



# Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

## The New Master

# Mrs Kathleen Duncan OBE

"I can't imagine life without music..."

Oxford-born Kathleen Dale's childhood was immersed in music. Her father claimed he had lessons in conducting from Paul Steinitz "although I confess I never saw any evidence of that, but he did play that wonderful theme from *Finlandia* on the piano from heart", says Kathleen; he was undoubtedly adept at picking up a tune by ear. Both parents were teachers and great music lovers. That her mother had learned to play the piano earlier, the BBC Third Programme was always on the radio and the family piano readily available, both to Kathleen and her sister right from the beginning, meant music permeated her early life. So was there sibling rivalry? "Oh no, my sister is seven years older and I have vivid memories of hearing her playing downstairs when I was tucked up in bed". Looking back, Kathleen now realises how profound the impact the sound of that music had upon her emotionally.

Complaining about the 'banging and crashing' the four year-old Kathleen apparently made on the piano, her parents arranged for her to have lessons with a Miss Ross, who proved to be the perfect teacher, encouraging her young student to enter competitions "and I loved it". Kathleen was fortunate in being educated at Christ's Hospital, which, having such a strong musical reputation was ideal for her. By age 10, having already reached Grade 5 piano, she had to choose between studying the violin or the organ. To her violin teacher's chagrin, she chose the organ and "took to it like a duck to water", including a BBC radio broadcast. In her last year at school Kathleen was taken to see Klemperer conducting, there were visits to Welwyn Garden music concerts "where I saw John Ogden nearly demolish the piano playing the Bach-Busoni" and other concerts, including a dashing young Ashkenazy. Music was everywhere and Kathleen





### Editor Emeritus

Adrian Davis

### Editor

Jeff Kelly

### Editorial Team

Chris Lawrence

Margot Mouat

Adrian Mumford

### Design

John Hawkins

### Clerk

Hugh Lloyd

### Deputy Clerk

Amanda Ratcliffe

### Magazine co-founders

John Iles and Adrian Davis

The Worshipful Company of Musicians

1 Speed Highwalk

Barbican

London EC2Y 8DX

T 020 7496 8980

F 020 7628 4528

E clerk@wcom.org.uk

W www.wcom.org.uk

Registered numbers of the Charitable

Funds 310040 and 264303

VAT No. 162 1105 58

Published by The Worshipful Company of Musicians 2014. Registered at Stationers' Hall. Views expressed do not necessarily reflect the opinions of either the Court or the editors. Printed by JPotts Print (UK) Ltd., Northumberland NE23 1WG. Unless otherwise stated, individual contributors retain their copyrights, and no part of this publication may be reproduced without prior written permission.

## DIARY 2014-15

### 13 November

Installation Court & Dinner Drapers' Hall 6.15pm

### 19 November

Help Musicians St Cecilia Service

Westminster Cathedral 11.00am

### 24 November

Musicians' Company Maisie Lewis Concert

Wigmore Hall, 7.30pm

### 10 December

Carol Service St Michael's Cornhill 6.00pm

### 28 January

Court & Informal Lunch Cutlers' Hall 12.30pm

### 20 March

United Guilds Service St Paul's Cathedral 11.00am

### 13 April

Musicians' Company Concordia Concert

Wigmore Hall 7.30pm

### 15 April

Court & Livery Dinner Apothecaries' Hall 6.30pm

### 24 June

Midsummer Banquet Stationers' Hall 6.30pm

### 8 July

Musicians' Company Maisie Lewis Concert

Purcell Room 7.30pm

### 15 July

Court & Informal Lunch Tallow Chandlers' Hall 12.30pm

### 7 October

Company Evensong St Paul's Cathedral 5.00pm

### 12 October

John Christie Award 50th Anniversary

Celebration Concert

Britten Theatre, Royal College of Music 7.30pm

▶ also gained extensive practical experience as an accompanist.

In going to read Music at Durham, Kathleen soon realised that the course was not for her – “too much composition”. She then read History and Politics, but continued studying with the Cathedral Organist, Conrad Eden, from whom she learnt a great deal, not least of all how to deal with his pet Dachshunds attacking her heels whilst she played. Ignoring careers advice to enter the Civil Service, Kathleen had the good fortune to join a year's business course, set up by the Arts Council of Great Britain, immediately following university. Intended for those who would subsequently run companies receiving substantial grant in aid from the Arts Council, the course encompassed business studies coupled with visiting speakers from the Arts world.

But it was the course's three secondments that provided Kathleen with some of her most abiding memories and “I absolutely flourished”. The first was to the un-computerised Box Office at the Festival Hall, the second to the Northern Ireland Arts Council and the third to shadow the Administrator of the Bath Festival in 1969. There her duties ranged from searching for ice for a reception for the Minister of the Arts, Jennie Lee, to looking after Giulini between rehearsals. Recalling his startled expression on seeing her old Standard Ten car, which was to convey him between rehearsal venues and his hotel, nevertheless it struck Kathleen that he was “a most charming, unaffected... a private and deeply spiritual man” whose only wish when he got to his hotel was to phone his family. Kathleen observes dryly that Giulini's reaction to her student car was only surpassed by Claudio Arrau “nearly having a fit at having to get into it”!

To say that the career following Kathleen's studies has been richly varied is a huge understatement. She started at the National Youth Orchestra, and then was Head of Arts Services in the London Borough of Havering, and subsequently Deputy Director of South East Arts. Following their marriage, Kathleen's husband Neil Duncan was asked to open a new arts centre in Hong Kong, where she joined him, whilst knowing nothing of working abroad. Clearly Kathleen rose to the challenge by setting up the Composers and Authors Society of Hong Kong, of which she became Chief Executive, the acronym CASH “being perfect

for the copyright organisation ensuring that local composers received what they were due financially”. She was then asked to take over an ailing travel company, which, in only three years, became the fifty-first IATA-approved company in Hong Kong.

In the 1980s, a return to the UK saw Kathleen's appointment as International Marketing Director at Boosey and Hawkes, where Tony Pool was a colleague. Her subsequent appointments included Marketing Director for the Order of St John, Marketing Consultant for the Performing Rights Society and Director General of Lloyds TSB Foundation for England and Wales, together with a wide range of committee memberships concerned with charitable foundations and charity activity. But, perhaps, one of the involvements nearest to her heart has been her role as almoner and now governor of Christ's Hospital. Through a number of her activities, Kathleen has developed extensive contacts within the City of London, both financial and civic. For example, when running the St John Ambulance Centenary Appeal, there was considerable involvement with its City of London Committee and, of course, many of the City's Livery Companies present children to Christ's Hospital to enable pupils to be educated there for whom it would otherwise be impossible financially.

It was, therefore, no surprise that Kathleen might become a Liveryman, but why the Musicians' Company? When she worked at Boosey's with Tony Pool, he asked if she was interested in joining the Livery, but her demanding role there meant that she could not make as full a commitment as she would have wished. Fast forward to a Ward dinner in 2003 when she mentioned to Jonathan Rennert that his

illustrious predecessor at St

Michael's Cornhill,

Harold Darke,

was her

examiner



at Grade 8 organ. Jonathan asked if the time was now right? Kathleen leapt at the opportunity to join the Livery Company of which she had always wanted to be part, realising as she did, just how vital music had been since those early days listening to her sister playing the piano, or seeing Du Pré play the Elgar *Cello Concerto* at the Albert Hall on her twenty-first birthday.

Kathleen admires greatly the work of her predecessors, Professor John Morehen and Sir Anthony Cleaver, and wants to build on the strategy they instigated, particularly in rationalising the charitable financing and organisation of the prizes we award. She also intends to concentrate on the fellowship side of the Company: "I thought it was really lovely when the Master described at the last Livery Dinner that we are a family, and we are, indeed, a large family, which shares a passion for music, whatever our involvement or perspective". As Master, she wants to encourage active involvement "as soon as you become a Freeman"; to draw on her own skills, hopefully to increase funding into the Company if at all possible and also "to increase public awareness of the great things we do to support young musicians and to draw further on the huge resource of their talent and enthusiasm".

So what does Kathleen hope our readers will take away from this article? "That they feel they know me a little better and realise that I am approachable. Oh, and that apart from the organ, I am passionate about brass bands, in fact, brass instruments generally. My university contemporaries always joked about what they rudely called the "old Rope" in my record collection, one of which was Herb Alpert and his Tijuana Brass, playing *Casino Royale!*"

And a final word about her year as Master: "above all, I hope that I can do a good job for the Musicians".

## COMPANY CAROL SERVICE WORLD PREMIERE: A message from the new Master

Many will recall Rowan Atkinson 'playing' the *Chariots of Fire* theme with Sir Simon Rattle and the LSO as one of the most hilarious moments in the London 2012 Games' opening ceremony. In fact, highly talented composer and pianist Iain Farrington actually played it and, following a delightful tradition, he has been commissioned to compose a new work for this year's Carol Service. Entitled *Run, Shepherds run*, his composition, set for piano – played by Iain himself – double bass and choir, will receive its first performance on 10 December at St Michael's Church, Cornhill.

# Yeomen on Twitter

With social media becoming increasingly important for publicising concerts, festivals and album releases, the Company's Yeomen are regularly using these networks to promote themselves. The Yeomen have had a Facebook page for some time to share their news and information with each other and our co-ordination team.

Facebook is a social network in which users upload a significant amount of personal data: education and work details; friend and relationship connections; photos of social events. To protect the prize-winner's privacy, access to the Company's Yeomen Facebook page has always been restricted – only invited users are able to view the information. Although this works well as a network between Yeomen and the co-ordination team, it does mean that Yeomen's news can not be shared with the general public.

Consequently, the co-ordination team has set up a Twitter account to help promote the Yeomen's news more widely. The account name, or 'handle' as it is known, is @MusiciansYeomen. Twitter is a better way of promoting the Yeomen, being a network in which very few personal details are requested – users only share, or 'Tweet', information that they are happy to place in the public domain.

Currently, @MusiciansYeomen 'follows' around 70 of the Yeomen's Twitter accounts. When a Yeomen 'Tweets' about a concert, album release, festival or other music news, the Tweet is 'Retweeted' by the co-ordination team and is then visible on the @MusiciansYeomen homepage.



Although Twitter asks users to set up an account, it can be accessed without 'logging in' or having a Twitter account. For those Company members who don't use Twitter, the network can still be accessed via the 'Yeomen Events' page, found in the News & Events section of the new Musicians' Company website (see below). There is a 'follow' button on the Yeomen Events page which automatically re-directs to Twitter when clicked. A 'log in' dialogue box appears, but this can be closed and the feed of information from Yeomen is still available.

This means that Yeomen's music-based Tweets are easily accessible to Company members all in one place. The co-ordination team asks any Company members currently using Twitter to 'follow' the @MusiciansYeomen account. 'Retweeting' the Yeomen's news is actively encouraged too!

Some Yeomen are very proactive with their marketing, and so Company members may also want to follow them directly. Here are a few who regularly Tweet news: Ksenija Sidorova, the classical accordionist @KsenijaSidorova; baritone Duncan Rock @DRock\_baritone; guitarist Fabricio Mattos @fmattosguitar; and soprano Robyn Allegra Parton @Robyn\_Allegra. The Musicians' Company jazz team can also be followed directly via their account @MusiciansCoJazz.

Engaging with up-to-date social media puts the Company at the cutting edge of new technology and at the forefront of City Livery Companies. Also, as Twitter informs account holders when their message has been Retweeted, it shows the Yeomen how keen the Company is to support them and help them to promote their musical news.

Liveryman LUCY BEACON



## The Musicians' Company New Website

The address may be unaltered, but our former website has been replaced completely. Under Sir Anthony Cleaver's guidance, a small in-house team has worked with external consultants over many months to achieve an entirely new structure and a new public Internet 'face' for the Company. But work is continuing, and it will take further refinement before the site does everything we want it to and be completely up to date with appropriate images and texts throughout. In reality, like all the best websites, it will never be 'finished', as regular updating and development are essential to keep it relevant to our on-going needs. However, we hope that everyone will find the website easier to navigate, visually attractive and much more useful than before.

Visit: [www.wcom.org.uk](http://www.wcom.org.uk)



## 2014 IVOR MAIRANTS GUITAR AWARD

This year's IMGA took place in the intimate surroundings of the 1901 Arts Club. With its period décor and relaxed atmosphere this new venue provided a congenial setting for the competition. The potential rewards for the competitors included a monetary prize, printed music, a valuable instrument, funding for jazz tuition on the classical guitar, an audition for the Musicians' Company 2015 London concerts and possible recital opportunities at venues elsewhere in the UK.

As mentioned in the last issue of *Preserve Harmony*, the IMGA uniquely spans both classical and jazz genres. Its format requires every contestant to select a complete work from the specified classical list, together with up to six minutes from Ivor Mairants's own *Jazz Sonatas*. The set list for 2014 featured six distinguished composers, with two each from Spain (Vicente Asencio and Joaquín Turina),

## The Cobbett Medal: 90 years on

The Walter Willson Cobbett Medal for services to chamber music is one of the Company's greatest annual awards. The list of recipients since 1924 is a Who's Who of the great composers, performers and teachers of chamber music active in the British Isles. With the Sir Charles Santley Memorial Gift, it enables the Company to recognise and honour great distinction in music.

Cobbett's name is known to many who love, study or perform chamber music through his *Cyclopedic Survey of Chamber Music* (first published in 1929); in which he wrote of his dedication to this form of music: "there opened out before me an enchanted world... I became a humble devotee of this infinitely beautiful art, and so began for me the chamber music life."

Born in 1847 in Blackheath, he was a businessman and merchant who made a considerable fortune. However, despite considerable business success, Cobbett's great passion was music. He was a highly

accomplished amateur violinist, regularly leading chamber and string ensembles.

Having joined the Musicians' Company in 1905, he funded a prize for the composition of a Phantasy String Quartet. Over sixty scores were submitted with 6 prizes awarded to young composers. Six further competitions, all for "Phantasies", followed until 1920. Frank Bridge won several of the prizes, as did John Ireland, Ralph Vaughan Williams, Herbert Howells and York Bowen. From 1923 the composition prizes moved to the Royal College of Music.

His championing of new chamber music was indefatigable: an annual performance prize at the Royal Academy of Music,

founding a periodical (*Chamber Music Supplement*), a free chamber music lending library and concert series for the working class. In my view, the wealth of composers and works arising from his passionate dedication to what he felt was becoming a neglected art form in England led to a renaissance in chamber music composition in the first half of the 20th century.

His endowment in 1924 to create the Cobbett Medal intended annual awards to distinguished musicians. The first recipient was Thomas Dunhill, professor of composition at the Royal College of Music. The years 1928-1932 illustrate just how



The Cobbett Medal awarded to Sir Edward Elgar in 1928

# The Royal Festival Hall: The Restored Organ

## Liveryman John Scott's Recital, March 2014

Switzerland (Hans Haug and Frank Martin) and Great Britain (John McCabe and Stephen Dodgson). The contestants, all of whom played securely from memory, also represented different nationalities. Sasha Savaloni presented an engaging performance of the Mairants, which helped to gain him third prize. Of the two leading contenders, Daniel Bovey responded imaginatively to the challenges of Dodgson's *Partita No. 1* and the swing style of his Mairants item, but yielded the top spot to Laura Snowden (pictured left); her delightful account of the Mairants *Prelude* was preceded by an interpretation of the Turina so rich in ideas, and with such an exceptional range of touch and sonority, that she emerged a clear winner overall.

The competition was expertly organised by Hugh Lloyd, the Company's Clerk, assisted by Amanda Ratcliffe, and Pastmaster Adrian Davis attended as auditor. Sponsors included the D'Addario Foundation for the Performing Arts, Classical Guitar Magazine, Manuel Rodriguez Guitars and Ediciones Joaquín Rodrigo. On the panel of adjudicators were Michael Lewin (non-voting Chairman), Julian Byzantine, Mark Eden and Christopher Stell.

Court Assistant MICHAEL LEWIN

distinguished the recipients were: Sir Edward Elgar, Frank Bridge, Ralph Vaughan Williams, Arnold Bax and John Ireland. Subsequent noted recipients included Pablo Casals (1937), Dame Myra Hess (1944), Gerald Moore (1951), Yehudi Menuhin (1959) Emanuel Hurwitz (1964), Sir Peter Maxwell Davies (1987) and Jack Brymer (1989). This great tradition continues with Peter Cropper, Stephen Dodgson and, most recently, Richard Ireland, founder of the Chamber Studio at Kings Place.

Cobbett was Master Musician in 1928-29 and died in 1937, aged 89, leaving an extraordinary musical legacy. A bequest to the Company was dedicated to supporting music played after Company dinners. Although spent long ago, the tradition of post-dinner music continues, so next time raise a glass after dinner to Cobbett and the pleasure his efforts still give us.

Court Assistant  
CHRISTOPHER LAWRENCE

There was a palpable air of excitement and expectation when Liveryman John Scott, former Director of Music at St Paul's Cathedral and now at St Thomas's 5th Avenue, New York, strode onto the stage and took a bow before playing the first solo recital. His first half programme of Marchand, Buxtehude, Bach, Mozart and Dupré showed the organ at its best in a variety of styles. The French reeds blazed in the Marchand *Dialogue in C* from *Pièces d'orgue*, the Buxtehude provided clarity of line and the choir Sesquialtera as the solo, the Bach a compelling organo pleno and the Mozart a considered and inspiring reading of a complex piece, rather wasted on the mechanical clock for which it was intended, but thrillingly brought to life on the flutes, mutations and principals of the restored organ.

When you are fortunate enough to be possessed of a formidable technique allied to acute musical intelligence, it's right that such enviable skills should be displayed in appropriate repertoire. By concluding the first half with 2 of Marcel Dupré's extraordinary (and extraordinarily difficult) *Esquisses*, and devoting the entire second half to Liszt's monumental *Fantasia and Fugue on Ad nos ad Salutarem Undam*, we benefited from John Scott's virtuosic talent both visually and aurally. The organ is completely at home in 20th century music, and gave John all the resources needed to illustrate the Dupré to perfection. For once, not being encased in a remote organ loft, the dextrous co-ordination of hands and feet required in the *Esquisses* was there for all to see. A torrent of notes flooded from the organ, accurate, thrilling and mind-blowing, in turn delicately and deceptively quiet and thunderously loud.

It should be possible to play any repertoire on an instrument of musical integrity, even if not totally authentic to its period, and this was the case with the Liszt. John Scott created a magnificent aural structure, which built inexorably to its triumphant conclusion. The opening prelude provided a range of opportunities for the organ's many delightful quieter stops, and the central adagio gently moved the music forward leading to the powerful fugue and final statement of the chorale from Meyerbeer's

*Le Prophète* on full organ. This was undoubtedly a thrilling and fulfilling experience, as evidenced by the excited chatter and discussion of the departing audience, whom John treated to a thoughtful encore of Vierne's *Méditation*. Without question this was an outstanding re-introduction of the organ to public life.

Freeman DAVID WAKEFIELD

### John Scott writes:

It was a very great privilege indeed to give the first recital on the restored organ in the Royal Festival Hall in March. I had played several recitals and some concertos there in the past and played the organ many times during my years as Accompanist to the Bach Choir under Sir David Willcocks, so it was with eager anticipation that I arrived for my first practice session. My impressions of the refurbishment are all exceedingly positive. The organ was always thrilling to play, on account of the proximity of the sound to the player, but the impression in the hall, previously, was never as visceral or exciting. The organ now speaks with much more authority and presence in the hall, and there is a welcome warmth and bloom to the sound, as well as more depth and richness to the overall ensemble. The console has been moved somewhat nearer to the pipework, which makes balancing at the console quite challenging for the player, especially with regard to the swell and solo divisions, housed at each extremity of the organ chamber. The console seems more manageable and ergonomic than I recall – the mechanical swell pedals are less cumbersome and the action of the manuals and pedal is comfortable and responsive.

It is wonderful that this remarkable organ speaks with such renewed vigour once again. I am full of admiration for the skill and dedication of the team at Harrison and Harrison, along with the meticulous work of Andrew Scott and William McVicker, for having achieved this glorious restoration. Let us hope that the instrument will be heard frequently in concerts and recitals from now on.



Photo: Nick Rochowski



(L-R) Honorary Freeman HRH The Prince of Wales, Liveryman (then Clerk) Tim Hoggarth, Pastmaster (then Master) Jonathan Rennert

# A special Honorary Freeman and The Prince's Prize

To celebrate the tenth anniversary of the Company's 'Prize of Prizes' our former Clerk, Liveryman Tim Hoggarth, explains its genesis.

On St Patrick's Day 2003 Jonathan Rennert, then Senior Warden, entered the Clerk's Office and suggested that he and I adjourn across the road to an Irish Pub that had a special deal to celebrate the Saint's feast day... There he sprung on me a wish for his forthcoming year as Master. We should invite HRH The Prince of Wales to follow in the footsteps of his Father and Grandmother and join the Company as an Honorary Freeman. His final words were "Over to you, Learned Clerk, and make it as soon as possible after my installation".

Realising that this was to be one of my major challenges as Clerk, I knew that I would need all the help I could find to pull it off. Maggie Alford offered the clue: "you MUST know someone in the Palace...". Having had dealings in a previous job with HRH's Private Secretary, and knowing that two friends had been Equerries, this seemed the best place to start. After some very useful phone calls, it

became apparent that what was required was a carefully couched letter to The Private Secretary's Office, effectively making the Prince an offer he could not refuse. Fortunately this strategy was

successful. Many discussions followed to establish a planning date fitting in with the bursting Royal Diary and availability of our Master, Court Members, the chosen Livery Hall and supporting players. The first offer was 24 months ahead as all Royal appointments are planned well in advance, which would have defeated the precise instructions given by Jonathan. However, after much pleading we were offered one date, which just might become free: 21 November.

Planning was complex to say the least. I provided a number of options ranging from a special court followed by a white tie Royal Livery Dinner to a simple hit and run to accept the freedom and go immediately afterwards. What actually transpired was a perfect solution. The Prince arrived at Drapers' Hall at 10.30 and I escorted him to the Court, where the Master greeted him. A formal Freeman Ceremony followed, including the presentation of the Court to the Prince. We then moved to a reception where HRH met groups of our recent prize winners before departing at midday. I had suggested to the Court that we should mark the event, not just with a presentation but also with something more enduring... a prize of prizes for our current award winners, which would be competed for annually. This would be known as The Prince's Prize. Fortunately His Royal Highness agreed and the rest is history. Thus it is that we celebrated the tenth anniversary of the prize on 11 April this year.

## The winners of the Prince's Prize and the Prudi Hoggarth Audience Prize (awarded in memory of Tim Hoggarth's wife following her death in 2007) are:

	Prince's Prize	Audience Prize
2004	Thomas Walker (tenor)	Anna Wolstenholme (flute)
2005	Amy Dickson (saxophone)	Ashley Grote (organ)
2007	Miloš Karadaglic (guitar)	Joanna Westers (violin)
2008	Brian O'Kane (cello)	Haik Kazazyan (violin)
2009	Ksenija Sidorova (accordion)	Ksenija Sidorova (accordion)
2010-11	Duncan Rock (baritone)	Kathryn Rudge (mezzo-soprano)
2011-12	Fraser Langton (clarinet)	Mikhail Nemtsov (cello)
2012-13	Ashley Fripp (piano)	Francesco Scelzo (guitar)
2014	Joseph Shiner (clarinet)	Benjamin Baker (violin)

## The Musicians' Company Honorary Fellow Symposium LSO St Luke's, June 2014

Richard Morrison, the 2014 Musicians' Company Honorary Fellow, chose music education as the theme of his year. In a debate before a large and appreciative audience at LSO St Luke's Centre he brought together what was described by *The Guardian* as a 'stellar panel' of Kathryn McDowell, the Managing Director of the LSO, Darren Henley of Classic FM, our own Pastmaster Leslie East also representing the ABRSM and James Harding of the Purcell School. Richard's title was: *A happy life is a creative life: why every child needs music.*

Setting the scene, three distinct musical styles were provided by the LSO's community-based junior and senior youth choirs, a Purcell School chamber ensemble and Tomorrow's Warriors from the South Bank Centre. Here was a very clear message that passion and quality of youth music exists across the entire diversity of background, ethnicity and social opportunity. There are no barriers to entry or achievement. The manifest enjoyment of the musicians and their ability to engage with the audience underpinned and exemplified the core

themes of Richard's address.

Richard said there was cause for hope but that much of what he saw was bad. Good ideas and intentions, such as the Music Hubs, were underfunded and many were unable to deliver on early promise and continuing sustainability. Central funding levels of £82m in 2011 will be reduced to £58m in 2015 with very limited local capacity to take up the difference, as a consequence of local authority cuts. Music will no longer be funded by Education Services from next year, a state of affairs made worse by the lack of a link to the Department of Culture, Media and Sport. Further, academia does not rate music qualifications as serious contributors to higher education entrance.

This is a bleak picture. He believed that the root cause of the malaise in the impoverishment of music was its absence as a core component of

# MIDSUMMER BANQUET 2014



Guest Speaker Mr Edward Blakeman



The Master, Wardens and Principal Guests



Lesley Garrett entertains

Photos: Michael Michaelopoulos

education. The gap between state and private schools is widening as the costs of one-to-one tuition become prohibitively expensive. And yet, evidence clearly demonstrates that state schools that commit to art excel. Creative tutoring consistently encourages all round academic

excellence. Nevertheless, successive education ministers have held the view that it is an option and do not seem to see the link.

*The Guardian* reported the event, describing the live music and children as fabulous, reflecting on the passion of those who spoke, but lamenting the

fact that there was no state school, nor governmental representation. This was possibly unfair. The government declined to participate and the choirs and Tomorrow's Warriors eloquently represented the state sector. Both groups of young performers made manifest the absolute entitlement of all young people to benefit from music, and the truism that talent knows no boundaries.

The challenge for the Musicians' Company is to sustain and carry the debate forward as effectively as we can.

Court Assistant **CHRISTOPHER LAWRENCE**

**Ed:** Read an extended version of this article, including coverage of the panel's debate, on the Musicians' Company website at: [www.wcom.org.uk](http://www.wcom.org.uk)



## Our new Aldermanic Sheriff



Our new Aldermanic Sheriff and his Lady

The first thing I want to say about being elected as Sheriff is just how humbling an experience it has been. To feel the weight of fourteen centuries of predecessors on my shoulders, and the support of several thousand Liverymen willing me on; to reflect on my Lancastrian origins and the journey taking me to the Old Bailey and, strangely, even to feel the pride of my long-departed parents, all this contextualises my optimism and zeal.

There is little time for reflection as every day's deluge of emails from the Remembrancer's team, the City Solicitor, Mansion House and the Old Bailey leaves one little scope to worry about what to do next! The art of holding a public position is complete organisation before taking office. Past Lord Mayor, Sir John Stuttard, a master of personal organisation and time management, gave this advice and I am endeavouring to live up to his worthy exhortation. Nonetheless, nothing prepares you

for the lists; lots and lots of lists; lists of lists!

Fortunately, I have served alongside many highly successful Sheriffs and learned at the feet of the best of them. In this context, no one has been a better friend, role model, or Sheriff, than our own Sir Roger Gifford. Roger takes everything in his stride, has time for everyone, is persistently cheerful and always on top of his brief. No pressure then, as they say!

You ask, am I apprehensive about taking office? The honest answer is, 'Not in the slightest' ("What's not to like?" to quote Roger) but I am concerned about the quantity of food I may be asked to digest! Wendy and I have a cunning plan to reduce the calorie intake – let's hope it works.

We are delighted to be serving the City alongside Sheriff Fiona Adler and her husband, David Moss. They are fantastically delightful company, very keen to support The Lord Mayor and to serve the Corporation of London and the Livery at large. The other joy of holding this office is that we spend a lot of time with some of the most interesting and entertaining people at the Old Bailey. Yes, of course Sean and Nick (the footmen), but also Her Majesty's Judges. Members of the Musicians' Company would be amazed at the breadth and depth of their individual and collective experience of music, especially opera.

So, the lists have been created, the unusually pantomimic clothes purchased, the speeches written and diary circulated. Is there anything else to do? I'll let you know next September.

Alderman and Sheriff, Pastmaster  
**DR. ANDREW PARMLEY**

## The Tom Jenkins Award For makers of bowed stringed instruments

In 1995 Michelle Jenkins, my late husband Dr Terence Pamplin (past Junior Warden and Court member) and Professor Yfrah Neaman created The Tom Jenkins Award, now managed by the Musicians' Company. The awarding committee is chaired by Michelle Jenkins, Tom's widow. Upon his death, Michelle sold Tom's Stradivarius violin and generously donated a portion of the proceeds to the establishment of this award. As many will remember, Tom Jenkins was a virtuoso violinist and leader of the Palm Court Orchestra at the hugely popular BBC's programme *Grand Hotel*, broadcast in the 1940s and 1950s. I was an avid listener, it being my introduction to music that was enjoyable, serious and fun.

Having consulted Terry and Yfrah, together with Margaret Campbell (author of *The Great Violinists*), Michelle decided that whilst there were many



(L-R) Liveryman Dr Frances Palmer, Michelle Jenkins, Award Winner Edward Klose, Liveryman Elizabeth Pamplin

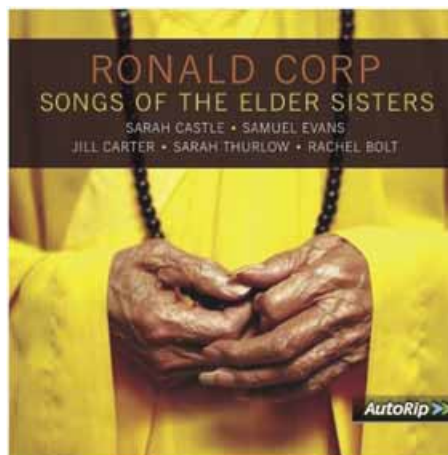
## Songs of the Elder Sisters

Liveryman Ron Corp's latest CD of song, beautifully recorded by Stone Records, is a further example of the breadth, range and effectiveness of his compositional style. Based on the *Therigatha*, early Buddhist texts written during Buddha's lifetime by women living in their own religious communities, it consists of 73 poems, 522 stanzas in all, in which the early nuns recount their struggles and accomplishments on their journeys towards Nirvana. In conversation, Ron had stressed that the composer's challenge was to find something that complemented and extended the poems in setting them to music, and here his skill in finding a range of voices achieves both successfully.

In setting Frances Booth's fluent translations, Ron brings the far Eastern tradition of the source texts, traditionally chanted, into a Western, readily accessible, musical idiom without compromise, conveying a real sense of their underlying

poignancy and passion. Although the compositional world Ron inhabits is certainly a lyrical English one, the range and effectiveness of his settings reflect faithfully his response to the texts, bringing a connectivity that deepens our understanding and appreciation.

The combination of mezzo-soprano and baritone, complemented by alto flute, clarinet and viola, gives



a surprisingly varied pallet of warm, rich and sometimes dark sounds suiting the ruminative nature of many of these poems. Both singers and musicians demonstrate a clear sense of acoustic space and warmth without being over reverberant in this crystalline recording, made in the church of Saint Alban the Martyr, Holborn, where Ron is Assistant Priest.

Ron has an acute ear for words – relishing vowels, consonants and syllables – and a compositional technique creating and blending textures such that the voice always comes through. *Subha's Song*, the final and most substantial work in both scale and depth with its rich narrative for Subha and the Man, gives a dramatic opportunity, fully grasped here, creating a *scena* that stands well on its own. In many ways this piece encapsulates all the strengths of both Ron's compositional style and those of his singers, Sarah Castle and Samuel Evans.

Court Assistant **CHRISTOPHER LAWRENCE**

**Ed:** Read an extended version of this review on the Musicians' Company website at: [www.wcom.org.uk](http://www.wcom.org.uk)



awards for players, there was nothing for makers. All involved recognised that without good stringed instrument makers today, good players would be unable to realise the wonderful music composed over centuries for stringed instruments. There are simply not enough Stradivarius violins to meet demand! The enthusiasm, drive and professional

knowledge of Terry, Yfrah and Margaret gave Michelle, a talented professional flautist herself, the help she needed to realise the dream of Tom and herself. What is less well known is that Michelle also trained as a furniture maker, and understands well the skills required to work with wood.

The award has been made to many talented

individuals, thus helping to create a pool of excellent, well-established makers. Recent recipients include:

- 2005 Lionel Karl Hepplewhite *Violin, Viola, Cello, Double Bass*
- 2006/7 BVMA Sponsorship Violin Restoration and Bow Making Course, West Dean College
- 2008 Tobbye le Vaillant *Viola da Gamba*; Tim Cogger *Violin*
- 2009 BVMA Sponsorship Violin Restoration and Bow Making Course, West Dean College
- 2010 Angus Dracup *Violin*
- 2011 BVMA Sponsorship Violin Restoration and Bow Making Course, West Dean College
- 2012 Martin Cuffe *Treble Viol*
- 2013 BVMA Sponsorship Violin Restoration and Bow Making Course, West Dean College
- 2014 Edward Klose *Tenor Viol*

Further information can be obtained from the Musicians' Company or via the BVMA website. Applications from stringed instrument makers starting their careers are always welcome. An instrument made by the applicant must be submitted for examination, which will be examined in their presence and then returned.

Liveryman **ELIZABETH PAMPLIN**



Edward Klose at his work bench

## William Lloyd Webber (1914-1982)

William Lloyd Webber, whose centenary we mark this year, was Master of the Musicians' Company in 1973-74. The few current members of the Company who remember his Mastership tell a consistent story: "I remember him as a retiring and quiet man", said one. "I recall a very mild-mannered man who was courtesy itself and... so self-effacing", declared another. This senior Pastmaster who knew him through the world of music publishing added: "One just recalls someone serious, clubbable, and a true craftsman with a strong desire to write." Lloyd Webber's official website endorses these assessments, conceding that the composer was "by nature a shy and withdrawn character... with an avowed dislike of self-promotion."

From an early age Lloyd Webber was an organ enthusiast. By the age of 14 he was already establishing a reputation as a recitalist, and by 19 he had achieved the coveted FRCO diploma. An organ scholarship to Mercers' School and another to the Royal College of Music quickly ensued. Guided by his composition teacher – Ralph Vaughan Williams, no less – an individual musical idiom gradually emerged. This reveals his sympathies to be firmly rooted in the best of early-20th century British music – Ireland, Bax, Bridge, to name only the most obvious – but coloured by the rich harmonic palette of Franck and the expansiveness of the Russian school,

notably Rachmaninoff.

Lloyd Webber's compositional output is remarkably diverse. At its core lies a solid corpus of church and organ music (the composer held organist appointments at All Saints' Church, Margaret Street, and at the Central Hall, Westminster). However there is also a significant body of well-crafted chamber and orchestral music. His larger-scale compositions include an oratorio *St Francis of Assisi*, and an orchestral tone poem *Aurora*. But Lloyd Webber was convinced that his natural musical language was unfashionable. Disillusioned rather than embittered, he virtually abandoned composition for two decades, turning his attention instead towards the world of music education. He joined the professorial staff of the Royal College of Music (where his pupils included Sir Malcolm Arnold, Julian Bream and John Lill), and in 1964 was appointed Director of the London College of Music.

It was only after his death that Lloyd Webber's



Dr Lloyd Webber

music began to achieve the recognition that the best of it had always merited. When *Aurora* (1951) was recorded by Lorin Maazel and the London Philharmonic Orchestra, it was described by Edward Greenfield as "skilfully and sumptuously scored... music as sensuous as any you will find from a British composer". Other critics were equally enthusiastic: the *Evening Standard* described him as "a composer of lyrical pastoral and virtuosic talent", while Michael Kennedy, writing in the *Sunday Telegraph*, regarded him as "a composer of distinctive quality who could rise to ecstatic heights".

The most dramatic event of Lloyd Webber's Mastership occurred at the April Court Dinner. Just before the Court meeting which preceded the Dinner, the Master received a message from his piano soloist – one of his star pupils – to say that he had just badly burnt his fingers and couldn't play. Very calmly the Master telephoned John Ogdon, whom he knew well, and asked him if he was free. Ogdon duly stepped into the breach, and gave the assembled audience what was by all accounts an unforgettable recital of Rachmaninov Preludes.

Unlike his son Andrew, who William claimed could earn more from writing a single tune than he himself earned as a Professor in a year, William was not accorded an entry in the 1980 edition of *The New Grove Dictionary of Music*. Justice was done that year, however, when William was appointed CBE for services to music.

Immediate Pastmaster  
**PROFESSOR JOHN MOREHEN**

## Livery Club Outing to Great Malvern and Worcester



**The Livery Club Tour Group**

As we arrived in Malvern the rain fell steadily; the hills were covered in low cloud and the Severn Valley was swathed in mist. The forecast showed rain clouds for the next few days – luckily it was wrong!

Malvern is a small Worcestershire town nestling at the foot of the Malvern Hills. The Victorians flocked here to partake of its famous Water Cure, a draconian regime involving rising early, drinking lots of spring water, taking cold baths and many long walks up into the hills. Malvern water can still be drunk from a fountain in the gardens near the statue of Edward Elgar who lived in Malvern for part of his life.

Our guest at dinner on Thursday was Mr Sam Driver White who gave us a short talk about his involvement in many different areas of local musical and cultural life, some of which we would encounter during our stay.

On Friday morning we visited Great Malvern Priory. It was built for 30 monks in 1085 and parts of the original monastery still exist. It has a larger display of 15th century stained glass than any church in England, as well as Victorian glass, a modern window to celebrate the Millennium and some magnificent medieval encaustic tiles. Following a guided tour we were treated to an organ recital by Piers Maxim, the Director of Music, who played pieces by, amongst others, Percy Fletcher and Edward Elgar. Adrian Mumford then played a piece by George Thalben Ball.

Our next visit was to the Elgar Birthplace Museum at Lower Broadheath. Prior to his death

in 1934, Elgar told his daughter that anything done in his memory should be at the small cottage where he was born. After lunch, Museum volunteer Wendy Hill, gave an interesting talk about Elgar's life. Following this we were free to explore the displays and exhibitions in the visitor centre and birthplace cottage. It was difficult to imagine how the family fitted into such a small dwelling. The cottage was full of artefacts relating to Elgar's life, including the

Company's Cobbett medal bestowed in 1924 "for services to the Art of Chamber Music" (page four of this issue). Many of us also took the opportunity to sit on a bench next to a bronze sculpture of Elgar himself to enjoy the magnificent view of the Malvern Hills he so admired.

Saturday was busy: our first visit was to the Worcester Porcelain Museum. Dr John Wall, a physician who had developed a unique method for producing porcelain, founded the Worcester Porcelain factory in 1751. Although the factory ceased trading in 2009, the Museum holds over 10,000 ceramic objects from Georgian time to the 21st century. We were given an informative talk about the history of the factory, and items were passed around for us to examine closely, including a teapot dated 1770. We were also shown an ingenious device of mirrors in a beautiful burr walnut case which enabled the Sultan of Oman to view a complete plate design from a selection of small paper cross sections.

On Saturday afternoon we had a rare treat; a visit to the library of Worcester Cathedral. The library and archive has been part of the life of Worcester Cathedral since Anglo-Saxon times. Among the collection are 298 medieval manuscripts as well as a music collection containing works by many famous composers including Sir Edward Elgar and Thomas Tomkins. The librarian, David Morrison, had very kindly laid out some extremely old books, music and artefacts for us to look at, and to touch. It was a real privilege to be so close to such ancient



**Sir Edward in his garden, The Elgar Birthplace Museum**

items which appeared in such good condition. Illuminated manuscripts with vivid colours; the Coronation book of James II; the doodlings and jottings of 16th century students in the margin of a text book, a 1666 Thomas Harris organ pipe: an experience never to be forgotten.

Our day ended with Evensong in the Cathedral followed by a short demonstration of the organ by the sub-organist Christopher Allsop, a past medal winner, who played music by Jehan Alain and

William Mathias. Although we were slightly late back to our coach our driver did not mind – perhaps because the Coach firm was Elgar Coaches!

Our thanks to Jenny Chism for making sure everything ran smoothly, for arranging such an interesting programme and for ensuring we all had a wonderful time.

Guest **FRANCES BROADWAY**

## Whitechapel Bell Foundry



### The Whitechapel Bell Foundry

19 Liverymen and guests gathered on a hot June evening in Whitechapel for a tour around the oldest manufacturing company in the UK, famous for casting Big Ben, the Liberty Bell and, more recently, the Diamond Jubilee Bells now hanging in St James Garlickhythe (see *Preserve Harmony* 44).

The foundry has been on the same site since 1738 and our guide was Mr Alan Hughes, whose family have owned and run the foundry since 1904. As well as hand-bells and church bells (of the change-ringing variety, as opposed to continental carillons), the foundry also supplies ships' and town criers' bells, and reconditions old bells, with the basic principles of bell founding unchanged since medieval times.

We began by viewing moulds, which use a mixture of sand, clay, horse manure, goat's hair and water. Nearby, in the casting area, recycled metal is melted in a furnace producing an alloy of approximately 77% copper and 23% tin. For musical reasons, smaller bells use more tin (to sound brighter).

Electronic tuners have been used since 1953, but still to a system using four notes – an octave, minor third and fifth above the 'strike note' and an octave

below – with metal cut from the bell's inner surface on a lathe. They begin a semitone sharp in order to fine tune later on. New bells can also be cast and tuned to match older (and, sometimes, more inferior) companions so as not to sound so shrill, though this is often harder than making brand new bells!

We visited the carpentry and 'hanging' workshops (where supporting frames are attached), and ended by viewing a set of hand-bells (made just a week after Big Ben), which were being re-leathered.

A splendid buffet supper awaited us in the foundry's private quarters, a time capsule of Georgian furnishings. Our thanks to Jenny Chism for organising this fascinating visit.

Liveryman **PAUL GOBEY**



Our Host, Mr Alan Hughes

## Looking backwards – looking forwards, or: A leap into the Company Archives

The Company Archives team is delighted to announce the online publication of some recent research into our fascinating history. Thanks to the initiative of 'Records of London's Livery Companies Online' (ROLLCO) we have been provided with a full, professionally created database of our Company's Apprentices and Freemen from the 18th to the beginning of the 20th century.

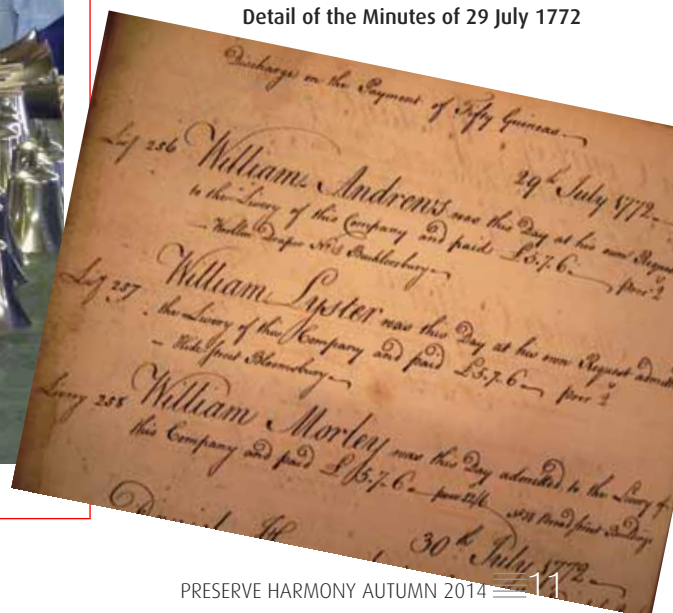
ROLLCO is a project managed by The Institute of Historical Research at the University of London and several other City Livery Companies have also taken advantage of its services: Clothworkers, Drapers and Goldsmiths, to name but three. Information gathered from City records has been transcribed into a database, which is open for all to peruse – and intriguing reading it makes! Do check out the Musicians' listing at [londonroll.org](http://londonroll.org) and see who was enjoying membership over 200 years ago. What is surprising is that comparatively few were professional musicians. Other trades and professions outnumbered them significantly! Its associated blog is at: [blog.history.ac.uk](http://blog.history.ac.uk)

Next, our Archives team (Liverymen Dr. Frances Palmer and Emma Ryder-Richardson and Freeman David Herbert) will create a database of all past Company Liverymen, as recorded in our Court Minute books. This will undoubtedly be a labour of love and in the next *Preserve Harmony* we shall tell more about the progress of this project. The information that is being gathered about our past membership will prove invaluable to researchers, genealogists and, of course, to Company members; it is all publicly available and we hope that it will be studied and widely used.

As a taster of the next stage of our research, here is a glimpse from the earliest surviving Minute Book from 1772, showing the names of those who 'stood in our shoes' 240 years ago!

Pastmaster **PAUL CAMPION**

### Detail of the Minutes of 29 July 1772





The Livery Club President Keith Maries

## The new Livery Club President

I am honoured and delighted to take over from Jenny Chism as President of the Livery Club. Jenny has certainly lived up to the Court's instructions that the Club should arrange "social, educational and inspirational events", and I will endeavour to continue this, with help from my strong Committee and plenty of ideas from Liverymen. But please note that since, at the time of writing, the events listed below have yet to be finalised, these ideas are strictly provisional!

- I am exploring the possibilities of a trip to the Leoš Janáček Festival in Hukvaldy, Moravia, next July. The Festival committee and the manager of the recently rebuilt spa hotel are keen for us to visit this beautiful part of the world and learn more about its most famous composer.
- I would like to arrange another Club visit to my *alma mater*, King's College Cambridge. The new Provost will give us special access to the College archives, and we would hear from experts about the Chapel's magnificent medieval stained glass. I intend to ask Liveryman Stephen Cleobury to include music by Company composers for Choral Evensong.
- In October 2015, when the Company plans to celebrate the 50th anniversary of the John Christie Award, another Club outing to Glyndebourne would be appropriate.
- Lost in the suburban jungle of Lewisham is the privately owned 18th century Stone House, formerly known as the "Comical House" for its idiosyncratic design. We can enjoy a guided tour of the house, a Company Yeomen's recital, and a cream tea.
- Liveryman Michael Broadway has suggested a visit to Evensong at St Paul's Cathedral, followed by a demonstration of the organ and an exploration of the "hidden" parts of the building.
- Another visit to the Isle of Wight would include Gregorian chant at Quarr Abbey, Appuldurcombe House, "once the grandest house on the Isle" and an overnight stay at the Jacobean Northcourt Manor, with 15 acres of rolling gardens and a music room suitable for another Yeomen's recital.

## Thank you Jenny

Under the presidency of Jenny Chism, the Livery Club has progressed from strength to strength. Jenny has been indefatigable in arranging a spectacular, instructive and interesting series of events during her presidency, which have been greatly enjoyed by the many members of the Livery Club and their friends. Particularly noteworthy were the 2013 visit to Versailles (and it was no fault of hers that the promised visit to the Versailles Court Theatre to hear *Don Giovanni* was cancelled, to be replaced by the splendid orchestral concert at the Opéra Bastille), and the 2014 visit to Malvern to see Malvern Abbey, the Elgar Birthplace Museum, the Royal Worcester Porcelain Museum and Worcester Cathedral (reported in this issue).

Amongst these highlights Jenny has arranged, with her consummate efficiency, occasions, all of which offered first class musical entertainment, including a visit to the new musical Museum at Kew, Glyndebourne Touring Opera's production of *Le Nozze di Figaro*, a dinner at the Oxford and Cambridge Club, of which Court Assistant Alistair Telfer is Secretary, and most recently a visit to the well-known Whitechapel Bell Foundry. Over all these occasions Jenny has presided with her incomparable grace and charm.

Thank you, Jenny, for all you have done for the members and their friends as Livery Club President, and in thanking Jenny we should not forget her husband, Michael, always resplendent in his Garrick Club bow-tie. We all look forward to Keith Maries' two year stint as President, which commenced in September, and wish him well in his difficult task of emulating Jenny's achievements, still more surpassing them.

Pastmaster TONY POOL



Immediate Past President Jenny Chism

Photo: Peter Holland

## In Appreciation of Patricia

**We were deeply saddened by the death of Liveryman Patricia Norland Prindl. A valued member of the 'Preserve Harmony' Editorial Team and a tireless champion of the many young musicians supported by the Company, Patricia received the Musicians' Company's prestigious Silver Swan Award in 2011. At a Thanksgiving Service at St Michael's, Cornhill in September, Liveryman John Nichols gave an appreciation of Patricia; we reproduce an abbreviated version here.**

My life has twice been transformed by music.

First when, as a teenager, my German teacher at school suggested I might like to hear *Die Meistersinger* conducted by Goodall at Sadler's Wells. This ignited a life-long passion for music.

The second time was in meeting Patricia Prindl. Having recently retired, I was uncertain what to do next. Attending the Musicians' Company Open Day in 2011 I heard Patricia talking about the Yeomen Programme, outreach, and mentoring of young musicians. I joined in – little thinking that in three years' time I would be Chairman of the Yeomen Coordination Committee. A dream job.

Patricia had that profound effect on me – but the impact of her work on the Company, the Yeomen and the children involved in Outreach



was, and is, incalculable. She saw that in its prize-winning young musicians, our Yeomen, the Company had a unique asset setting it aside from every other Livery Company in the City. She was the driving force behind asking these Yeomen to help create an Outreach programme into the poorest areas in London, bringing world-class music to children who would never otherwise have the chance to hear it. She also instigated a programme

to find Performance Opportunities.

Conscious of the difficulties of living in London and launching a professional career, she used every opportunity to offer help, advice and assistance to Yeomen who needed it. Her aims were simple – to support, develop and nurture – and in doing this, she created the Yeoman Programme. This has put the Worshipful Company of Musicians in its own league as one of the most engaged and creative of the Livery Companies. Thanks to the structures Patricia helped put in place, the programme is developing rapidly; in the first six months of this year, in 43 visits to 28 schools, music was brought to over 2,500 primary school children. And for 2015 we have over 50 confirmed Performance Opportunities in festivals across the country: 3 for every new Yeoman. This magnificent legacy will also be continued with the Patricia Prindl Prize for Outreach, to be given annually by the Yeomen Committee.

Tributes received speak of her dynamism, drive and her tenacity in overcoming obstacles. But the words used most frequently were "supportive" and "generous". She created a special atmosphere, warmth and kindness, perceptible to all and sorely missed by those whose lives Patricia touched so deeply. To quote a tribute from the Principal of Trinity Laban: "The work she did for young musicians in this country was second to none and she will leave a wonderful legacy to the profession."

On behalf of all of us, Patricia – in the Company, amongst the Yeomen, and above all in schools across the city – thank you.

## David Loeb 1917-2014

After his election to become Master, David Loeb said with a broad smile 'Now let's have some fun'. Having been Clerk for only 2 years I was slightly shocked, but then realised that as the two youngest people in the room, we had a common interest in making his year of office a very enjoyable one, as indeed it was, and the beginning of a lifelong friendship.

With no rule then requiring retirement ten years after a Mastership, Court was overloaded with elderly Pastmasters and Assistants in the minority. David had just 3 years before becoming Junior Warden, which he took in his stride and with music in his blood (being grandson of Hans Richter) he was well prepared to become Master

in 1969. It was very special for two reasons; it saw the inaugural Maisie Lewis Concert (given by the newly-formed Chilingirian String Quartet), and it



Lady Inglefield being greeted by David Loeb

was when Pastmaster Victor Allcard made his great gift to the Company, subsequently providing us with charitable funds worth over £250,000.

As Master, David also quietly became Deputy Treasurer, working closely with Treasurers Derek Lockett and Walter Ficker, his investment knowledge being unobtrusive but invaluable. As a Pastmaster his enthusiasm, courtesy and great sense of humour were a delight.

We are fortunate that David's daughter Caroline is an active member of the Livery, and readers will recall her article (*Preserve Harmony*, Issue 44), describing the 'Richter-Loeb Archive', a unique collection kept by Hans Richter, including more than 70 letters from Elgar to Richter – all now in the care of the Hallé Archives. Music Historians and Musicologists take note!

Pastmaster RICHARD CREWDSON

# The Young Jazz Musicians' Award: Winner's Gig

In May, the Pizza Express Jazz Club in Soho was where over forty members of the company saw Emma Smith, the Company's 2013 prizewinner demonstrate her amazing skills. The 2013 Young Jazz Artist competition was the first to feature singers since the 1992 inaugural competition, which was won by Liveryman Tina May.

Emma Smith has shared a stage with Cleo Laine and John Dankworth. She is the third generation of a family with an impressive jazz pedigree: her grandfather, Chris Smith, played trombone alongside Tubby Hayes, Oscar Peterson and Sinatra; her father, trumpeter Chris Smith Jr., writes and arranges for the BBC Big Band and her mother is an excellent saxophonist too. In 2007, Emma was the first jazz soloist to be awarded a scholarship to study at the Purcell School of Music, subsequently continuing her studies at the Royal Academy of Music.

Pastmaster Leslie East opened the evening by announcing that Dave Green was the winner of the Jazz Lifetime Achievement Award 2014. Dave, who was in the audience, is a world renowned bass player who has performed with Benny Goodman, Humphrey Lyttleton and Chris Barber to name a few. Dave is the first bass player to receive the award.

Leslie then invited Emma to entertain us, and what fun we had! Matt Skelton (drums), Calum Gourlay (bass) and Rob Barron (piano) made up her band. Each a talented performer in his own right,

they produced some wonderful riffs and solos during the two sets. But Emma – what a delightful person and what talent! An astonishingly mature performer with exceptional vocal range and agility who sings with a poise and ease that many singers twice her age (23) would covet. They performed well-known jazz standards, most of which Emma had arranged. Choosing numbers that she has always loved, including *Straighten Up and Fly Right*, *Old Devil Moon*, *I'll be Seeing You*, *Too Close for*



The Master and Emma Smith, award winner 2013

*Comfort*, *Black Coffee* and *This will be My Shining Hour*, the Emma Smith Quartet gave these songs a freshness and vigour that made for an unforgettable evening.

Guest of Liveryman Ann Redfearn  
KEITH ETHERINGTON

## The Musicians' Company Extravaganza: November 2014

For those who were unable to attend the competition in September, and for those who were there and can't wait to hear this magnificent group of talented artists again, the same line-up will perform at 229 The Venue on **Thursday 20 November** in the Company's Jazz Extravaganza as part of the London Jazz Festival:

**229 The Venue (Venue 1): 229 Great Portland Street, London, W1W 5PN**

Doors open at 7.00 p.m.

Moses Boyd (drums) *Musicians' Company Young Jazz Musician 2014*

Tom Green (trombone)

Sam James (piano)

Phil Meadows (alto saxophone)

Misha Mullov-Abbado (bass)

Nadim Teimoori (tenor saxophone)

For further details visit:  
[www.229thevenue.com](http://www.229thevenue.com)

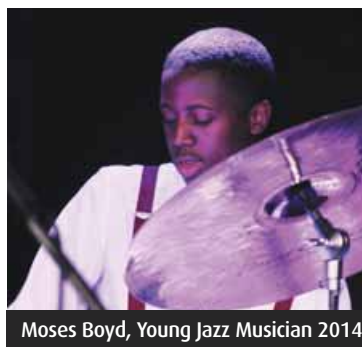
## Young Jazz Musician Competition September 2014



The Band in action



The Master presents the Lifetime Award to Dave Green



Moses Boyd, Young Jazz Musician 2014

A jazz evening to be remembered – two awards also richly deserved. At the end of the first set the Master presented Dave Green with the Lifetime Achievement Medal, decided in advance of the evening. Dave has the distinction of being the only bassist to receive this award in over two decades of its existence.

The second award was less straightforward. "All that talent in one room and only one vote!" exclaimed one Liveryman at the end of an unbelievable evening's entertainment. Members and guests alike, facing a seemingly impossible decision, will have echoed this sentiment. The solo performances of every player in turn had been breathtaking, with each also demonstrating both skill and sensitivity when supporting his fellow artists.

As in previous years, the group had not played together before, and with the briefest of preparation an hour earlier they came together as one band and played as if they had been working together for years. Votes were cast in the secret ballot, and the winner was declared to be drummer Moses Boyd. A richly deserved award seconded by his fellow musicians and much applauded by a capacity audience.

Freeman JAN YERBURY

# COMPANY YEOMEN NEWS

Contributions from members of the Yeomen Coordination Committee compiled by Liveryman Gordon Buky-Webster.

## Schools Outreach

The first two terms of 2014 saw nine volunteers paying 43 visits to 28 schools bringing live music to around 2,300 children. For this autumn term 12 volunteers are covering 34 schools. In addition, new contacts are hoped for in Boroughs Ealing and Merton. Also new for this term are two pilot experiments in secondary schools. One features a workshop introducing composing, and another involves coaching – with our Yeomen sitting alongside instrumentalists from schools.

## Performance Opportunities

Opportunities for Yeomen are coming together nicely both in volume and longevity. We have 16 definite bookings for the Chapel Royal, Hampton Court. The Guildford Festival has appointed a brass ensemble of five Yeomen for 2015; furthermore, for the next five years, they have contracted our Ivor Mairants prize winner to perform during their International Guitar Day. Another five-year deal sees Lotherton Hall near Leeds hiring Yeomen for two concerts per year. The Barnes Festival is taking two or three singers and/or two or three instrumentalists for their Purcell's *King Arthur* in March.

The Ryedale Festival has asked for six Yeomen, and Rye Festival two Yeomen for two separate concerts next year. St Lawrence Jewry wants six Yeomen in the first half of the year with possibly another six in the second half. Together with the Master's concerts for Vernon Ellis and Robert Boas, we should have around **50 confirmed performance opportunities** in 2015 (or roughly three per new Yeoman).

Turning to future new opportunities, Chairman of the YCC Liveryman John Nichols is in touch with: the Oxford Lieder Festival; the Petworth Festival; Buxton; Breinton (a private house in Surrey); the Winchester Festival; the Tilford Bach Festival, and the North Yorks Moors Festival.

## Website

Yeomen profiles can now be read on our Company web site. Each month will feature a 'Yeoman of the Month' together with a Yeoman Interview. Our Twitter feed is active and can be accessed by clicking: **News and Events >Yeomen events>Twitter feed**. Information about Yeomen's gigs is there. An article about the Twitter feed, including how to use it, can be read elsewhere in this edition.



Yeoman Nicky Crowe on Outreach

## Mentoring

The first course for Yeomen is scheduled for 15 October. Organised by Pastmaster Gavin Barrett and Liveryman Gordon Buky-Webster; its working title is "Applying for Support". It will help Yeomen make better applications for performance opportunities, subsidies, grants etc. Attending Yeomen will subsequently win more through sound judgement and action – rather than luck!

## Yeomen Bulletin

In addition to his UK recital programme, clarinetist **Joseph Shiner** joined City Music Foundation as a solo artist. At the RAM, his quintet 'Magnard Ensemble' commenced a Leverhulme Chamber Music Fellowship together with an inaugural Open Academy/Wigmore Hall fellowship. Joseph's personal performances include: Norfolk and Norwich Chamber Music for our Musicians Company (shared with violinist **Ben Baker**); Ryedale Festival; Thames Concerts Society and St. John's Smith Square.

Oboist **James Turnbull's**, 'Ensemble Perpetuo', performed at OSO Arts Centre in Barnes recently. Alongside him were **Nicky Crowe** and **Jessie Grimes**. The programme featured quintets by Nielsen, Barber, Francaix and John Taverner's quartet **Little Missenden Calm**. The ensemble appeared in Rye in September with Jessie Grimes.

Baritone **John Savournin** also appeared in Rye.

Yeomen winning prizes include **Jayson Gillham** taking the Concours Musical International de Montréal performing Beethoven's **Piano Concerto no 4** with the Orchestre Symphonique de Montréal and Giancarlo Guerrero. **Andrejs Osokins**, took 4th prize both in the Rubinstein Piano Masters Competition in Tel Aviv, and the Shenzhen Piano Concerto competition. His first CD, recorded on the Warsaw DUX Label, is released in December.

**Yuki Ito** also released his début album *Rachmaninov Complete Cello Works* with **Sofya Gulyak** for Champs Hill Records; it was well received being particularly recommended by 'Strad' magazine.

Congratulations to **Stephanie Edwards** for achieving distinction in her MA in Advanced Vocal Studies from the Wales International Academy of Voice. Mezzo **Rebecca Afonwy-Jones** sang her début at the Royal Opera House as **Aron** in Schoenberg's *Moses und Aron*. She was also guest artist at the Paxos Music Festival with pianist **Alice Turner** performing *Frauenliebe und Leben*. She sings **Amenofi** in *Mosè in Egitto* for WNO in the autumn. In September, Percussionist **Calum Huggan** featured in 'Wallpaper Magazine'; it describes him as "one of the top creative alumni coming out of Glasgow".

# AND FINALLY

## WELCOME MARGOT!

We are delighted that Liveryman Margot Mouat has joined the *Preserve Harmony* Editorial Team. Margot initially worked in tourism, followed by IT systems management in the insurance industry. Her association with the City began by joining the Bishopsgate Ward Club in 2004, followed by the Musicians' Company in 2008. In 2010 she became Clerk at the City Livery Club, from which she has recently retired. Margot confesses to few practical musical skills, being excluded from her junior school choir for singing flat, and only included in the recorder group at senior school because her hand span was sufficient for the large



Liveryman Margot Mouat

tenor recorder! However, being chief organiser of the Lyndhurst Music Society left her well versed in the challenges facing small classical music promoters outside London. Her music preferences incline towards early and baroque music, classical guitar and opera. Margot says: "the quality of *Preserve Harmony* is so high, I am really looking forward to working with the PH team" – for which we are extremely grateful.

## MUSIC IN THE INDEPENDENT SCHOOL

The Bernarr Rainbow Trust has published several books based on Bernarr Rainbow's extensive historical research into music education. The latest, *Music in the Independent School*, reproduces some of Rainbow's earlier work (*Music and the English Public School*, 1990) but brings the record up to date. In this new book, Senior Warden Andrew Morris has assembled a team of co-authors, including Catherine Beddison, Elizabeth Blackford, Timothy Daniell, Richard Mayo, James Peschek, Alastair Sampson, Graham Smallbone, Jonathan Varcoe, Myfanwy Walters, Nathan Waring, Rupert Weaver and

Hilary Webster. Together they give a snapshot of music in independent schools over the last 60 years in what might be described as a new Elizabethan Age or even the 'glory years' of music education development. Available from October 2014, members of the Worshipful Company of Musicians and the MMA will receive a 25% discount until 31 December 2014.

*Music in Independent Schools*, edited by Andrew Morris and Bernarr Rainbow with an introduction by Peter Dickinson, 978 1 84383 967 5, £45: OFFER PRICE: £33.75 – quote reference **14194** (online this will be at the checkout). Order online at [www.boydellandbrewer.com](http://www.boydellandbrewer.com) or via mail or telephone. NB: usual postage rates will apply: £3 UK, £7.50 Europe or £13.50 International.

## LIVERYMAN PROFESSOR CHRISTOPHER HOGWOOD CBE: 1941-2014



Liveryman Christopher Hogwood

The music world, and lovers of early music in particular, will have been shocked by the death of Christopher Hogwood. A liveryman since 1992, he was interviewed by his long-term friend and colleague, Court Assistant Christopher Lawrence, in 2011 for *Preserve Harmony* (Issue 42). A full appreciation of this distinguished late member of the Company will appear in our spring 2015 issue.

## IN MEMORIAM

We record with regret the deaths of the following Liverymen:

John Carol Case  
Christopher Hogwood  
David Loeb  
Robert (Bob) Mulholland  
Patricia Prindl  
David Seville

## ADAM KORNAS IN SALZBURG

The Archos Quartet (resident quartet at the Guildhall) gave the first public performance of the inaugural Lord Mayor's Composition Prize winning entry at the Fourth International Salzburg Chamber Music Festival 2014. The string quintet, *Paradise Regained*, by Adam Kornas, was directed by Wolfgang Redik, Professor of Chamber Music at the Mozarteum and former violinist in the Vienna Piano Trio,

which I managed in the UK for 20 years. The Musicians' Company paid Adam's fare and the Senior Warden, Kathleen Duncan, attended. It is 60 years since I first visited Salzburg while at the Guildhall and a pupil of Max Rostal, who arranged a violin seminar where Yfrah Neaman and Igor Ozim were pupils; it has meant a great deal to me to see Adam so happy to visit Salzburg for the first time, as I was 60 years ago.

Liveryman  
ELIZABETH LLOYD-DAVIES



Centre: (L-R) The Senior Warden, Liveryman Elizabeth Lloyd-Davies and Adam Kornas flanked by members of The Archos Quartet

## COURT NEWS

### NEW COURT ASSISTANTS

Adrian Mumford and John Nichols (October 2014) and Catherine McGuinness (October 2015)

### NEW STEWARDS

Lady MacGregor and Ben Pateman

### CORPORATE MEMBERS

Boosey & Hawkes Music Publishers Limited  
Music Sales Group  
Sound Technology Limited  
Trinity College London  
Victoria College Examinations  
Dennis Wick Products

### BIRTHDAY HONOURS 2014

Our warmest congratulations go to: Liveryman Victoria Sharp OBE  
Freeman Anne Wadsworth OBE

### AWARDS

#### New Lambert Fellow

Joo Yeon Sir

#### Musicians' Company Awards (formerly Allcard Awards)

Emyr Wyn Jones (baritone/RWCMD)  
Catriona McDermid (bassoon/RCM)

Luba Tunnicliffe (viola/GSMD)

#### Busenhart Morgan Evans Award

Jessica Robinson (soprano/RWCMD)

#### Goldman Award

Joshua Mills (tenor/GSMD)

#### John Christie Award Supported by the Richard Lewis/Jean Shanks Fund

Louise Alder

#### Carnwath Piano Scholarship

Alexander Panfilov (RNCM)

#### RAM Brass

Daniel Walton  
Timothy Ellis  
Richard Buck

#### Iles Medal

John McCabe

#### Mortimer Medal

Helen Minshall

#### Young Jazz Musician

Moses Boyd (drums)

#### St Paul's Chorister

Hector Revill

#### Harriet Cohen Bach Award

Niklas Duckworth