website, but there is great potential for increasing

awareness of and access to this very valuable but underexploited resource by further developing the Archive website, sharing information via other archival websites and establishing relationships with the archivists at the London Archive, other Livery Companies and other relevant organisations. They are very helpful and happy to share their expertise, as are Paul Campion and David Herbert who created the Archive website, so there is no need for the applicant to be a trained archivist, but the position would provide an opportunity to gain valuable experience for someone wishing to enter the

profession. Although time constraints force me to pass on the post of Honorary Archivist, I am happy to continue updating the website so that the new post-holder can focus on more proactive tasks. I encourage anyone potentially interested in the position to explore the website (<https://www.wcomarchive.org.uk/>) to get an overview of the resources and I am happy to answer any questions they may have.

Liveryman
SIRI FISCHER HANSEN
Honorary Archivist

CHRISTIE AWARD

The winner of the John Christie Award for 2024 is soprano, Henna Mun. The announcement was made from the stage at the Glyndebourne Opera House during Glyndebourne Chairman Gus Christie's traditional last night speech.

The John Christie Award is described as Glyndebourne's most prestigious award and has been supported by the Musicians' Company since its inception nearly 60 years ago.

Henna Mun joins a distinguished list of past winners including Ryland Davies, Richard Van Allan, Linda Esther Gray, Sir John

Tomlinson, Gerald Finley, Alfie Boe, Kate Royal, Matthew Rose, Allan Clayton, Duncan Rock, David Butt



Henna Mun

Philip, Louise Alder, Huw Montague Rendall and James Newby.

Henna Mun was born in Japan and grew up in Canada. She is studying at the Royal College of Music Opera School where she has performed the roles of Eurydice in *Orpheus in the Underworld* and La Principessa in *La bella dormente nel bosco*. Henna joined the Glyndebourne Chorus this season and will be singing Phyllis in Glyndebourne's new commission of *The Railway Children* by Mark Anthony Turnage for Glyndebourne's 2025 autumn season.

HUGH LLOYD

CARTOON CORNER

By Sheralyn Rennert



Effervescent Young Flutes on High Table

Photo: Pablo Strang

COURT NEWS

NEW COURT ASSISTANT

Tim Johns

NEW STEWARDS

Lucy Beacon
Jan Yerbury

NEW LIVERYMEN

Michael Carpenter
William Griffith
Mark James
Andrew Prior

NEW FREEMEN

James Carrabino
James Dalgleish
Gavin Fernandes
Ian Hockley

Alexander Horowitz
Jocelyn Lynch
Helen Odell-Miller
Jane Pedler
Alessandro Potger
Gavin Sutherland

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AWARDS

JOHN CHRISTIE AWARD
Henna Mun *soprano*

MUSICIANS' COMPANY AWARDS

Nancy Holt (National Opera Studio) *soprano*
Archie McVicar (Royal Birmingham Conservatoire) *tuba*
Strahinja Mitrović (Guildhall) *double bass*

David Goldman Award: Mabelle Park (Royal Academy of Music) *violin*

CARNWATH PIANO SCHOLARSHIP

Marvin Beli (Royal College of Music)

NEW ELIZABETHAN AWARD

Georgi Dimitrov
The Londinium Ensemble

MUSIC DIRECTION IN MUSIC

THEATRE AWARD

Gabriel Margolis
(Royal Academy of Music)

LAMBERT FELLOWSHIP

Irena Radić *piano*

BEETHOVEN MEDAL

Myunghan Kim

IN MEMORIAM

We record with regret the deaths of the following members of the Company
Freeman Paul Bigmore
Liveryman Sheila Bramwell
Liveryman David Lancaster
Liveryman James Loughran
Liveryman Richard Osmond
Liveryman Keith Whitesides