



Liveryman Alan Paul leading the tour of Goldsmiths' Hall

unexpected travellers such as William Boyce (reflecting Miss Bott's more familiar role as a singer of baroque music), Madeleine Dring (who set several of Betjeman's poems, including the evening's *Business Girls*) and David Owen Norris himself (as composer) whose *Big Ben Blues* was written specially for this popular joint programme.

The pianist displayed his vocal prowess in

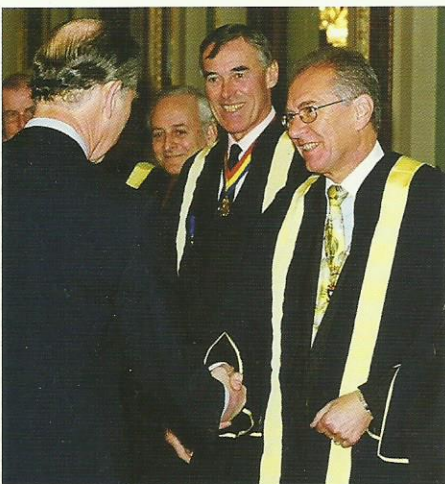
three numbers, joining the soprano in a Bloomsbury duet from Sandy Wilson's *Boy Friend*, acting as umpire in Kit and the Widow's outrageous *Wimbledon Idyll*, (it will be difficult to think of the score call of forty – love in the same way again...) and in Mayerl's piano solo *Mayfair Merry-go-round* 'with vocal refrain'. Quite new to us was Jonathan Dove's fine short song cycle *Five Am'rous Sighs*,

evoking eighteenth century metropolitan life, of which Catherine Bott gave the British première two years ago.

On we rode, through Camden Town, to the Lord Mayor's Table, via a charmless British Museum and, in the company of Joyce Grenfell, Donald Swann and friends, to Kensington's echo-ridden Royal Albert Hall; our homeward journey drove us through riverside Woolwich (thanks to Ewan McColl), to Buckingham Palace with Alice, nocturnal Berkeley Square and ended in the back of a taxi in the Strand. The evening's title song was left until last, as an encore; Coward's *London Pride* brought our virtual tour to its end, cheered us as we made our way into chilly Foster Lane towards The City Pipe restaurant for a hearty welcome and an excellent meal.

This was a wonderful evening and our thanks go to all who helped in its organisation; to Anne Griffin, the Livery Club President; Court Assistant Leslie East, Chairman of the City Music Society; Maggie Alford, Deputy Clerk for keeping us under control and particularly to Catherine Bott and David Owen Norris, whose musical journey we so enjoyed.

any other Livery than the Musicians. But I was very impressed by the strength of the Livery movement and the charitable good work that it does. One fact seems worth reporting: many other Masters told me how much they envied the Musicians for our close connection with our living Art and Science, and how they admired the work we do for young professional musicians. There are Liveries with more charitable money to spend than we have, but only the Musicians are so tightly coupled to the young serious practitioners of their own trade – which of course a Livery Company originally was.



Immediate Past Master Nigel Tully greets The Prince of Wales

The most fulfilling part of the year was working with a large number of fellow-liverymen to improve the way the Company works.

I honestly feel that a lot was achieved, and the thing I will take credit for is engaging and harnessing more of the energy and goodwill of so many Liverymen who were just waiting to be asked to help! We now have a clear organisational structure, our Committees know how they relate to each other and what their responsibilities are; and new Committees such as Membership and Development are making a real contribution. Many Past Masters do much to help the Company; I want to say that Francis Carnwath and Adrian Davis are extraordinarily generous with their time and energy, and our Finances and Publications would not be under such good control without their massive help.

The single most satisfying event of the year was the Open Day held at The Savoy on May 22.

Everyone really seemed to enjoy it. The work that my Court colleagues put into preparing their sessions was exemplary, and the results are already very positive in terms of individual Livery members being more in touch with, and contributing more to, our Company. I was particularly touched by the many charming letters I received after the Open Day, and am grateful for the support and friendship from many Liverymen, which

seemed to stem particularly from that event.

We are incredibly fortunate in our Clerks' office, and I can't write about my year of Mastership without recording my deep gratitude to, and enormous admiration for, our Clerk Tim Hoggarth and our Deputy Clerk Maggie Alford. It's been said before, but it bears frequent repetition, that we have the best Clerks' team in the Livery movement. Their combination of efficiency, speed of reaction, good humour, knowledge of our Company and of the City, and happy teamwork is just unbeatable. Maggie & Tim: take a bow!

There's lots more that I could reminisce about – the very successful introduction of Subscriptions, Dame Cleo Laine's Honorary Freedom, young musicians such as Tina May, Danielle Perret, and Tim Garland joining the Company – but the Editor will slap my wrist if I continue. I feel very fortunate to have been Master of this wonderful Company at such a vital time in its evolution, and to have been able to carry on the good work of Gavin Barrett, David Hill, Sir Alan Traill, and their predecessors. I wish the new team, and all those below the Master's Chair, every success in continuing our work for Music and Musicians, and in developing even further the power and influence of The Worshipful Company of Musicians.