

HARMONY

THE MUSICIANS' COMPANY

The Master Alun Hughes

As I look forward to my year as Master, I would like to share some of my ambitions and thoughts for the coming year. It's a great privilege to be elected Master, and follows my sense of joy from a career in the music industry for more than half a century. It's been a career that's unfolded beyond my initial vision, and becoming Master is also beyond my greatest imagination.

Master of the Musicians' Company, in this the 525th year of its existence, is a privilege that comes with significant responsibilities - the future stewardship of the Company is a task that I take very seriously.

The Company has evolved beyond recognition in the quarter of a century since I joined. During the past year I've had the pleasure of learning more about the workings of the City of London and the role of other Companies within the City. Other Masters have asked me what is to be the theme for my year? I have great joy in telling them I don't need a theme as we have a strategy which transcends the year of the Master and evolves with Pastmasters, Wardens and the Court of Assistants all working together with a clear sense of one common purpose.

My career allows me to have a very clear understanding of how music transcends cultures, politics and social boundaries. Our world now needs creativity and social well-being more than ever. Consequently, the performing arts are more important now than they have ever been. The eclectic skills that a musical education instills for a better, well-rounded human being are very clearly documented. Music provides cognitive benefits, brain function, memory, and language skills plus academic advantages such as better performance in maths and reading; and social-emotional benefits including increased confidence, discipline, teamwork, and emotional expression.

Critical thinking and a creative mindset are more necessary now than ever and a musical education is a fast track to soft skills such as communication, teamwork, time management and adaptability. Creativity and empathy are now recognised by employers and society alike as important assets for the future. Those skills come as second nature to anyone who has played in a band or an orchestra or sung in a choir, and most musicians take them for granted.

Our Participation Programme reaches London communities with limited access to music education and therapy. With over 70 visits annually to primary schools, Special Educational Needs and Disabilities (SEND) schools, and the Merton Memory Hub, we engage nearly 2,000 participants in projects ranging from single taster sessions and concerts to extended nine-week programmes.

As a Company we are now embracing new genres of music. I get immense pleasure from the recognition that the Company now enjoys in the world of jazz with our Tina May, Dankworth and Eddie Harvey jazz awards. Our Music Direction in Musical Theatre Scholarship and the New Elizabethan Award, are all additional to the long list of awards and bursaries that we provide to support and encourage young musicians at the early stages of their careers.

I'm thrilled that we can continue this evolution by announcing this year the Video Game Composition Award, the first of its kind. This is a very important award for the future, as the computer game industry is considerably larger than classical, rock, pop, jazz and every other musical

genre you can think of combined. Never having played a computer game in my life, I find it fascinating that video game developers want to use classical, rather than simply electronic music, to bring credibility to their digital world.

Looking ahead, I intend that we will extend our already strong relationship with the Armed Forces. We will be formalising our partnership by committing to the Armed Forces Covenant, with a signing ceremony next year which will highlight the importance that we attach to the Armed Forces, who are the largest employer of musicians in the United Kingdom. We intend to appoint a senior member of the Company to be our Military Liaison Representative.

As the only Livery Company directly dedicated to supporting the performing arts, our leadership and example are something of which we can all be genuinely proud. Through our influence and our actions, we demonstrate the enduring value of music and the performing arts to the life of our City.

If we are to continue achieving such remarkable results through our charitable giving, we must ensure that the charitable arm of our Company is placed on a sound and sustainable financial footing. Mindful of that, I propose that we convene a Common Hall in the near future. This will give us the opportunity to share our ambitions for the future - and to set out the level of financial support required to realise those ambitions and secure the long-term impact of our charitable work.

The greatest asset that we enjoy as a Company is of course you, our Members. The fellowship and fraternity that our Freemen and Liverymen benefit from, I believe, is as important as the generous giving we provide to our young musicians and to the profession.

The Master ALUN HUGHES





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Published by The Worshipful Company of Musicians 2025.
Registered at Stationers' Hall, London EC4M 7DD. Printed
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DIARY 2025-2026

Friday 12 December

Carol Service and Supper

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

Wednesday 28 January

Informal Lunch

Cutlers' Hall, 12.30 pm

Saturday 7 February

Livery Club visit Cambridge

Friday 20 March

United Guilds Service

St Paul's Cathedral, 11.00 am

Wednesday 25 March

Livery Club visit The Orpheus Centre, Godstone

Wednesday 8 April

Court & Livery Dinner

Apothecaries' Hall, 6.30 pm

Monday 13 April

Prince's Prize Concert

Guildhall School of Music and Drama, 6.00 pm

Wednesday 22 April

Livery Club visit Gloucester

Tuesday 5 May

Company Concert

Wigmore Hall, 1.00 pm

Monday 11 May

Purcell Lecture

Stationers' Hall 6.30 pm

Tuesday 12 May

Clergy Support Trust Service

St Paul's Cathedral, 5.00 pm

Wednesday 20 May

Musicians' Chapel Service of Thanksgiving

Church of St Sepulchre-without-Newgate, 5.15 pm

Thursday 9 June

Company Concert

Wigmore Hall, 1.00 pm

14 - 18 June

Livery Club visit Leipzig

Wednesday 24 June

Midsummer Banquet

Fishmongers' Hall, 6.15 pm

Changing of the Guard



Liverymen David Wakefield and Julian Cable

The Company is delighted to welcome Liveryman Julian Cable as the next editor of *Preserve Harmony*.

Julian writes:

"I am delighted to accept the honour of taking over the Editorship of *Preserve Harmony*, starting from 2026. Over many years, David Wakefield has attained the highest standards as Editor, in producing this flagship publication of the Company, and his shoes will be hard to fill.

This role aligns well with my skills and experience. I have a flair for words and language, and come from a family of linguists. My full-time job is as Senior Technical Editor at Red Hat, where I review content for technical training courses about the company's computer software products for customers and partners, for grammar, style, consistency, conciseness, avoidance of ambiguity, and suitability for a global audience. I maintain the company's style guide for technical writing.

Outside my day role, I co-authored the book, *Songs and Music of the City of London*, and was editorial reviewer for the *City of London Freeman's Guide* (written by Paul Jagger, Court Liveryman of the Information Technologists' Company).

Music has been my lifelong passion since starting to learn the piano at age three. While at school, I studied Harmony and Composition privately at the Royal Academy of Music. I was then a Music Scholar at Selwyn College, Cambridge, where I gained two Firsts. I now operate on a semi-professional basis as a pianist, organist, and choral singer, and am an occasional composer. I offer musical services to the City Guilds and Livery Companies, among others, through my own website as "The City Minstrel".

David and I plan to co-edit the Spring 2026 issue of *Preserve Harmony*, and I would take over responsibility thereafter, while being ever open to

receiving continued wisdom from David, and from founder editor Adrian Davis, and others.

I was pleased to join the Company as a Freeman in 2014, and I was honoured to be clothed with the Livery in 2017. I have derived much satisfaction from my membership of the Company over the past decade, including participation in events and Livery Club trips. I am keen to contribute to the Company further through my new role as Editor."

Liveryman JULIAN CABLE

It has been a privilege for me to have undertaken this role for the past eight years and I'm not disappearing on a world cruise anytime soon. I'm looking forward to working with Julian on the spring *Preserve Harmony* and future editions as he wishes. Meanwhile I would like to record my thanks for their advice and support to Pastmaster Adrian Davis, the chair and members of the PR Committee, Neil and Amanda in the office, my proof readers Colin Menzies and Siri Fischer Hansen and the magazine's designer John Hawkins.

Liveryman DAVID WAKEFIELD Editor



Liveryman Julian Cable

Photos: Mark James

THE MIDSUMMER BANQUET JUNE 2025

On one of the hottest days of the year, our Midsummer Banquet deserved its name. Successively greeted by our Stewards, Doggett's Men and The Master and Wardens, a welcome glass of champagne preceded our entry to the magnificent Fishmongers' Hall. A fanfare from the trumpeters of the Royal Marines and the customary Company Grace sung by the choir of St Paul's Cathedral set the mood for a splendid dinner. Our principal guest, Alexander Armstrong, commented on the work of the Company in supporting music and musicians of all genres and remarked that we didn't need a Hall to celebrate our art – it was with us all the time and endlessly shared with others. In celebration of the tenth anniversary of our Music in Theatre Direction Scholarship the evening concluded with songs by Saranna Parlone, Sarah Mayfield and Bartek Krasewsu. They were accompanied by Musical Director Nick Tudor, a former Scholarship winner.

Editor



Principal Guest Alexander Armstrong



I-r Saranna Parlone, Sarah Mayfield, Bartek Krasewsu, Alexander Armstrong, Court Assistant Ben Costello



I-r Senior Warden Alun Hughes, The Master Jeff Kelly, Junior Warden Adrian Mumford



The Fishmongers' Hall



Doggett's Men

Photos: Marcus Jamieson-Pond

The Musicians' Company Gold Medal

The Gold medal is presented to outstanding members of the music profession and, in exceptional circumstances, to members of the Livery.

John McCuin has been remarkably generous in bringing his many years of experience and expertise as a Chartered Accountant to benefit organisations and charities in the City of London and beyond, such as VOCE58 and St Paul's Cathedral, and as a former Prime Warden of the Worshipful Company of Blacksmiths. He has also been a distinguished singer and soloist in choral societies and the choir of Chelmsford Cathedral.

John McCuin,
The Master, the Clerk



John became a Liveryman in 2010 and Steward 2016-2018, but it is his outstanding service as the Company's Honorary Treasurer which was

recognised by the award of the Company Gold Medal at the Court on 16 July. His advice to the Court, Finance Committee and Investments Sub-Committee has been insightful and timely, ensuring the future financial health of the Company, despite the considerable turmoil in the markets in recent years. The Company's current financial position, processes and financial reporting owe much to John's diligence and commitment to his role.

The Court has been delighted to mark John's retirement as Honorary Treasurer with this much-deserved award.

The Master JEFF KELLY

Photo: Amanda Ratcliffe



Mabelle Park, The Master, Strahinja Mitrović

This annual highlight of the Musicians' Company's programme took place on 2 April before a large audience of members and guests coming together at the Guildhall School of Music and Drama for an evening of inspirational music-making. The five young soloists' talents had already been recognised by Company awards and in each case a plethora of other prestigious prizes. The evening was hosted by The Master, Jeff Kelly, and for the first time in recent years the adjudicators' panel was entirely made up of distinguished Liverymen: Berendina Norton (chair), Ben Pateman and Deniz Arman Gelenbe.

The evening began with a performance by Emanuele Addis, a lutenist originally from Sardinia, who opened his recital with an improvisatory composition of his own, inspired by a Toccata by Kapsberger (1580-1651) which followed seamlessly. Addis's *Toccata* combined a multiplicity of styles, techniques and characters – from frenetic vigour to quiet contemplation – which showed off the musical versatility of his theorbo to great effect. With the addition of a frame drum played by Elizabeth Nott, Addis concluded his performance with Kapsberger's

The Prince's Prize

Canario, a 'primitive but special' piece, as he described it, based on a dance imported to Italy from the Canary Islands.

He was followed by Marvin Beli, an Albanian pianist, who contrasted music by Liszt and Kreisler/Rachmaninoff with one of Scarlatti's sonatas in a performance which featured moments of virtuosic fervour and, particularly in the Romantic repertoire, some rich sonorities and depth of character.

The first half was rounded off with a thoroughly compelling performance by the Bulgarian guitarist Georgi Dimitrov. His affinity with Baroque repertoire (his debut album which has been described as 'one of the best guitar recordings of music by J S Bach') was evident in his deeply felt and stylistically excellent account of the Prelude from Bach's *Lute Suite No. 4*, judiciously transposed to optimise the tonal quality on the guitar. The *Theme and Variation* by Lennox Berkeley provided a good contrasting bridge towards a highly idiomatic and beautifully expressive performance of the 'Fandango' from Rodrigo's *Tres Piezas Españolas*.

After the interval, Strahinja Mitrović – a Serbian double bassist currently studying at the Guildhall – took to his home stage with an Albani double bass dating from 1750. His recital consisted of two pieces by composers born 125 years later. Adolf Mišek (1875-1955) was himself an eminent double bassist, combining his performing with teaching and composition in a career based in Vienna and Prague, and the 'Andante Cantabile' from his *Second Sonata* provided ample opportunity for Mitrović to demonstrate his mastery of a challenging instrument for solo performance and his expressive playing, which was almost balletic in character. It was followed by a stylistically compelling account of Glière's *Scherzo Op.32*.

Mention must be made here of the beautiful tone, lyrical characterisation and sensitively calibrated playing of his French-Canadian accompanist, Chloé Dumoulin, one of the undoubted stars of the evening, who would have

richly deserved the Accompanists' Prize had there been one (surely an omission to be rectified in future competitions?).

Finally, the audience was treated to a demonstration of exceptional virtuosity and musicality by the German-born South Korean violinist, Mabelle Park, accompanied by Daniel King-Smith. The 'Allegro Molto' from Szymanowski's *Sonata in D minor* provided an explosive start to the recital, with Park's commanding stage presence and rich sound making for a wholly convincing performance of a challenging work. A more intimate tone was set in a deeply moving performance of the first movement from Clara Schumann's *Three Romances*, and the concert was rounded off with a highly characterful rendition of Ravel's *Tzigane*, with no holds barred in a gutsy performance exploiting the full expressive power and tonal range of her instrument.

After a short break – somewhat prolonged by the temporary loss of one of the performers! – the jury took to the stage to deliver its verdict. Before announcing their decision, Berendina Norton complimented the performers on their



Liverymen Ben Pateman, Berendina Norton (chair) and Deniz Arman Gelenbe MBE

highly impressive and richly varied contributions to the evening, which had "touched the soul". Such varied performances on instruments of very different characters made the task of the jury in determining a winner extremely difficult, and in the end, the adjudicators found themselves unable to separate the two winners, Mabelle Park and Strahinja Mitrović, who will therefore both receive Silver Medals and share the £6,000 prize money. Mabelle Park also won the Prudi Hoggarth Audience Prize.

Thanks are due to the adjudicators for fulfilling their challenging task and to Neil Constable, Amanda Ratcliffe and Emily LaPlante for making this such an enjoyable evening.



I-r Georgi Dimitrov, Emanuele Addis, Mabelle Park, Marvin Beli, Strahinja Mitrović, Chloé Dumoulin

Liveryman PAUL BAUMANN CBE LVO



Pastmaster Andrew Morris, Joanna MacGregor CBE, The Master

Musicians' Company Hon Fellow 2025 Joanna MacGregor CBE

Members of the Company were delighted to attend the lecture recital on 9 September given by Professor Joanna MacGregor CBE, Head of Keyboard at the Royal Academy of Music. She is an international concert pianist, conductor, composer and festival curator. From 1997 to 2000 Joanna was Professor of Music at Gresham College, then from 2006 to 2012 Artistic Director at the Bath International Music Festival and Artistic Director of the International Summer School and Festival at Dartington Hall from 2015-2019.

In her early career Joanna was a prolific composer for the theatre and she was one of the first artists to be selected for the Young Classical Artists Trust in 1985. She has appeared as a soloist with orchestras and undertaken recitals all over the world. Collaborating with artists in the classical sphere but also in jazz and World Music she has enormous versatility. Other skills include being a

Jury member in Competitions and broadcasting regularly on television and radio. She is also the Principal Conductor of the Brighton Philharmonic.

The audience in the Angela Burgess Recital Hall were treated to a rare and delightful overview of keyboard and piano repertoire that incorporated bird song from the time of Rameau to the modern era. She discussed and demonstrated composers' approaches to the mystery of bird song which was frequently represented through trills, rapid note alternations and specific melodic patterns to imitate bird calls. Starting with Couperin to display the French School she described the philosophy of the composers' style where trills had become a religious declaration. Other examples included works by Maran Marais, Poglietti and Rameau where the trills almost sounded like the pecking of a chicken and somewhat reminiscent of Saint-Saëns' *Carnival of the Animals*. Playing other repertoire from Couperin

and CPE Bach showed how trills were speeded up and then slowed down to imitate bird calls.

In the nineteenth century Liszt's *Saint François d'Assise: La prédication aux oiseaux*, composed in a more impressionist style with reference to religion, sets technical challenges for the performer in the use of trills and exchanges between the left and right hands. Ravel's *Oiseaux Tristes* is somewhat melancholic. Janáček's *The Barn Owl Has Not Flown Away!* based on a Czech fable shows the fluttering of birds in a more sinister way.

Joanna introduced the audience to music by the Persian composer Hossein Alizadeh, with *Conference of the Birds* which is a rather folksy piece with improvised bird song. Another interesting composition was Messiaen's *Vingt regards sur L'enfant Jésus*, which marked his own liberation from a prisoner of war camp. *Le Baiser de L'enfant Jésus* is a lyrical and romantic lullaby with the movement ending with cuckoo calls and a cadenza. Many of his works demonstrate bird song including *Thème and variations* for violin and piano. An early work by Harrison Birtwistle, composed when he was sixteen, is his melodic and reflective *Oockooing Bird*.

To round off the lecture recital Pastmaster Andrew Morris led a Question and Answer session on a variety of topics which included the touch on a clavichord and harpsichord, the tone of a Steinway Grand Piano, Joanna's engagements in the coming months and her conducting career. Following this the audience were treated to delicious refreshments and the opportunity to reflect on what had been an outstanding talk and performance.

Steward and Liveryman **RACHELLE GOLDBERG**

LIVERY CLUB NEWS

We will start the year with a visit to Cambridge on 7 February arranged by Pastmaster Andrew Morris. The day will include a guided tour of the Fitzwilliam Museum, lunch at Pembroke College, a talk by composer and Liveryman Dr Cheryl Frances-Hoad, Evensong at King's College and a private drinks reception with King's College Director of Music, Daniel Hyde.

Planning is underway for a visit on 25 March to The Orpheus Centre in Godstone, a charity started by Liveryman Sir Richard Stilgoe to help young disabled adults develop independence and choice through performing arts and gain the skills to live independently in the community.

Liveryman Simon Probert has arranged a day in Gloucester on 22 April. We will visit Highnam Court, Parry's former home, enjoy a Parry piano recital by Jonathan Hope in the house, and have lunch in the Deanery of Gloucester Cathedral hosted by the Dean Andrew Zihni, followed by a

tour of the Cathedral. Adrian Partington and Jonathan Hope will give us a talk about the new cathedral organ and a short recital, followed by Evensong rehearsal and sung Evensong.

We are hoping to find a date at the end of April to visit Mountview, a leading drama school based in Peckham, for a tour and to see a rehearsal.

In May we are planning a film night, showing *Topowa!*, the inspirational story of the charity Brass for Africa, started by Jim Trott. This wonderful organisation empowers thousands of marginalised children and young people in Africa to transform their lives through music.

On 14 June we will meet at the Radisson Blu Hotel in Leipzig to begin our four-day visit to the city (15-18 June), which will include two Bachfest concerts, a walking tour, visits to the Bachmuseum, Mendelssohnhaus, Schumannhaus, Grassi Museum of Musical Instruments and the Grieg Meeting House. We will be joined on the trip by former Young Artist pianist Irena Radić, past winner of the

prestigious Constant and Kit Lambert Prize, who will give two recitals, one at Colditz Castle following a private tour of the Castle and at a private drinks reception. An extra day is planned for an informal visit to the Monument to the Battle of Nations and a visit to the Blüthner Piano Factory. This day does not form part of the organised trip, and will be at extra cost.

This year the Livery Club Committee has said goodbye to Court Assistant Stuart Barr and to Liveryman Neil Price. Neil has served on the Committee for many years, and arranged the splendid visit to Orkney this summer. Our thanks go to them both for their enthusiasm and contribution to the work of the Livery Club.

Please come and join us at these Livery Club events, which give us an opportunity to socialise and enjoy interesting days together.

Liveryman **MANDY PEAT**
President, Livery Club

LIVERY CLUB VISIT TO ORKNEY

Friday 20 June

Our group met at the Lynnfield Hotel for a welcome from Liveryman Neil Price, who had arranged and was to lead our visit. Amongst many interesting facts and stories in his introduction, Neil told us of much evidence of prehistoric occupation in the archipelago, an extremely strong sense of community amongst the islanders and a prosperous farming industry, mainly of beef cattle and grass for silage. There are oil-related activities and fishing, so we were able to enjoy some very fine shellfish. Neil lived on Orkney for many years and has maintained very strong links. His fondness for the place and its people is clear and made our visit very personal.

After an early supper, we went to our first concert at St Magnus Cathedral in Kirkwall given by Nikita Lukinov, named a 2023 BBC Music Magazine Rising Star, and the Resol String Quartet. The programme started with Nikita playing J S Bach's *Prelude and Fugue in C# minor*, followed by *Six Pieces* by Brahms. Nikita went on to play *Six Pictures for Piano*, composed by Arno Babajanian, a unique fusion of Armenian folk traditions and western classical techniques, with hints of jazz and extremely beautiful harmonies, vividly played with very busy and engaging drive.

After the interval, Nikita was joined by the Resol String Quartet, who in 2021 were named as one of Chamber Music Scotland's 'Ones to Watch' and became Live Music Now Scotland

Artists. The quartet accompanied Nikita in Beethoven's *Piano Concerto No. 4 in G major*. In his cadenza at the end of the first movement, Nikita demonstrated many elements of Beethoven's compositions including, to the audience's amusement, the theme from the Fifth Symphony. His encore, referencing the concert's theme of music by composers beginning with 'B', was his own *Composition in B minor*.

Liveryman ANN REDFEARN

Saturday 21 June

Friday's sunshine was a distant memory on Saturday morning, but that didn't dampen our enthusiasm for a day's exploring. The Italian Chapel was our first stop, one of Orkney's most visited – and moving – attractions. It consists of two Nissen huts, transformed into a beautiful chapel by prisoners of war captured in North Africa and later transported to Orkney.

These islands are arguably best known for their Neolithic history, but the twentieth century is in evidence everywhere you look. From the steps of the Italian Chapel, visitors are afforded a splendid view of the Churchill Barriers. The causeways connect Mainland with Lambs Holm, Glimps Holm, Burray and South Ronaldsay.

The catalyst for these extraordinary feats of construction was the sinking of HMS Royal Oak. In October 1939 a German U-boat skilfully avoided Scapa Flow's many 'blockships', torpedoing the slumbering battle ship with the tragic loss of 834

lives. Its wreck is a designated war grave, and a ceremony every year commemorates the lives lost.

Scapa Flow, the world's second largest natural harbour, is in fact a treasure trove of archaeological interest. People travel from all over the world to dive here, and the scenery is stunning: dramatic coastlines, scattered islands, sloping farmland and rich grassland. Framed by the Hills of Hoy, it is no wonder this landscape has been designated a 'National Scenic Area'.

After a delicious lunch we were given a fascinating tour of the workshop of Sheila Fleet, one of Scotland's leading jewellery designers. Our guide was Sheila's son, Martin, and we were privileged to see some of the team at work. The extraordinary craftsmanship was quite mesmerising, viewed up close.

Our day ended with what for many people must surely be the highlight of a visit to Orkney, Skara Brae. There is so much we will never know about this Neolithic farming village, one of the best-preserved settlements in Northern Europe. What we do know is that this was a thriving community long before Stonehenge or even the Egyptian pyramids were built. Extraordinary.

Liveryman SIMON PROBERT

Sunday 22 June

Sunday started with a deluge of almost Noah's Ark proportions during breakfast. Thankfully it cleared quickly, and we headed to the first of two festival concerts of the day: the duo, Eleanor Grant (singing and on double bass, simultaneously!) and Gus McQuade on guitar, the winners of the Company's New Elizabethan Award 2022-23. The duo moved effortlessly between musical genres, encompassing their own rearrangements of Somerset folk songs collected by Vaughan Williams, songs from the first Elizabethan and early Jacobean age by Robert Johnson, who worked on Shakespeare's plays, and works from the second Elizabethan age and beyond, including arrangements of popular songs and Eleanor Grant's own compositions. Her clarity of diction and the effective collaboration between the duo were a delight to experience.

Our next stop was the Milestone Community Church, where Liveryman Neil Price's wife was the minister before retiring. A sumptuous lunch buffet was laid on for us, and this writer took an opportunity to entertain the assembled group (pictured) to a rendition of Grieg's *Wedding Day at Troldhaugen* on the piano.

We then headed to a concert in Stromness town hall, given by the Resol String Quartet, who also played in the festival opening concert in the cathedral on Friday, and today with pianist Mihai Ritivoiu, a Freeman of the Company and a former member of the Young Artists Programme. To start, a



The Italian Chapel



Liveryman Julian Cable



Livery Club Visitors

work by contemporary composer, Julian Broughton, who was present, featured a reworking of two Christmas carol melodies, one English, one Scottish, in a 'double variation' form, somewhat in the manner of Haydn's *Variations in F minor*. The work's title, *The Crossing Point*, encourages promoting tolerance and respect between traditions and nations, a goal which political leaders today would do well to heed. The next piece was the third of Beethoven's string quartets commissioned by Count Razumovsky, the Russian ambassador to Vienna. After a dissonant opening, with a succession of diminished 7th chords, the irrepressible exuberance of C major followed. The last movement was an energetic fugue, in which the precision and momentum of the performers was exemplary. Then, Mihai joined the string players in Schumann's *Piano Quintet in E flat major*, a well-balanced and assured musical partnership between the players. As an encore, the quartet played *The Witch of Leanachan*, by Donald Grant, based on a legend about a witch who lived in a woodland at the base of Ben Nevis.

To finish the day, after our saying 'farewell to Stromness', and making a further tour around the island coastline, Neil kindly treated us to a pre-dinner drink at his daughter's house, with magnificent views across the island near the Lord Kitchener Memorial.

Liveryman JULIAN CABLE

Monday 23 June

Our day started with the ferry, through decidedly choppy waters, to Sanday pier. We were met by Sandra Towie, a former teacher at Sanday Community School, where Freeman Mihai Ritivoiu was giving a special recital for the Festival. Sandra exemplified the true community spirit we had found throughout our Orkney visit. She took two of us and dropped Mihai off at the school where he was to perform before the children at 2.00 pm and then give the main recital at 4.00 pm.

We were then taken to the admirable Heritage Centre, which as well as excellent exhibits of the island's Viking past, had memorabilia of the life of Sir Peter Maxwell Davies (1934-2016), including his CBE and Knighthood. Nearby was a reconstructed croft, where three generations lived together in two rooms, and which was inhabited until 1966.

A short stop at Sanday Community Craft Hub was followed by a visit to Max's grave, with a unique carved headstone which was encrusted with lichens. Neil gave us a colourful description of the funeral. Later, after the concert, we met the fiddler who had driven the tractor pulling the hearse to the burial site, as Max had wished. He was the same fiddler who inspired Max's *Violin Concerto No. 2, Fiddler on the Shore*, as they often walked together along the sands.



Max's Headstone



l-r Eliette Harris, Mihai Ritivoiu, Annabel Kidd, Raphael Chinn, Chloe Randall

After our exposure to the wind and the rain, we were delighted to have lunch at the 59 degrees North Pizzeria – 'the most northerly wood-fired Pizza in the UK'. A drive past Max's house took us to the north end of the Island, into a church with some outstanding contemporary glass windows displaying many aspects of island life, onto the lighthouse at Start Point, and then to the wreck of German WW1 torpedo boat destroyer B98.

The writer and his partner were taken by Sandra to the school for our concert, while the rest of the party were in the minibus. Unfortunately the clutch of the minibus failed and Neil's phone ran out of power, so no one could contact anyone on the island for help. However, a *Deus ex Machina* appeared in the form of Ann Tulloch, who runs the school buses, and who was on the final part of her run when she saw our minibus in difficulty and rescued everyone just in time to make the concert!

Mihai played Max's Bechstein piano, about 100 years old, which was donated to the school after his death. Max's *Three Sanday Places, Knowes o' Yarrow, Waters of Woo and Kettletoft Pier*, were delivered with great sensitivity and understanding. These were followed by a subtle and lyrical performance of Schubert's *Impromptu Op. 142 No. 1 in F minor, D 935*.

Magnus IV. Orpheus in his Cottage was written

by the Scottish composer Alasdair Nicolson in 2016 as a memorial to his friend Max. Alasdair is now the Director of the St Magnus Festival. Mihai gave a rich and resonant performance, capturing the spirit of Orkney and Max's legacy. He ended the recital with three Debussy Preludes, *Les collines d'Anacapri*, *Des pas sur la neige*, and *Ce qu'a vu le vent d'ouest*. These were well suited to the timbre of the Bechstein, and once again played with great sensitivity and depth. The audience were greatly appreciative of his playing, and he gave two encores – *L'isle joyeuse* by Debussy and *Au bord d'une source* (from *Années de pèlerinage* Book 1) by Liszt. It was an outstanding recital on a historic instrument, with Mihai bringing out the moods and atmospheres of all the pieces he played, conveying the connections between landscape, nature and human experience.

Our return trip in the ferry, after tea in the school, was followed by a very welcome supper at Helgi's restaurant on the Kirkwall quay. An action-packed and highly memorable day; a real tribute to Neil's organisation and leadership, as well as the outstanding musicianship we had heard throughout our visit to Orkney and the St Magnus Festival.

Liveryman PROFESSOR JAMES CRABBE

Photo: Simon Probert

Photo: Neil Price

Biddy Baxter MBE: A Tribute

In the obituaries and tributes published after Biddy Baxter's death in August, the words 'formidable', 'dictatorial' and 'control freak' stood out. Biddy had undoubtedly been these in her career, but as a friend I knew another side of Biddy – caring, considerate and generous. Indeed, these attributes were evident in the content of the children's television programme *Blue Peter* of which Biddy was the Editor for 23 years. The programme's target audience was the 6 to 14 age group and Biddy instinctively knew that this was an age when children's individual creativity developed and their awareness of the wider world grew.

Growing up in Leicestershire, Joan Maureen Baxter was an only child. On her first day at school the teacher noted an abundance of Joans in the class – it being a popular name in the 1930s – so asked her if she was known by any other name, to which she replied Biddy. Her degree at Durham University was in social sciences. At the end of her course in 1955 she consulted a university careers adviser who suggested a career in teaching or as a secretary but these did not appeal to Biddy. She had spotted an advertisement for a Trainee Studio Manager at the BBC and despite disapproval she secured one of the posts. She progressed to radio production and in the early 1960s moved to

television, where despite very little experience in the medium she secured the job of producer of *Blue Peter* and eventually as Editor. The programme was not well regarded. It only had a once a week 15-minute slot. Biddy had a bigger vision.

Being one of very few women in senior BBC positions, Biddy learnt how to fight for what she believed in. There is no doubt that the tough image that attached to her was essential if she was to survive in the BBC and achieve her ambition for her programme. She fought for resources to expand the programme and its eventual extension to 25 minutes twice a week. She insisted on professionalism in all areas of the production, including the presenters learning a script –

sent to them only the night before broadcast – by heart. And her caring and generous side evidenced itself through *Blue Peter's* Christmas appeal for toys to give to those without. This soon became an appeal for 'junk' such as silver paper or old keys to turn into cash to pay for lifeboats or food for the starving.

It was in the BBC that Biddy met her life partner, John Hosier, then a Senior Producer of music programmes. When Biddy left *Blue Peter* in 1988, John had left his post as Principal of the Guildhall School of Music and Drama and had been headhunted for the job of Director of the new Hong Kong Academy for the Performing Arts. Biddy joined him whenever she could and enjoyed the Hong Kong lifestyle but she had her own interests in the UK, including advising the Board of Film Censors and acting as consultant to successive BBC Directors General, Michael Checkland and John Birt between 1989 and 2000.

John's death in 2000 was a shock. He and Biddy had considered setting up a charity to support postgraduate music students and with her usual determination Biddy established the John Hosier Music Trust in 2002. Scholarships were awarded to many musicians who now have stellar careers, among them Miloš Karadaglić, Ashley Riches and Abel Selaocoe. With typical foresight she saw that, for the charitable work to continue, the scholarship's future needed to be ensured. Thus, with proceeds from the sale of her family home in Leicestershire and royalties from her books, the Biddy Baxter & John Hosier Music Trust became part of the Musicians' Company's portfolio of awards. It was fitting that for Biddy, a Liveryman since 2003 and for John, Senior Warden when he died, the Company became the home of their valuable scholarship.

Pastmaster **LESLIE EAST OBE**



John Hosier and Biddy Baxter at the Mansion House

Liveryman Ronald Corp OBE 1951-2025

A man of immense talent and unwavering dedication, the Revd Ronald Corp leaves behind a profound legacy as a distinguished musician and an ordained Anglican priest.

Born in Wells in 1951, Ron's musical gifts were evident at an early age. Reading music at Christ Church Oxford, his early career as a librarian at BBC Radio 3 deepened his comprehensive knowledge of music.

In 1988, Ron founded the New London Orchestra, which has become a testament to his vision of showcasing music from the late 19th and 20th centuries. A champion of choral music, he was the long-standing Musical Director of both The London Chorus (for 30 years) and the Highgate Choral Society (for over 40 years). In 1991, he established the New London Children's Choir, an initiative close to his heart, aimed at introducing young people to the joy and challenge of singing.

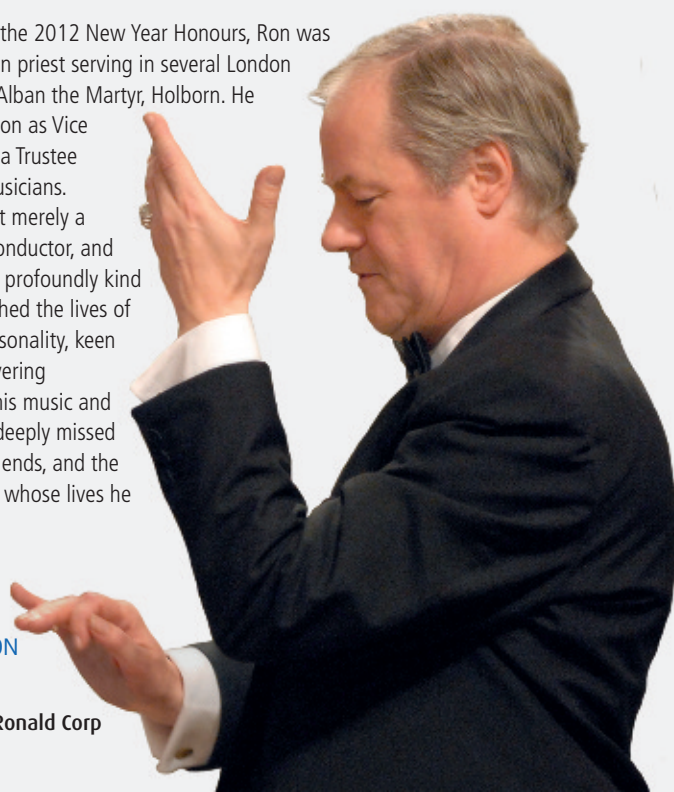
As a composer, his works include *And all the trumpets sounded* and the *Missa San Marco*, recorded on the Dutton label, three acclaimed but as yet unrecorded symphonies, and the deeply moving song cycle *Letters from Lony*, a setting of letters from a Jewish grandmother who perished in Auschwitz.

Beyond his remarkable musical achievements, for which he was

awarded an OBE in the 2012 New Year Honours, Ron was an ordained Anglican priest serving in several London parishes, latterly St Alban the Martyr, Holborn. He served with distinction as Vice Chairman and later a Trustee Emeritus of Help Musicians.

Ron Corp was not merely a brilliant musician, conductor, and composer; he was a profoundly kind individual who touched the lives of many. His warm personality, keen intellect, and unwavering dedication to both his music and his ministry will be deeply missed by his colleagues, friends, and the countless musicians whose lives he enriched.

Pastmaster
**THE HON
RICHARD LYTELTON**



Sir Anthony Cleaver

10 April 1938 – 13 July 2025



Sir Anthony Cleaver newly installed as Master November 2013

The Musicians' Company has rejoiced in a series of exceptional Masters in recent years, including three Lord Mayors since 1999, but Tony Cleaver stands out for the breadth of his experience in business and the range of contacts and influences which he was able to deploy for the benefit of the Company and the music that he loved. He was a kind, straightforward and approachable man, whose first-class brain took him to the heart of problems impressively quickly and whose experience in running major national institutions enabled him to see proposed solutions through to successful implementation. We were lucky to have him as Master.

Tony was born to musician parents, went to Berkhamsted School, did national service and went up to Trinity College, Oxford, in 1958 to read Greats (classics), graduating in 1962. He joined IBM as a trainee Instructor, soon became a Systems Engineer despite his lack of scientific or mathematical education, and rose rapidly through the ranks, eventually becoming CEO and Chairman of IBM UK at a time in IBM's evolution when 'country manager' was a position with real power. His early customers were the big UK banks, who at the time were larger than their US counterparts; this gave him the leverage to pick up Lloyds Bank's request for a 'cash dispenser' machine and make the ATM (Automated Teller Machine) a substantial part of IBM's global offering which transformed high streets and shopping malls throughout the world. Among Tony's many achievements, he remained particularly proud of this innovation.

Tony left IBM in 1994 to chair the UK Atomic Energy Authority; he went on to a remarkable series of public and business positions, including chairing the Medical Research Council from 1998 to 2006. His lifelong love of the art form led him to a series of influential appointments in western classical music, of which the most notable were the chairmanship of the Royal College of Music (1999–2007) and the deputy chairmanship of ENO.

I first met Tony at IBM, where he was immensely senior to me. Fortunately, the IBM culture enabled us to collaborate on an important project, and it became clear that he respected my decision to continue my musical career alongside my IBM day-job rather than give it up; I now know that he protected me from being bumped sideways by more conventional executives. We remained friends after he left IBM, and I will never forget taking him to lunch during my Mastership in 2003 to ask him to become a Liveryman of the Musicians' Company. His response after a little thought was, as always, tactful, clear and incisive, and had two components. "One: I have never wanted to be involved in the Livery movement – but the Musicians, that would be different. Two: I would not wish to join unless I could be sure that I would be able to make a contribution from day one".

That was all I needed. Within a few months Tony had progressed through being a Freeman and Liveryman to being elected to the Court, which of course meant that he became Master in 2013, by which time he had ensured that he was well versed in the Company and its ways. His Mastership included many transformational changes which he supervised, and which helped the Company to 'punch above its weight'; the most significant were the recruitment of Hugh Lloyd as Clerk, the move to permanent offices above the Guildhall School of Music and Drama in the Barbican, and a total renewal of our website and IT systems. His range of contacts enabled a fund-raising campaign which led to an immense increase in the award which the Company makes to Glyndebourne. Opera was, of course, Tony's overriding passion within music.

All Masters have a one-year tenure followed by another ten years on the Court with a vote. With all the other public and business calls on his time, Tony could have been forgiven for giving the Company less of his time after his Mastership. In fact, his Court and Committee attendance continued to be exemplary, and later Masters and Court Members were notable for the enthusiasm with which they asked for – and got – his advice.

I will close with an anecdote which none of the published obituaries have mentioned. Tony and I had in common a love of cricket. In the 1980s I used to run an annual cricket match for IBM versus my main client BT; it was an all-day affair which the CEO of IBM could not possibly justify attending, but somehow Tony always found time to drop in for an hour or so, change into whites and join the game. At that point it was my job to ensure that – if IBM were batting – he was next man in and soon, and – if IBM were bowling – he bowled at least a couple of overs straightaway. The fact that he bowled off the wrong foot just added to the fun, and my BT customers loved the fact that he interrupted his business day for cricket.

Tony was living proof that you can be a world-class act but also approachable, amiable, incisive, ruthless when necessary, a family man, and utterly committed to music. We were all fortunate to know him.

Pastmaster NIGEL TULLY MBE

'A Tribute to the Musicians' Company'

Following the Livery Club's visit to St Lawrence Whitchurch last year (PH 69, p7) we returned to St Lawrence on 6 July to hear distinguished international organist and pianist, and past recipient of the Company's Silver Medal, Dr Anthony Halliday. He devised a superb programme of music to display the extraordinary versatility of the 'Handel' organ in the church and to honour three Pastmasters of the Company, Frederick Bridge, Herbert Howells and Lennox Berkeley.

An historic restoration of the organ, from a rather sorry state, was undertaken by Messrs Goetze and Gwynn in 1995; as a representative of the Georgian tradition of English organs one might expect its potential repertoire to be somewhat limited but under Dr Halliday's nimble hands and feet, it showed a remarkable ability to deliver engaging and convincing performances of music from the 18th to the 20th century.

The Pastmasters were represented by Frederick Bridge's *Sonata in D minor*, Herbert Howells' *Paeon*, and Lennox Berkeley's *Three Pieces for Organ*, all quite different and all demanding considerable technical and musical skills from the organist, not least in managing the stops and several pages of wayward music. And Dr Halliday further demonstrated his musical talents with a colourful and highly energetic transcription of Beethoven's *Overture Consecration of the House*. The earlier thunder and rain had abated leaving us to enjoy a compelling afternoon of splendid music in an exquisite setting.

Liveryman DAVID WAKEFIELD



Dr Anthony Halliday

The Tina May Jazz Award 2025

Opening the evening at the Soho Jazz Club, Ben Costello, Chair of the Jazz Committee, announced that for the first time the Award would be conferred after an objective judging process by a jury of distinguished vocalists, Elaine Delmar and Liane Carroll. In addition, there would be the Audience Prize which had been the basis of the award until this year. As occurs every four to five years, this year's finalists were all vocalists. The finalists are nominated by a panel of distinguished jazz musicians and educators from the best young talent from various colleges, universities and ensembles.

It was a splendid event with a very strong line-up of finalists showing the talents and variety of today's young jazz vocalists. After the judging by the jury and voting by the audience both the Tina May Jazz Award and the Audience Prize were won by 23-year-old, Leeds-based Lucy-Anne Daniels. Her stage presence and charisma lit up the stage as she joyfully performed interesting renditions of classic standards like *Nature Boy*, first recorded by Nat King Cole, and *Let's Face the Music and Dance*,

written and composed by Irving Berlin. She interacted easily with the band, communicated actively with the audience and displayed imaginative phrasing and a deep understanding of the lyrics.

The other finalists were Emily Masser, bravely demonstrating her scat, Ava Joseph, authentic and soulful, Immy Churchill bringing understanding and musical clarity to complex vocal lines, and Sylvie Noble's fluent and experimental improvisation.

Several of the finalists mentioned how unusual and special it was to be together with and hearing other singers. Others offered tributes to the late Tina May, whose technical gifts as a vocalist and interpreter of lyrics had inspired them.

The singers were accompanied by an exceptional band of James Davison (MC/trumpet) and winner of the award in 2018, the 1999 winner Steve Brown (drums), with Liam Dunachie (piano) and Jeremy Brown (bass).

Being a finalist is an achievement in itself and the finalists all received a certificate presented by The Master, Jeff Kelly. The Master presented Lucy-Anne with her medal and she also receives

prize money and a winner's gig which will be on Sunday 28 June 2026 at 7.30 pm at Pizza Express Holborn. Next year's Young Jazz Musician Final is on Sunday 27 September 2026 at 7.30 pm at Pizza Express Dean Street.

Liveryman ANN REDFEARN



Photo: James Crabbe

Lucy-Anne Daniels with James Davison

Tina May Award 2024 Winner's Gig

After the heat of Fishmongers' Hall at June's Midsummer Banquet, it was a pleasure to enjoy the cool balm of Pizza Express Jazz Club the following Sunday for a sold-out performance by Tina May winner Nico Widdowson and his colleagues. They entertained us with a well-chosen selection of standards such as *Till There Was You* and *Take the A Train*, plus several of Nico's own compositions.

Raw energy was in abundance throughout the evening, with doses of humour and drama adding nicely to the mix. There was a nod, too, to Nico's ragtime influences, with Joplin given a vibrant interpretation, and the shadow of Thelonious Monk loomed large at times. All combined to make for a thoroughly enjoyable and eclectic evening.

The annual Worshipful Company of Musicians'

Tina May Young Jazz Musician Award is one of the industry's premier awards, recognizing the talent and potential of the UK's finest up-and-coming young jazz performers. The award is named in memory of the first winner in 1991, distinguished vocalist Tina May.

For this winner's gig, Nico was joined by three very fine players, Charlie Hutchinson (drums), Joe MacLaren (bass), and Harben Kay (sax), who some may remember was also a finalist in last year's competition.

Once again, Pizza Express staff were indefatigable throughout the evening, helping to ensure all ran smoothly.

Court Assistant BEN COSTELLO
Chairman of the Jazz Committee

Ivor Mairants Guitar Awards

The 23rd IMGA, most ably administered by the Clerk and Deputy Clerk, was once again held during the Easter break at the Guildhall School of Music and Drama.

Reflecting the guitar's worldwide appeal, the nationalities of this award's past winners span three continents. Nine of its recipients have been from the UK, with two each from France, Greece, Italy, China and Brazil, and one apiece from Norway, Slovenia and Montenegro. From their midst have emerged some stellar performers and it was a pleasure to welcome back the 2009 winner, Sean Shibe, to serve on the distinguished



Nico Widdowson, The Master, Ben Costello

Photo: Sebastian Scatney

COMPANY YOUNG ARTISTS PROGRAMME

Instrumental Inspiration Week 2025

Over the week of 16 June, nine primary schools across Islington took part in *Instrumental Inspiration Week*, a borough-wide initiative delivered in partnership with Music Education Islington. Across the five days, 16 young artists and seven volunteers visited schools to lead engaging music sessions designed to introduce children to a variety of instruments and musical styles. With many schools choosing to run whole-school assemblies, the programme reached an estimated 1,600 pupils.

Now in its second year, *Instrumental Inspiration Week* has become a valued part of the summer term for many Islington schools as well as a highlight in the participation strand of the Young Artists Programme. The project focuses specifically on schools with little to no formal music provision, aiming to make instrumental music more accessible, spark curiosity, and encourage pupils to take up after-school instrumental learning at their local music centres, where lessons are offered free or at low cost.

Sessions began with the musicians performing



Sabine Sergejeva (violin), Heather Brooks (harp) at Laycock Primary School

a lively and engaging piece, either as a duo or in turn, immediately to capture the students' attention. This was followed by individual demonstrations, where each artist introduced their instrument, explained how it works, and showcased the range of sounds it can produce, often using fun techniques to keep pupils engaged. After highlighting the unique qualities of their instruments, the musicians performed additional short pieces to demonstrate their instrument's versatility.

One duo, Issy Haley-Porteous (flute) and Emanuele Addis (lute), even included an interactive musical quiz, dividing the room into two teams and challenging them to identify well-known tunes, from the *Harry Potter* theme to *The Dance of the Sugar Plum Fairy*. The competitive energy added excitement and encouraged active listening.

To close each session, musicians spoke about their personal journeys into music, sharing what they love about their instruments and what it's like to work as a professional musician. They then opened the floor for questions from the pupils, sparking conversations about practice, creativity, and careers in music.

Another highlight of the week was the opportunity to run two sessions at Laycock Primary School for both Key Stage 1 and Key Stage 2. Laycock includes classes for pupils who are deaf and hard of hearing, and thanks to the school's support, the young artists were given a microphone that connected directly to students' hearing aids and cochlear implants. This allowed the children to experience the music more clearly and fully. It was an exciting and meaningful development, as it broadened the reach of the programme, reinforcing the idea that music truly is for everyone.

Each session was unique, shaped by the



Evan Dim (guitar), Lily Harwood (violin) at St John the Evangelist Primary School

individual instruments, artists, schools, and students involved. But the sense of inspiration was universal. One volunteer, Phil Lane, reflected, "The talent and enthusiasm of the young musicians was exemplary, as was their eagerness to share their passion for their instruments. They were, without exception, articulate and engaging in their interactions with the pupils."

The experience also had a powerful impact on the young artists themselves. Guitarist Hope Cramsie said, "I enjoyed getting creative thinking about how to lead the workshop and introduce the instrument. Seeing kids super-engaged and enjoying the music, or asking questions that showed how interested they were, was so rewarding."

Beyond the fun and excitement, *Instrumental Inspiration Week* delivered a powerful message: music is for everyone. These sessions showed the children that if they are curious, passionate, or even just dreaming about it, they too can pick up an instrument and make music a part of their lives.

EMILY LAPLANTE

Young Artists Programme Manager

jury alongside Helen Sanderson, Craig Ogden and Pastmaster Michael Lewin (non-voting chairman).

As well as a financial reward, the IMGA provides funding towards either tuition in playing jazz-influenced contemporary music on the classical guitar or commissioning a new composition in this style; there are also cash prizes for second and third places.

For their programme each candidate is required to perform two contrasting movements from Ivor Mairants's own *Jazz Sonatas*, plus an item chosen from a set list, which this year comprised works by Brouwer, Castelnuovo-Tedesco, MacCombie, Musgrave, de Rogatis, the Spaniards Malats and Rodrigo, and two Brazilian composers Bellinati and Villa-Lobos.

Luke Bartlett, in third place, brought a characterful range of timbre and attack to his

performance of the Mairants pieces, but his Villa-Lobos and Bellinati were a little untidy in places and rather understated in expression. In second place, Declan Hickey showed a fluent technique and poised presentation; his opening Mairants piece was well pulsed, if at times left-hand slurring could have been clearer, and the movement that followed



Tohi Harada

had many engaging moments; in the longer *Theme and Variations* by Brouwer, however, it was felt that a stronger narrative sense was needed to give the music its full dramatic impact.

The winner, from Japan, was Tohi Harada. The jury was particularly impressed by the consistent tonal qualities of his playing, his outstandingly clean technique and, above all, his total involvement in the performance. As indicated by the extensive list of his successes in international competitions, Tohi is rapidly emerging as a rising star among guitarists of his generation and promises to be an excellent ambassador for the IMGA.

Pastmaster MICHAEL LEWIN

CHORAL DIRECTOR – LIFETIME ACHIEVEMENT AWARD 2025

David Hill MBE

Renowned for his fine musicianship, David Hill is widely respected as both a choral and orchestral conductor. His talent has been recognised by his appointments as Musical Director of The Bach Choir, Music Director of Leeds Philharmonic Society and Associate Guest conductor of the Bournemouth Symphony Orchestra. He was Chief Conductor of the BBC Singers from September 2007 to September 2017, Principal Conductor of Yale Schola Cantorum from 2013 to 2024, and is a former Music Director of Southern Sinfonia. In March 2018, he was honoured with the prestigious Medal of the Royal College of Organists, in recognition of distinguished achievement in choral conducting and organ playing.

Born in Carlisle in 1957, David was educated as a violinist and pianist at Chetham's School of Music, where he led the school orchestra. He became a Fellow of the Royal College of Organists



David Hill MBE

Photo: Nick Rutter

at the age of 17 and won the organ scholarship to St John's College, Cambridge. His previous posts have included Master of Music at Winchester Cathedral (1987–2002) and Westminster Cathedral (1982–87), Associate Conductor and then Artistic Director of the Philharmonia Chorus (1986–97), Music Director of The Waynflete Singers (1987–2002) and Director of Music at St John's College, Cambridge (2003–07).

David's broad-ranging discography of over 100 recordings spans repertoire from the Renaissance to the present day. The third in an English series for Naxos, Delius's *A Mass of Life* with the Bournemouth Symphony Orchestra, won a coveted Choc de Classica and the most recent, an acclaimed recording of Howells' *Missa Sabrinensis* for Hyperion, was described by *Gramophone* as "electrifying".

His commitment to new music has led to his premiering works from leading composers including Judith Bingham, Carl Rütti, Francis Pott, Bob Chilcott, Gabriel Jackson, James Macmillan, Philip Moore, Naji Hakim, Sir John Tavener, Philip Wilby and Jonathan Dove.

David was awarded an MBE in the 2019 New Year Honours for services to music.

The Clerk **NEIL CONSTABLE OBE**



Sally Beamish OBE

COBBETT MEDAL 2025 Sally Beamish OBE

Sally began her career as a viola player with the Raphael Ensemble, the Academy of St Martin-in-the-Fields and London Sinfonietta, before moving to Scotland in 1990 to focus on composition. She was appointed a fellow of the Royal Society of Edinburgh in 2015, and of the Royal Swedish Academy in 2022. In 2018 she won the Award for Inspiration at the British Composer Awards, and in 2020 was awarded an OBE in the Queen's Birthday Honours.

A prolific composer in every musical genre, her oratorio *Knotgrass Elegy* (text by Donald Goodbrand Saunders) was premiered by the BBC Symphony Orchestra and chorus at the BBC Proms 2001, and has recently been named in BBC Music Magazine as one of the top six oratorios of the 20th and 21st centuries.

She is known for her many concertos for

internationally renowned soloists, including Branford Marsalis, Dame Evelyn Glennie, Håkan Hardenberger, Steven Isserlis and Tabea Zimmermann. Her harp concerto, *Hive*, was premiered at the BBC Proms in 2022, by Catrin Finch, with BBCNOW conducted by Ariane Matiakh, and shortlisted for a South Bank Sky Arts Award.

In June 2023 Roderick Williams performed her *Four Songs from Hafez*, with the Sinfonia of London conducted by John Wilson. Her third full-length ballet, *A Christmas Carol*, with choreographer Sir David Bintley, for Finnish National Ballet, received its premiere run in December 2023, to considerable critical acclaim.

Future commissioned works include a piano quartet and several concertos, and she was recently appointed Composer in Residence with the Yehudi Menuhin School, where she mentors composers and performs her works with staff and pupils. Her *Partita for String Octet* was included in the 2024 centenary celebrations of Sir Neville Marriner at Wigmore Hall, performed by the Academy of St Martin-in-the-Fields.

Sally returned to performing in 2015, when her daughter, luthier Stephanie Irvine, made her a viola. Since then she has returned to live in England, and has performed regularly with chamber ensembles including Divertimenti, and as a guest with the Elias and Chilingirian quartets.

She has just recorded a CD of her own recent viola music, on the Delphian label, for release in 2026 when she will be 70. For this project she also commissioned six pieces from other composers, for viola in combination with other instruments.

The Clerk **NEIL CONSTABLE OBE**

Photo: Ashley Coombes

THE JOHN CLEMENTI COLLARD FELLOWSHIP IN MUSIC

was founded in 1931 upon the benefaction of the late John Clementi Collard, Master of the Musicians' Company in 1899 and 1901.

This Fellowship, which is one of the Company's most prestigious awards, is open to musicians of British nationality aged between 27 and 50. The Fellowship confers an award of £5,000 for one year. Candidates must have shown excellence in one or more of the higher branches of musical activity, i.e. Composition, Performance (including conducting) and Research. The 2025 Collard Fellowship was awarded to Stephanie Godwin.

Steph is a conductor, clarinetist, saxophonist and music educator originally from East London. She is currently studying for a Masters in Conducting at the Royal Northern College of Music and is regularly an Assistant Conductor for the BBC Philharmonic and the Royal Liverpool Philharmonic Orchestra, as well as conducting the Hallé Orchestra and the Manchester Camerata. Previously, Steph trained with the Royal Air Force Music Services and has attended their internationally renowned Wind

Conducting course.

Steph is the Director of Music for the National Concert Band of the RAF Air Cadets and regularly conducts professional, amateur and county youth ensembles in South East England. She is the founder and conductor of the professional chamber orchestra, Halling Sinfonia. Until recently, Steph was a Senior Manager at Surrey Music Hub, leading out-of-school provision, and she continues to consult with Music Hubs. She is a Freeman of the Musicians' Company.

The Clerk **NEIL CONSTABLE OBE**



Freeman Stephanie Godwin and The Master

Photo: Amanda Ratcliffe



l-r Marvin Beli, Freeman Adam Johnson, Archie McVicar

Company Concerts 2025

Two Company prize-winners and their accompanists featured in the Concordia Foundation concert at the Wigmore Hall on 30 April. Nancy Holt, mezzo-soprano, with pianist Ashley Beauchamp, delighted us with songs and arias by Monteverdi, Messiaen, Handel, Gounod, Mahler and Richard Rodgers. She was followed by virtuoso double bassist Strahinja Mitrović, accompanied by Salome Jordania, in pieces by Henry Eccles, Elliott Carter and Reinhold Glière. Salome was also a prize winner with the Concordia Serena Nevill Prize.

On 19 June Archie McVicar, tuba, with Freeman Adam Johnson, piano, and pianist Marvin Beli were at the Wigmore Hall for the Maisie Lewis concert. Archie demonstrated extraordinary technical skill and musicality in his pieces by Thomas Stevens, Anthony Plog, George Gershwin and Eugene Bozza while Marvin gave a thoughtful and reflective reading of *Three Intermezzi* by Brahms and Schubert's *Impromptu in Bb*, then some deft finger work produced the required fireworks in Rachmaninoff's arrangement of Fritz Kreisler's *Liebesleid*.



Editor

l-r Liveryman Gillian Humphries OBE, Ashley Beauchamp, Nancy Holt, Strahinja Mitrović, Salome Jordania, the Senior Warden Alun Hughes

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 in the tradition of Santley, composers of vocal music, writers upon the subject of singing, researchers, and similar specialists into the subject of singing. There are two recipients each year and they choose their own gift. This year the recipients are Marie McLaughlin and Jonathan Lemalu.

Marie McLaughlin

Marie studied in Glasgow and at the London Opera Centre, making her debut as Susanna in *The Marriage of Figaro*. After singing with Scottish Opera and Welsh National Opera, she appeared with English National Opera from 1978, and at the Royal Opera House from 1980.

She has now enjoyed more than four decades of working at the highest international level. Over that time, she has collaborated with some of the world's greatest conductors, including Daniel Barenboim and Sir Antonio Pappano, as well as such legends as the late Leonard Bernstein, Bernard Haitink and Giuseppe Sinopoli.

A wide range of roles took her around the world at an early age including at the Metropolitan Opera, the Royal Opera House, Opéra National de Paris and the Salzburg and Glyndebourne Festivals. Her substantial discography includes Zerlina with Sir Neville

Marriner for Philips, Despina with James Levine for Deutsche Grammophon and Violetta under Bernard Haitink.

Key roles today include Marcellina in the *Marriage of Figaro*, La Ciesca in *Gianni Schicci*, Madame Larina in *Eugene Onegin*, Despina in *Così fan tutte*, and Mrs Grose and Miss Jessel in *The Turn of the Screw*, which she performed in Luc Bondy's acclaimed production for Aix-en-Provence conducted by Daniel Harding, released on DVD.

Jonathan Lemalu

The journey from Samoa to the world's greatest opera stages is a long one. Jonathan Lemalu is one of the world's finest operatic basses, Deputy Head of Vocal and Opera at the Royal College of Music and someone who has given much of his time to numerous education and charity projects including outreach activities. Last year he even gave an impromptu performance at the Sheriffs' lunch in the Old Bailey.

Born in Dunedin, New Zealand, he began singing lessons with Honor McKellar whilst a pupil at Otago Boys' High School. He graduated in 1999 with a Bachelor of Laws degree from Otago University, and in 2002 as a postgraduate voice student at the RCM, where as a Queen Elizabeth the Queen Mother scholar he was awarded the college's top honours.

His competition successes since then have included the Royal Overseas League Gold Medal, the Kathleen Ferrier Award and Llangollen Young Singer of the World. He was also a BBC Radio 3 New Generation Artist and Wigmore Hall-

nominated Rising Stars recitalist. In 2002, his debut recording won Gramophone Magazine's Debut Disc of the Year and he was the Royal Philharmonic Society's Young Artist of the Year. At the 52nd Annual Grammy Awards Jonathan was co-recipient of the Grammy for the Best Opera Recording for his role in Britten's *Billy Budd*.

Jon teaches, gives masterclasses and repertoire coaching, and is an external adjudicator in New Zealand, Australia, and in the UK at the RCM, the Welsh Academy of Music, and Guildhall School of Music and Drama, where he is a Professor of Voice. For his services to opera and charity he was appointed an Officer of the New Zealand Order of Merit in 2022. Jonathan has performed at major opera houses worldwide and most recently performed Rocco in *Fidelio* at Garsington and Polidarte in *Giustino* at the Linbury Theatre.

The Clerk NEIL CONSTABLE OBE



Jonathan Lemalu, The Master, Marie McLaughlin

LIVERY CLUB VISITS

Visit to Glyndebourne to Celebrate the 60th Anniversary of the John Christie Award

On 8 September, the Livery Club organised a superb trip to Glyndebourne to celebrate the 60th anniversary of one of the great honours granted by the Company. The John Christie Award is funded by the Company and given annually to a young opera singer of outstanding talent nominated by Glyndebourne in memory of the opera company's founder. Since its

establishment in 1965 from a generous gift of Company and Court member, Cyril Davis BEM, the roster of recipients is full of the greatest names in UK opera both past and present, including Ryland Davies, John Tomlinson, Anthony Rolfe Johnson, Gerald Finley, Kate Royal, Matthew Rose, Allen Clayton, and Louise Alder, to name only a few.

We were welcomed by the Executive Chairman of Glyndebourne, Gus Christie, and treated to a recital in the beautiful Organ Room by the 2024 Award winner, Henna Mun, accompanied by Matt Fletcher, piano. Henna sang arias from

Giulio Cesare and *Manon*, as well as songs by Strauss, Amy Beach, and Cole Porter. Henna will be singing in the world premiere of Mark-Anthony Turnage's opera, *The Railway Children*, at Glyndebourne in October. She has just been appointed as a Harewood Artist at English National Opera.

We were pleased to be joined on the day by family members of the Award's donor including his son, Pastmaster Adrian Davis, who is the Company's second longest-standing member of the Livery.

Following the concert, a group photograph was taken in front of the John Christie Award wall before we enjoyed a buffet lunch in the Mildmay Restaurant hosted by Gus. After lunch, a member of the Glyndebourne staff shared a brief history of the opera company since its creation in 1934 when John Christie and his wife, Audrey Mildmay, an opera singer, started the first summer festival with a performance of *Le nozze di Figaro* with seating for 300. During World War Two, the property served as home to children who were evacuated from London as well as a family of flamingos from London Zoo. In 1962, George Christie took the reins from his



Robin Ticciati and Gus Christie with the John Christie Award Winners Board



Henna Mun and Matthew Fletcher

father at the age of 23 and ran the company for 38 years before handing it to his son, Gus, in 2000. A new auditorium that seats 1,200 was built in 1994.

We split into two groups and were given tours backstage as well as in the Production Hub in an adjoining building. On the stage, the crew was working on the sets for *The Railway Children*, and we learned about the design of the auditorium and its exceptional acoustics. In the carbon-neutral Production Hub, opened in 2019, we saw teams at work in wigs, set design, the metal shop, costume making, and makeup. It is a state-of-the-art development that is the backbone of Glyndebourne's many productions that are performed not only on site but in leading opera houses around the world.

This was a proud day for both the Company and Glyndebourne. We look forward to many more years of collaboration.

Liveryman MARK TOUSEY

Livery Club visit to Salisbury

On Tuesday 29 April, 36 people met at Sarum College in the Cathedral Close at Salisbury on a beautiful sunny day to enjoy drinks and a sumptuous lunch. For me, it was a return visit to my former home from 1971-74 when I was studying prior to ordination, known then as Salisbury and Wells Theological College. During that period, the Church of England introduced another alternative to the 1662 Book of Common Prayer – namely *Alternative Services Series 3*. Since the wording was different from the International Commission on English in the Liturgy and International Consultation on English Texts, new liturgical music was required. Fellow student Ian Hubbard composed the melodies, to which I added the harmonies and accompaniments – all scripted by hand long before computer programs existed. The

Shakespeare in Music

The review of the first Shakespeare in Music Festival promised in Issue 70 has had to give way to other priorities, but I am pleased to announce that a second Festival will take place in Stratford-upon-Avon on 20-23 April 2026, coinciding with the Shakespeare birthday celebrations. It will include a packed programme of talks, recitals, concerts and a double bill combining Philip Hagemann's opera *The Dark Lady of the Sonnets* with the GB Shaw play on

which it is based. The Festival will also launch a new Shakespeare song writing competition in collaboration with the London Song Festival, initiated and sponsored by Liveryman Siri Fischer Hansen. See shakespeareinmusic.org and londonsongfestival.org/masterclasses for full details of the Festival and competition respectively.

Editor



Mark Padmore and Elizabeth Kenny at the first SIM Festival

Salisbury Setting for Series 3 was first published in 1973.

In the afternoon we strolled across the Cathedral Green in glorious sunshine for a guided tour of the cathedral, where we learnt about its 800-year-old history and its boasting the tallest spire in Britain. We saw the oldest working mechanical clock in the world (although it does not have a clock face), many fine examples of stained-glass windows and the large modern font with flowing water. We were then treated by John Challenger, the Cathedral's Assistant Director of Music, to an exclusive recital to demonstrate the versatility of the historic Father Willis organ built in 1877. A comprehensive refurbishment of the instrument by Harrison & Harrison was completed in 2020. The organ has never been enlarged or improved and retains its original English tonal qualities. We noted

Photo: Neil Cocking

Photo: Mark James

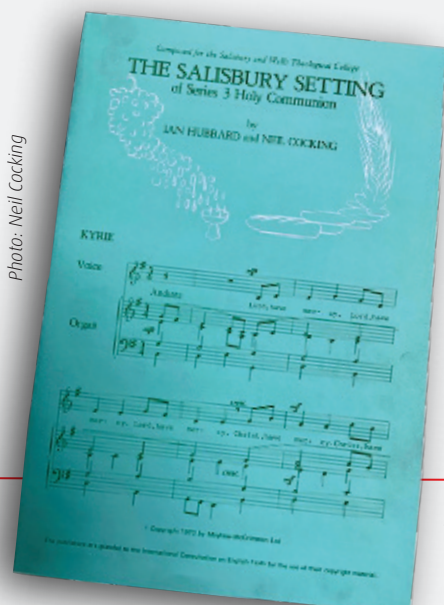


John Challenger, Assistant Director of Music, Salisbury Cathedral

that many past organists at the Cathedral have been associated with the Musicians' Company. The Chapter House contains a copy of the famous *Magna Carta* – a legal document written in 1215 and still relevant today. We were able to see one page of the original document. Relaxation in the beautiful cloisters was followed by Choral Eucharist sung by the Cathedral Boys Choir and directed by David Halls to *Sumsion in F* with two rousing Easter hymns.

After another stroll across the Cathedral Green, we were invited to the beautiful home of our Livery Club President Mandy Peat in Sarum St Michael, a former Church of England teacher training college converted into prestigious accommodation. The sun

Photo: Neil Cocking



The Livery Club at Mandy Peat's House

still shone as we enjoyed warm hospitality, delicious canapés and flowing wines before we set upon our journey home. Our sincere thanks to Mandy for organising a most memorable and enjoyable day in Salisbury.

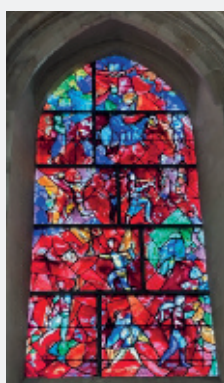
Liveryman **REVD NEIL COCKING**

Chichester 17 May 2025

"Behold, how good and joyful a thing it is, brethren, to dwell together in unity". These are the final words of the *Chichester Psalms* and how apt a way to express my feelings at the end of our visit. However, starting from the beginning, 20 members of the Company and their guests met at Côte, Chichester, for lunch, coming by train, car and boat – greeting old friends, meeting new ones and being briefed on the day. Mandy Peat had arranged for us to be given a tour of the Cathedral focusing on Art, Dean Walter Hussey and Religious Patronage. Dean Hussey was instrumental in commissioning art from a range of 20th century artists, including Chagall and John Piper. He also developed a friendly relationship with Leonard Bernstein whilst commissioning the *Chichester Psalms* (finally addressing each other as Wally and Lenny).

One or two of us, having been to the Cathedral recently, went to Pallant House Gallery to see the new exhibition *Seeing Each Other*, a bringing together of artists' portraits of each other. Coincidentally art and friendship was very much a feature of the exhibition. Pallant House Gallery is another legacy of Dean Hussey as it was started as a base for his private modern art collection, subsequently donated to the City.

We all met again at the unveiling by Dame



The Chagall Window

Patricia Routledge of a plaque to commemorate the 60th Anniversary of the *Chichester Psalms* followed by a welcome cup of tea. A guided tour visiting the different areas of the City followed, including the Close, Bishops Garden, Roman Walls and Georgian Quarter. After a short time for refreshment we took our excellent seats for the concert which was also part of the *Together in Unity* 950th Anniversary of the Cathedral.

This was a special evening of choral music with the Cathedral Choristers conducted by the Organist and Master of the Choristers, Charles Harrison. Included in the programme was a piece composed and played by Timothy Ravalde, the Assistant Organist, and another composed and played by Frances Kelly (harp). They were joined



Plaque commemorating Dean Walter Hussey



The Venerable Dr Edward Dowler, Dean of Chichester Cathedral, and Dame Patricia Routledge

by Oliver Butterworth (percussion) for part of the recital. We were treated to a range of choral pieces, including a new commission by Joanna Marsh. The *Chichester Psalms* made a wonderful end to our visit – a piece some of us knew well. I think we were all particularly struck by the innate musicianship of the young chorister, Henry Way, in his solo.

Reflecting on the day I remembered the first Livery Club visit I went on as a guest and how anxious I was about meeting lots of strangers. I shouldn't have worried; the Livery Club was then, and still is, so welcoming and friendly. Our thanks must go to Mandy for the care and thoughtfulness she put into making the day so relaxing and full of interest; the combination of music and fellowship was a theme of the day: "how good and joyful...to dwell together in unity".

Liveryman **RUTH COMMON**

Photos: Mark James

AND FINALLY

Photo: Neil Constable



THREE MASTERS

Master Educator, Catherine McGuinness CBE, Master Musician, Jeff Kelly, Master Playing Card Maker, David Bole

JOHN CHRISTIE AWARD

Established and endowed in 1965 by Liveryman Cyril Davis and funded by the Company, the John Christie Award is named in honour of the founder of Glyndebourne, who was an Honorary Freeman of the Company. Awarded annually, the £15,000 scholarship was created to help advance the career of an outstanding young talent in the Glyndebourne Festival company who can benefit from an opportunity for further study.



Charles Cunliffe

The winner in 2025 was Charles Cunliffe. A recent graduate of the Royal Academy of Music Opera School, Charles made his operatic debut this season, going on as Figaro in Mozart's *Le nozze di Figaro* in July. He also appeared as Kuligin in this season's production of *Kat'a Kabanová* as a Jerwood Young Artist. He was awarded the Miss Miriam Trevaux Award at the start of the 2025 season, and received the Wessex Award from the Wessex Glyndebourne Association following his performances with the Glyndebourne Festival Chorus in last year's Summer and Autumn seasons.

Editor

Photo: WCOM



SHEEP DRIVE

Liverymen Dr Ursula Jones OBE and Julian Cable with a Guild of Young Freemen steward exercising the ancient right of Freemen to drive their sheep across Southwark Bridge

COURT NEWS

AWARDS

JOHN CHRISTIE AWARD

Charles Cunliffe *baritone*

MUSICIANS' COMPANY AWARDS

Jay Broadhurst (Royal Northern College of Music) *tenor*

Maia Roberts (Royal Birmingham Conservatoire) *flute*

Danushka Edirisinghe (Royal Academy of Music) *cello*

David Goldman Award: Aries Chow (Royal College of Music) *violin*

CARNWATH PIANO

SCHOLARSHIP

Sejin Yoon (Royal Academy of Music)

IVOR MAIRANTS GUITAR

AWARD

Tohi Harada (Royal Academy of Music)

MUSIC DIRECTION IN MUSIC

THEATRE AWARD

Madeleine Baron (Royal Academy of Music)

BEETHOVEN MEDAL

Jeremy Chan (Guildhall School of Music & Drama)

NEW COURT ASSISTANT

Mark Bromley

NEW STEWARDS

Lee McLernon

Elizabeth Rantzen

NEW LIVERYMEN

David Best

Adrian Daffern

Richard Ingham

Helen Perkins

Giles Stockton

NEW FREEMEN

Georgina Born

Francesca Caine

Jane Charman

David Edwards

William Foster

Janet Gibson

Rustam Khanmurzin

Neil Pearce

Rupert Preston Bell

George Richford

John Tattersall

Madeleine Tattersall

Aidan Teplitzky

Gillian Thoday

Christopher Wardle

CORPORATE MEMBERS

ABRSM

Boosey & Hawkes

Music Sales Group

COMPANY SILVER

Some years ago the Company auctioned a number of silver items that were not in use. The sale was successful and provided much-needed funds to support our many awards.

Earlier this year the Court authorised a second sale of unused silver and gilt items in storage at the Stationers' Hall to further fund the Company's charitable activities. The sale raised £54,050 and the proceeds will be used to support the Young Artists programme.

IN MEMORIAM

We record with regret the deaths of the following members of the Company

Pastmaster Sir Anthony Cleaver

Liveryman Biddy Baxter MBE

Liveryman Ronald Corp OBE

Liveryman Geoffrey Hosier

Honorary Freeman Dame Cleo Laine

Freeman Thomas Butler

We were sorry to learn of the recent death of HRH the Duchess of Kent, an Honorary Freeman of the Company and a great patron and supporter of music. She will be particularly remembered for her outstanding work in encouraging children to engage with music through singing and learning instruments.