

HARMONY

THE MUSICIANS' COMPANY

THE NEW MASTER MR MICHAEL LEWIN

Fellow of the Royal Academy of Music

During more than forty years in the music profession I have periodically had cause to write my own *curriculum vitae*, not to mention proof-reading those of countless students and even some visiting foreign artists, but this one is certainly of a different order and has the benefit of encouraging me to use the first person singular!

So, let me begin by thanking you for the signal honour of being Master of this wonderful Company. Since becoming a Liveryman in 1992, I have grown to appreciate at ever-closer hand not only its role in the City and structural organisation, but also its sense of tradition, commitment to innovation, promotion of excellence, range of charitable works and, underpinning everything, that special fellowship which flows from a shared love of music. On a practical level I have always felt that it is important for musicians to band together to improve their lot, and in the course of my career I have been a member of the Musicians' Union, the University and College Union and the Incorporated Society of Musicians, on whose executive committee I served for several years. But this Mastership represents for me undoubtedly the high point, carrying with it unique responsibilities and opportunities.

Looking back over my life, I must say that my present position could never have been imagined by the callow youth who, guitar in hand and heart in mouth, walked through the august portals of the Royal Academy of Music in September 1967. A scholarship to St Paul's School had set me up for a classical education, a law degree at university and a career with my father in his Chancery Lane legal practice. Fortunately, my parents had the wisdom to recognise that music was my *'sine qua non'*.

I had started having lessons on the classical guitar as a boy and my enthusiasm increased exponentially on hearing the Spanish virtuoso,



Photo: Amanda Ratcliffe



Editor Emeritus

Adrian Davis

Editor

Jeff Kelly

Editorial Team

David Wakefield

Margot Mouat

Adrian Mumford

Design

John Hawkins

Clerk

Hugh Lloyd

Deputy Clerk

Amanda Ratcliffe

Yeomen Co-ordinator

Christine Twite

Magazine co-founders

John Iles and Adrian Davis

The Worshipful Company of Musicians

1 Speed Highwalk, Barbican, London EC2Y 8DX

T 020 7496 8980 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 2018.

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

DIARY 2018-19

Wednesday 21 November

Help Musicians UK's Festival of St Cecilia

St Paul's Cathedral 11.00am

Wednesday 12 December

Carol Service & Supper

St Michael's Cornhill 6.00pm

Wednesday 30 January 2019

Court & Informal Lunch

Innholders' Hall 12.30pm

Sunday 3 February

Emma Smith Jazz Evening

Crazy Coqs Soho 7.00pm

Saturday 9 February

New Elizabethan Award winners concert

Wigmore Hall 1.00pm

Saturday 16 February

Celebration of Brass Chamber Music

St John's Smith Square 5.00pm

Monday 25 February

Ashley Riches, Myra Verney Recital

Purcell Room 7.45pm

Sunday 10 March

Dankworth Prize Concert

Royal Birmingham Conservatoire (Time TBC)

Monday 25 March

Musicians' Company Concert

Purcell Room 7.45pm

Friday 29 March

United Guilds' Service

St Paul's Cathedral 11.00am

Wednesday 10 April

Court & Livery Dinner

Skinners' Hall 6.30pm

Monday 29 April

Prince's Prize Competition Concert

Guildhall School of Music & Drama 6.30pm

Sunday 19 May

Young Jazz Musician Winner's Gig

Soho Jazz Club 7.30pm

Tuesday 21 May

Sons & Friends of the Clergy Service

St Paul's Cathedral 5.00pm

Friday 24 - Monday 27 May

Livery Club Visit

Eisenstadt, Burgenland, Austria

Wednesday 26 June

Midsummer Banquet

Stationers' Hall 6.00pm

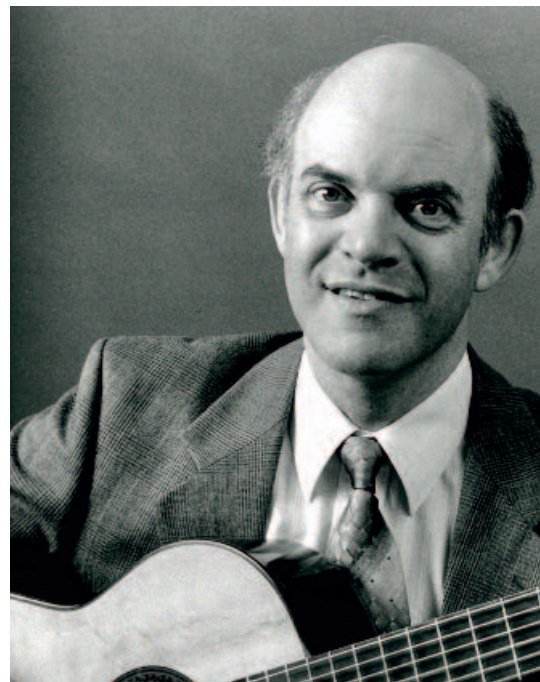


(L-R): Fabio Zanon; Craig Ogden; Nigel North; Dame Emma Kirkby; John Gilhooly OBE; Judith Weir CBE (Master of the Queen's Music); the then Senior Warden and Chair, Mr Michael Lewin

Andrés Segovia, at the Royal Festival Hall. A few years later, however, when my teacher moved away, it proved impossible to find anyone suitably qualified to replace him. In retrospect this was hardly surprising, since at that time there were no accredited qualifications for guitarists. As a result, one of my chief motivations professionally has been to ensure that no other gifted classical guitarist should lack guidance in their formative years. That is why I instigated a guitar department at Junior Academy in 1973, co-founded the European Guitar Teachers' Association in 1990, and devised a new grade syllabus for Trinity College and a diploma syllabus for the ABRSM. I was Guitar Module Editor for the ISM/University of Reading's Music Teaching in Professional Practice Course, am on the Julian Bream Trust, and have examined on the Diploma Panel of the ABRSM, as well as for most of the leading UK conservatoires. Giving masterclasses at the Paris Conservatoire, Sibelius Academy in Helsinki, University of Bologna, and Central Conservatory in Beijing, as well as in festivals from Germany to Brazil, has given me an added perspective on international standards which, along with regular experience on the juries of major competitions at home and abroad, has steadily fed into my own teaching.

At the end of my studies, my professor at the RAM, Hector Quine, asked me to become his assistant and in 1977 I was appointed a Professor.

At about that time I was also performing on guitar and lute with the Royal Shakespeare Company, Ballet Rambert, Scottish Opera, English National Opera and the Royal Opera House, Covent Garden. Tours with the Praetorius Consort took me all over the UK and to festivals in Europe, of which a concert in Vienna's Musikverein was particularly





memorable; and there were a number of solo, chamber and orchestral recordings, as well as film soundtracks. For several years I was lute continuo player with the Monteverdi Orchestra and English Baroque Soloists, recording music by Purcell, Handel and Monteverdi and performing at prestigious venues, including the Proms.

On a personal note, my greatest good fortune during this period was in meeting a lovely soprano in the Monteverdi Choir called Marylyn, who



The Master, Mr Michael Lewin

studied at the GSMD and can actually claim an earlier link to the Company than mine by having received a Maisie Lewis Award. In 1982 we married and for a time carried on with our busy schedules. When three beautiful children arrived, however, we had to adapt! Marylyn gradually moved into teaching and was appointed Head of Music at a preparatory school in Chiswick; while I was asked by Sir David Lumsden, the then Principal, to take over the reins of the Academy's Guitar Department on Hector Quine's retirement in 1987.

For my first year in charge it was 'in at the deep end', with student concerts to prepare for a week long festival of music by Hans Werner Henze. Other leading composers for guitar have followed in his footsteps: Malcolm Arnold, Richard Rodney Bennett, Harrison Birtwistle, Leo Brouwer, Elliott Carter, Nicholas Maw, Toru Takemitsu and Peter Maxwell Davies who, like Stephen Dodgson, became an unswerving advocate for the instrument. What a pleasure it has also been to enable a generation of students to play in masterclasses for artists of the

calibre of Julian Bream, John Williams, Manuel Barrueco, David Russell, the Assad Duo and Los Angeles Quartet. Invariably, they have risen to the occasion, even in the most dauntingly complex repertoire, and some, like IMGA winners Miloš Karadaglić and Xuefei Yang, have gone on to stellar careers – thus confirming one of my father's maxims: 'Always aim high!'

In my year as Master this will remain a central aspiration, further exemplified by the *New Elizabethan Award* about which I wrote in the last issue of *Preserve Harmony*. Panel, candidates and audience alike richly enjoyed the rare qualities of the repertoire featured in the NEA Selection Round on 6 July. You can hear for yourselves if you go to Wigmore Hall at 1.00pm on 9 February 2019, when the first Holders of the *NEA*, Jesse Flowers (solo guitar) and the duo of Lotte Betts-Dean (mezzo-soprano) and Andrey Lebedev (guitar), will be performing. Marylyn and I greatly look forward to seeing you there and at as many other Company concerts and functions as you can manage.

Having very broad musical sympathies, I can happily pledge my best endeavours to support all of the Company's activities. We are justifiably proud of our Yeomen Outreach and it will be fascinating to watch how this and other initiatives develop over the next twelve months. Some challenges face us, including one beginning with 'B' and ending with 't', but my predecessors and current colleagues, assisted by our splendid team in the Clerk's Office, have ensured that the Company is in fine fettle. Commencing with a royal occasion on 8 November, it promises to be an exciting year!



The Master's Chaplain

Rabbi Sybil Sheridan was born in Bolton, Greater Manchester; the non-musician in a musical family. Her excuse for not taking piano lessons sufficiently seriously was, being that someone had just to sit and enjoy the music... and enjoy it she certainly does...

Sybil became the first non-Christian to study theology at Cambridge University and went on to study for the Rabbinate at the Leo Baeck College. She was among the first women to be ordained as Rabbis in the UK, and through her 37-year career has served congregations in Ealing, Reading, and Wimbledon and now divides her time between the very large, historic, West London Synagogue, and a very small synagogue in Newcastle.

Sybil holds a keen interest in interfaith and has worked with many organisations, particularly in dialogue with Muslims. She lectured at Leo Baeck College and was on the interfaith chaplaincy team at Roehampton University. She is author, editor and contributor to several books on interfaith, the Bible and women in Judaism. Sybil has recently developed an interest in the Jews in Ethiopia – possibly one of the oldest Jewish communities in the world – and has founded a charity to support them.

Married to Rabbi Jonathan Romain, they have four sons – two of whom have followed the family's musical tradition. None wish to become Rabbis.

Photo: Amanda Ratcliffe

Photo: David Bache

A View from Table

Court and Livery Dinner, April 2018

"I would like to say thank you to the Worshipful Company for their very existence, for taking music directly into British schools where in many cases the arts have become sidelined in the syllabus, and for their work to promote music as a force of unification in the world."

Dr Brian May CBE

As we assert in *Preserve Harmony* "The Musicians' Company is a long-standing, forward-thinking City Livery Company that supports the music profession in all its forms", one that "combines good fellowship and a shared love of music with the active promotion of talented young musicians". These are indeed aspirational words, but in times when the very relevance of Livery Companies can be called into question, what does this mean in practice? Perhaps the proof of the pudding is in the eating and, talking of which, what better place to look for this than at the 2018 Court and Livery Dinner?

There can be no greater example of fellowship and the Company's commitment to the music profession in all its forms than the privilege and unashamed joy of listening to two extraordinarily gifted and brilliant young artists (Alena Walentin and Joseph Havlat) performing, in the company of the Master and a small group of some of the greatest musicians on the planet; and all seated at the same table.

The word great is often misused, but what

other word can be used to describe the rock guitarist Brian May accompanied by his wife, the actor Anita Dobson who, in passing, also has a Top Ten UK chart single to her credit, the world-renowned tenor Mark Padmore, the brilliant flautist teacher and winner of the Musicians' Company's Cobbett Medal, Professor William Bennett, and not least our own Pastmaster Nigel Tully who was just recently honoured by The Queen for his services to jazz? Whilst there may be other genres of music, those broadly represented around the Master's table on April 11th can truthfully be said to cover the music profession if not in all its forms, certainly in most of them!

A highlight of the evening was Mark Padmore's heartfelt and moving speech in which, citing Lewis Hyde's *The Gift*, he spoke of the value of creativity and its importance in a culture increasingly governed by money and overrun with commodities. He paid particular tribute to the enormous contribution made by his friend and mentor, the late Richard Hickox. Of particular resonance were his comments about the selflessness of the many musicians who, for so many

years and for nothing but the joy of performing and sharing their own 'gift', give their time and artistry to festivals such as the one founded by Richard Hickox in 1973 at St Endellion. For me, it was as much a privilege to hear Professor Bennett reminisce about the many musical giants with whom he has collaborated as it was fascinating to learn how flutes can be very finely



Brian May in performance

tuned by restricting the holes with Plasticine!

The delight and respect that Brian May exhibited for the performance of Alena, and Joseph Havlat, was not only obvious to all of those around the table but was expressed most eloquently in his opening remarks. In an unscripted and modest address, after warmly



Guest Speaker Mark Padmore



(L-R): The Master Lady Brewer OBE, welcomes the Guests, with Brian May (centre), and Anita Dobson (right)



(L-R): The Cobbett Medallist, William Bennett OBE; Dr Brian May CBE; The Master; Guest Speaker, Mark Padmore

No 1

congratulating the performers, he went on to raise a glass to the importance of music and the Musicians' Company. Then, turning to the table and graciously thanking the Master for his Lifetime Achievement Award he told us how deeply honoured he was to receive recognition from such an old and august company. Coming from one whose music has touched a global audience ranked in hundreds of millions, his words were both compelling and, for the Company, a much appreciated compliment.

In conclusion, when some months earlier Jim Beach, Queen's powerful and ever suspicious manager asked "how long has the Musicians' Company actually been going?" I was able truthfully to answer "about 500 years or so". Even Jim, an old friend and protagonist, seemed reassured! Let us make sure that by striving to maintain its relevance we can keep The Musicians' Company going for a few hundred years more.

Court Assistant THE HON RICHARD LYTTELTON
Chairman, Public Relations Committee

A postscript...

Brian May and Anita Dobson so enjoyed the evening that Brian subsequently invited the Master and Sir David Brewer to be his guests at a performance given by 'Queen + Adam Lambert' at the O2 Arena as part of their world tour. Described by Catherine Gee in *The Telegraph* as "spectacular", we are delighted to feature a photograph of Brian May in performance. And the reaction of his guests? As the Master commented afterwards: "...what an amazing experience... David still can't believe it and we are still talking about it".



Salters' Hall



2018 Prince's Prize winner, Ariel Lanyi (piano) and Audience Prize winner, harpist Oliver Wass with The Master

The Prince's Prize April 2018

The Prince's Prize, established in November 2003 to mark the installation of HRH The Prince of Wales as an Honorary Freeman of the Company, is always a highlight in the Company's calendar and this year was no exception. The Master was delighted to welcome a record audience numbering well over eighty Company members, their families and friends. The concert began and the audience experienced sheer pleasure given by the Young Artists. Prize winners already, there was no question about technical ability and skill, but which Young Artist was going to win the hearts of the audience and the adjudicators, and thereby gain this wonderful prize, valued at £10,000? Would the adjudicator's decision marry with that of the audience? Perhaps not — as was the case this time!

The whole programme was a delight, providing us with music played by Ariel Lanyi (piano) Toby Hughes (double bass), Henry Neill (baritone) before the interval, with Oliver Wass (harp) and Margarita Balanas (cello) for the final section of the evening. Having heard Ariel Lanyi's programme my mind was made up! Well that was until I heard the next artist and so it went on. The trouble for me was that each Young Artist was so very different, with there being one vocalist and four instrumentalists. How was I to choose for the Audience Prize and how would the adjudicators cope; but then they are exceptional musicians in their own right and are clearly used to making such decisions.

The conversations during the programme interval, where of course we could not disclose any comments to each other and in the final

drinks break when we could speculate as we had put our crosses on the ballot paper were interesting! There was great support from many for both Oliver Wass and Toby Hughes. We were transfixed by the playing of Oliver Wass although could it be said that the music was not necessarily for harp? And it was a great pleasure to hear music written by Desenclos (1912 -1971) Bottesini (1821) and Glière (1875 -1956) written specifically for the double bass. It was also such a rare treat to hear the sonorous sounds of the grandfather of the string family in solo.

We had also been delighted by the singing of Henry Neill with music from *Così fan Tutti*, Gillian Weir's *Songs of the Exotic* and Poulenc's *Chansons Gaillardes* with, of course, the outstanding playing of Margarita Balanas in Ligeti's *Sonata for solo cello* and Schuman's *Adagio and Allegro Op 70*. Many comments were also made about the exceptional pianists who accompanied the competitors, namely Susie Summers, Somi Kim and Ilan Rechtman.

In excited mood we returned to the auditorium for the judges' decision! Who would it be? At last the suspense was over and the Prince's Prize was awarded to Ariel Lanyi and the Prudi Hoggarth Audience Prize to Oliver Wass. Congratulations to both of them, but huge thanks to all those Young Artists who gave us an evening to be remembered. Our grateful thanks are also due to the Principal of the Guildhall School of Music and Drama for the use of the Music Hall and to our Clerk and Deputy Clerk for all the preparation and planning for such an enjoyable and successful evening.

Liveryman JAN YERBURY

LIVERY CLUB NEWS

Livery Club Visit to Windsor Castle June 2018



The Tour Group with our Hosts at Windsor

Thirty members of the Company were privileged to visit St George's Chapel, Windsor Castle, as guests of Admiral Sir James Perowne, Constable and Governor of the castle. Members clearly realised what a special day this would be, as all of the available places were snapped up within an hour or so of appearing on Company's website! Our first port of call was the Chapel Archives, in the Vicars' Hall Undercroft. Along with St George's School, St George's House, the Chapel Choir and the Military Knights of Windsor, the Archives form part of the College of St George, founded by King Edward III in 1348; the same time as the Order of the Garter.

Archivist and Chapter Librarian Kate McQuillian had kindly laid out a fascinating selection of documents for our perusal. The oldest of these was the earliest surviving Attendance Register (1384-85) of Canons, Poor Knights and Clerks at St George's Chapel, and the most recent a copy of *The Golden Rule*, a cantata written for Her Majesty The Queen's 80th birthday in 2006. Other highlights included the

Canon Treasurer's accounts for 1541-1542, which detailed payments to John Marbeck (Organist of St George's, c.1531-1585), and letters from boy chorister Colin McCallum to his mother, describing the 1902 Coronation at which he sang with the chapel choir.

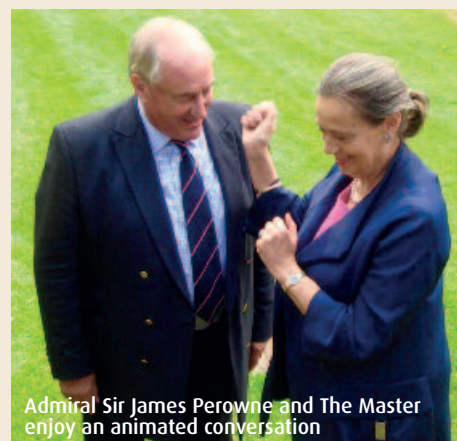
Hot on the heels of the Duke and Duchess of Sussex two weeks earlier, our next stop was St George's Chapel, resting place of ten former monarchs including Henry VIII, Charles I and George III, and spiritual home of the Order of the Garter, where we were given a fascinating tour by one of the Military Knights of Windsor. Our highly qualified guide shared many fascinating insights, not only about the chapel but also the ancient institution of the Military Knights.

Construction of the chapel, located in the lower ward of the castle, was begun by Edward IV in 1475 and completed under Henry VIII in 1528. The Quire was the first part of the chapel to be completed, being roofed between 1477 and 1483. The Nave was begun in 1483 and roofed by 1496, but the magnificent stone vaulting was not

completed until 1528. None of us were left in any doubt why St George's Chapel has long been considered one of the finest examples of gothic architecture in the country.

Sir James was a charming and generous host, warmly welcoming us, alongside his wife Nicola, into his private apartment for a delicious lunch. We were also able to explore his garden, which isn't open to the public. The Moat Garden dates back to the creation of the original motte-and-bailey castle by William the Conqueror, in the eleventh century. Terraces and walks form distinct areas within it, the highest of which allow wonderful views across both the upper and lower castle wards and, of course, to St George's Chapel.

After lunch there was time to enjoy the castle's magnificent State Apartments, before regrouping for tea and cake in the Dean's Cloister and returning once again to the chapel. By now the



Admiral Sir James Perowne and The Master enjoy an animated conversation

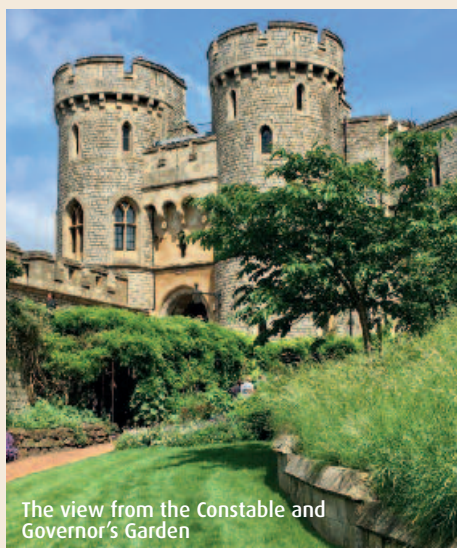
day's visitors had departed, and we were able to watch Director of Music James Vivian lead the choir's rehearsal for choral evensong. It was no coincidence, of course, that much of the music chosen was by composers with strong links to the Company, including Britten, Elgar and Howells. We all listened intently, the swords, helmets and banners of the Knights of the Garter suspended above our heads, their heraldic stall plates behind us.

Thank you Paul

I find that one of the many enjoyable aspects of being a Liveryman is the opportunity to participate in the varied and interesting events and activities that come with membership of the Livery Club. The last two years, under the stewardship of Paul Gobey, have been particularly exciting and memorable. Those who attended were so lucky to be able to participate in the visit to Bergen in May 2017. Paul arranged a fantastic programme, including a violin recital,



Paul presenting a copy of *Preserve Harmony* to conductor Edward Gardner during the Livery Club visit to the Bergen Festival in 2017



The view from the Constable and Governor's Garden

Music has been at the core of daily life in St George's since its foundation, with services sung throughout its history (with the exception of the Commonwealth period, 1649-60). The choir comprises around twenty boy choristers, educated within the castle grounds at St George's School, and twelve Lay Clerks, most of whom live beside the chapel in the Horseshoe Cloister. James' close rapport with the boys was immediately obvious, as was his musical sensitivity and superb ear. Assistant Director of Music Luke Bond, who began his career at my local cathedral, Gloucester, ably supported him.

Under the skilled stewardship of Livery Club President Paul Gobey, everyone present enjoyed a very special day that will live long in the memory. However, enormous thanks are also due to our Master, Lady Brewer, who first suggested visiting Windsor following her husband David's investment as a Knight Companion of the Order of the Garter in 2016, and to Liveryman David Wakefield, who has known Admiral Sir James Perowne for many years following their service in the Royal Navy. Without the efforts of all three our day could not have followed the form it did, and for that we are enormously grateful.

Liveryman **SIMON PROBERT**

a one-day rail and boat excursion to the beautiful Fjords, and a dinner, which was addressed by the conductor Edward Gardiner (the music director of the Bergen Philharmonic Orchestra), who spoke about the concert performance of *Peter Grimes* that we attended on the following evening. The tour of Grieg's house where we also heard a piano recital of Grieg's music was an outstanding and memorable occasion. Paul's high level of knowledge of Norway and Norwegian music enhanced all of these activities.

The following September Paul continued the Britten theme and provided a unique opportunity to

The new Livery Club President

I am delighted and honoured to be taking over from Paul Gobey as President of the Livery Club. As you will see in the accompanying article, Paul arranged a series of excellent educational and social visits. A hard act to follow! But with ideas and suggestions from colleagues of the Livery Club Committee and fellow Liverymen, I hope to provide instructive and enjoyable events over the next two years.

Planning is underway for our visit to Eisenstadt:

In the footsteps of Haydn (24-27 May 2019)

Eisenstadt, the capital of Burgenland, is situated 50 kilometres south of Vienna. Of special interest is the Esterházy family, their palace and the appointment of Joseph Haydn as Prince Esterházy's court orchestra director. We shall attend a concert in the Haydnssaal at the



The Livery Club President, Ann Redfearn

Esterházy Palace, reputed to be amongst the most beautiful and acoustically perfect concert halls in the world, as well as hear an organ recital in Haydn's church and visit Haydn's house. Liszt's birthplace house is not far away and close by is Rust, a UNESCO World Heritage site, known as "the town of storks and noble wines".

Some of our other ideas are:

The new Master, Michael Lewin, professor and head of guitar at the Royal Academy of Music, will host a visit to the RAM including the new recital hall, the RAM museum to explore unique instruments, manuscripts and art, and behind-the-scenes stories from the UK's oldest conservatoire. We shall arrange the visit to coincide with a concert given by RAM students.

A visit to The Charterhouse in the City could include a Brother's tour and the museum and coincide with a concert featuring holders of the New Elizabethan Award.

This year's visit to Windsor Castle and St George's Chapel was very popular and not everyone who wished was able to attend and contacts at Windsor have kindly agreed to another visit.

With the new Queen's Diamond Jubilee Galleries in the triforium and the Queen's organ in the Henry VII chapel, a gift from the Lord Mayor and the Corporation of London in celebration of the 60th anniversary of The Queen's Coronation, it could be time for a visit to Westminster Abbey.

I also hope to arrange a visit to Buxton and the Peak District in 2020 to include an opera and a performance by Musicians' Company young artists (Yeomen) as part of the Buxton International Festival.

Livery Club President **ANN REDFEARN**

stay on the site of the Maltings, Snape. We had a delightful dinner with an address from the CEO of Aldeburgh Music, Roger Wright. The next day Roger gave us a guided tour of the Snape site, told us about his exciting programme of masterclasses and concerts and also let us know of the plans for the total development of the site, which still has numerous derelict buildings that will provide incredible performance and teaching facilities in the future. The visit included a guided tour of Britten's home, the Red House in Aldeburgh.

I was unable to attend all of the Livery Club activities organised by Paul, but must mention a

visit which was very close to home for me – a day at the Horniman Museum in south-east London and a very interesting talk on the extensive musical instrument collection that the museum holds.

Thank you, Paul, for all the thoughtful work that you have put into your term of office as President of the Livery Club. You provided a really interesting and informative series of visits and outings.

Liveryman **JOHN SMITH**

THE MIDSUMMER BANQUET 2018



Attended by two Doggett's Coat and Badge Men (L-R): The Junior Warden; Mrs Miranda Williams; The Santley Award winner, Mr Roderick Williams OBE; The Master; Principal Guest, Sir Richard Stilgoe OBE DL; The Senior Warden; The Clerk, Mr Hugh Lloyd



(L-R): The Master; The Santley Award recipient, Mr Roderick Williams OBE; The Clerk



(L-R): The Junior Warden, Mr John Nichols; The Master, Lady Brewer OBE; The Senior Warden, Mr Michael Lewin



Liveryman Sir Richard Stilgoe OBE DL and Lady Stilgoe OBE (Annabel)



Left: The Fanfare Trumpeters of The Band of Her Majesty's Royal Marines School of Music. (L-R): former Orpheus student, Charlotte Rowling; Yeoman Alicia Berendse (violin); former Orpheus student, Thomas Puttock; former Orpheus student, Angus Morton; Yeoman Elizabeth Rossiter. Above: Fishmongers' Hall



Will Barry, Young Jazz Musician 2017

Will Barry: 2017 Jazz Winner's Gig

As a first-time guest at a Musicians' Company Jazz gig I was unsure of what to expect since my previous experience with jazz was at the old 100 Club in Oxford Street many years ago. It was also difficult to imagine members of a City Livery Company experiencing a jazz night in Soho! I then discovered that the Company added jazz to the range of music genres it supports decades ago and the Soho Jazz Club has been a popular venue for these annual events for a number of years.



The presentation of the Award to Will Barry

I had heard much about the previous jazz gig when Will Barry won the Young Jazz Musician Competition in Autumn 2017 and was intrigued to learn that this award is given annually to an exceptionally talented young jazz musician chosen, unusually, by audience vote. Tradition has it that the winner receives a fee of £600 and a further £600 for the band of his/her choice to perform later in the year at the same venue, together with the Musicians' Company Medal.

Will Barry's leadership on piano was complemented by Fergus Ireland (bass) and James Madden (drums). They formed a fantastic trio who provided an exciting and varied programme of music. The numbers and nature of the two sets gave each musician the opportunity to demonstrate his amazing ability as a soloist. The dexterity with which Will's hands moved across the piano keys will remain long in my memory. I wish these outstanding musicians well and hope that we will hear more of them as their careers develop further in the future.

My thanks go to all three musicians and to everyone involved in organising this event, which made for such an enjoyable evening, and also Liveryman Jan Yerbury for inviting me!

Guest **JEFF WALTERS**

Diary Dates 2019

Emma Smith at 'Crazy Coqs'

The Company's Jazz Committee has arranged another superb, convivial evening at Crazy Coqs – the striking Soho Art Deco space for cabaret and jazz performances. It will feature the talented singer Emma Smith – winner of the Company's Young Jazz Musician Award in 2013 – with an equally talented trio in support.



Emma Smith

The date is **Sunday 3 February 2019**; the gig starts at 7.00pm and ends at 9.00pm. Tickets are now available via the Company's website. The price per person of £48 includes entrance, wine and bowl food. Crazy Coqs is located at Zedel Soho, 20 Sherwood Street, London W1F 7ED.

Ashley Riches' Myra Verney Recital

The Company's Myra Verney Award has only ever been awarded twice. The first winner, Elizabeth Watts, has gone on to fame and stardom and the second winner, Ashley Riches, is on the same pathway.



The Company is funding a recital by Ashley on **Monday 25 February 2019** at 7.45pm in the Purcell Room at Queen Elizabeth Hall (South Bank Centre). It is being promoted in collaboration with the Park Lane Group and pianist Joseph Middleton will accompany Ashley. Their recital will feature a world premiere of a song cycle by Michael Berkeley, commissioned for Ashley by the PLG to mark Michael's 70th birthday. The programme will also include songs by Parry, Gurney, Moeran, Vaughan Williams and Britten. As Ashley is a BBC Young Generation Artist the BBC will record the programme for future broadcast.

Tickets went on sale on Thursday 1 November. Tickets cost £25, £20 and £10 and are obtainable from the Southbank Centre Ticket Office (online: southbankcentre.co.uk phone: (020) 3879 9555 – 9am-8pm daily).

Pastmaster **LESLIE EAST**

Photo: © Debbie Scanlon

The Musicians' Company Young Jazz Musician 2018 september 2018

A capacity audience enjoyed another stunning gig at the Soho Jazz Club in Dean Street, seeing trumpeter James Davison become the Company's Young Jazz Musician 2018. As Chairman of the Jazz Committee, Pastmaster Leslie East, said: "there was a unique vibe amongst the six Finalists", which made for a thrilling evening. Whilst the talent and musicianship of all six were remarkable, ultimately the audience decided that James was the worthy winner.

Formerly lead trumpet in the National Youth Jazz Orchestra (2014-2017), James is currently lead trumpet with the Scottish National Jazz Orchestra and second trumpet in the London Jazz Orchestra. He has performed with the BBC Big Band, The Syd Lawrence Orchestra and the Ronnie Scott's Jazz Orchestra amongst many others.



(L-R): 2018 Award Winner, James Davison; Alex Hitchcock

Photo: Melody McLaren

Photos: Melody McLaren

Musicians' Company Hon Fellow Event 2018

David Pickard



(L-R): The Clerk, Mr Hugh Lloyd; The Master, Lady Brewer OBE; The Musicians' Company Honorary Fellow 2018, Mr David Pickard

A July afternoon in the middle of the summer's heatwave saw around three-dozen members of the Company gather in the North Circle Bar at the top of the Royal Albert Hall to hear David Pickard give a talk marking his Honorary Fellowship of the Musicians' Company. Several Pastmasters were present, supporting Lady Brewer as she introduced David (he being silhouetted against a leafy Hyde Park backdrop).

David was being honoured for his contribution to

the management and success of several major UK arts organisations - most notably through a long spell as General Director of Glyndebourne Festival Opera and, since 2015, as Director of the BBC Proms. Earlier, his career had seen him at the Royal Opera House, the Open Air Theatre in Regent's Park, and then running the Orchestra of the Age of Enlightenment.

In his opening remarks, David stressed two things as being essential to a successful arts management career - seizing opportunities and working in a range

of different genres (as his career clearly demonstrates). He related how, at just seventeen, he took the opportunity to hand out chorus music at the ROH, only to receive a telegram just after he had left Cambridge, urgently requesting him to return to the ROH, but now as a company manager. Presumably the ROH remembered that "nice boy who lived in the stationery cupboard", as David self-deprecatingly put it. He also confided that he initially "loathed" period-instrument performance

when he took over the OAE, but the job forced a change of mind, though he welcomes the evolution of 'authentic' to 'historically-informed' performance. In other words, be flexible and welcome diversity.

The substance of David's talk was to address the differences, similarities and challenges of Glyndebourne and the Proms; the obvious difference is funding. As a privately-funded enterprise, the recent challenge for Glyndebourne was moving successfully from corporate patronage to more individually-sourced income, requiring David's involvement in all aspects of the organization; notably fund-raising and marketing. Contrast this with the publicly funded Proms (working on an annual budget of around £10m), where his role is truly focussed on programme planning, with other departments looking after supporting activities. David further observed that opera planning is a long-term operation, over which Glyndebourne has complete control - in contrast to the Proms, where he said only 50% of the 2016 season had been decided when he arrived in November 2015, and where visiting musical groups often arrive with their own agendas.

The similarities include shared aims, the obvious one being the pursuit of excellence: "to do the best that can be done" (Glyndebourne, with its exhaustive weeks of rehearsal) and "present the best of classical music" (the Proms, especially in commissioning numerous new works). David also stressed a shared aim to introduce and promote new artists, such as the young Renée Fleming in Handel at Glyndebourne and, this year, Jacob Collier at the Proms, to create success rather than chase it. Alongside these aims is the constant wish to reach the widest possible audience, in particular a younger one - witness the 'under-30s' nights and education programme at Glyndebourne, and the introduction of late-night and family matinee Proms in London.

Of the challenges, David concentrated on his present role, such as achieving an appropriate



The BBC Scottish Symphony Orchestra rehearse Joseph Haydn's *Symphony No 104 in D major*, 'London', conducted by Andrew Manze

balance of classical and non-classical concerts in the face of a press inevitably homing in on the more newsworthy non-classical departures. But he reminded us that out of each season's ninety or so concerts, seventy-five to eighty remained core classical. Persuading musical groups that small-scale repertoire (Mozart, Bach, or Monteverdi's *Orfeo*) could work wonderfully in such a large venue was another challenge. But David admitted a personal concern; that a significant proportion of the audience, between the ages of thirty and sixty, appeared to be experiencing classical performance for the first time, and that the Proms' presentation, including programme booklets, may not be giving

them what they required. While needing to be careful not to patronise them, he instanced Bernstein's famous orchestral lectures and the Aurora Orchestra's approach to performing Beethoven's *Eroica* as pointers in how to engage and retain these new listeners; but "a hard nut to crack", he conceded.

Overall, he remained bullish about the future prospects of the Proms and of Glyndebourne, pointing out that both institutions had weathered the post-2008 financial climate relatively well.

There followed an invitation to sit in on the afternoon rehearsal of the BBC Scottish Symphony Orchestra, under Andrew Manze, preparing for that

night's performance of two 'London' symphonies: Haydn's *Symphony No 104 in D major* and Vaughan Williams' early *A London Symphony*. I could only stay for the Haydn, but under the energy and precision of period-instrument violinist-turned-conductor Andrew Manze (he asked for "an explosive" start to the symphony!), it brought home the transformation in the performance of classical-period works that David had alluded to. This was lean, fleet-footed (or 'historically-informed') Haydn that you were unlikely to have heard from any BBC orchestra fifty years ago.

Liveryman BEN PATEMAN

Music and Education in the USA

As Managing Director of the British Band Instrument Company I am currently serving a three-year term as a Board Member with the National Association of Music Merchants (NAMM). Established in the USA, NAMM is the not-for-profit association that strengthens the £10 billion global music, sound and technology products industry. Based in the United Kingdom I am one of the few non-Americans privileged to serve on the NAMM Board during its 117-year existence.

Earlier this year I joined nearly 100 music industry leaders, notable artists and arts education activists from the United States to advocate for all school-aged children to have access to quality, comprehensive school music education programs. As part of the NAMM Advocacy Fly-In, the delegation met with Members of Congress and other policy stakeholders to reinforce the importance of music as part of a well-rounded education. I wanted to get a better understanding of support for music education in the world's largest market for music products.

During the meetings, it was quite apparent to me how, as a result of the efforts by the NAMM organisation, influential politicians readily accept the importance of music as part of a well-rounded education in the United States. It also highlighted to me how accessible the US elected representatives are, and how they acknowledge the importance of music in education. We were prepared for our meetings by being up-dated on the current issues facing the US public school music programs and briefed on the *Every Student Succeeds Act* (ESSA); a landmark in federal education policy, which places more emphasis on a well-rounded education – including music – and gives more decision-making to states and local districts. A variety of policy and arts leaders briefed the group, including the Arts Education Partnership, the Education Commission on the States, the



Court Assistant Alun Hughes at the US Capitol

Country Music Association, and Turnaround Arts.

At the morning meeting, *Music Matters*, a new compilation of research, was released by the Arts Education Partnership, the Country Music Association, and The NAMM Foundation. The research piece underscores a variety of academic and behavioural benefits such as increased focus, managing and navigating problems, and enhanced memory and vocabulary development that the non-musician students do not enjoy. In addition to the advocacy work, I also attended a reception in the Mansfield Room at the U.S. Capitol that brought together arts advocates and policymakers and underscored the importance of continuing to lobby for all children to have access to music education.

As I write this, I've just learned that US Congress has just passed, and President Trump has signed

into law, a massive appropriations bill for the combined fiscal year 2019 funding for the U.S. Department of Education. This is the first time in 22 years that funding for the Department of Education has been completed before the beginning of a new fiscal year. For 2019 the US Department of Education will receive an increase of in excess of £500 million. As part of the Student Support and Academic Enrichment Grant Programme this represents a huge victory for music and arts education as part of well-rounded education policies.

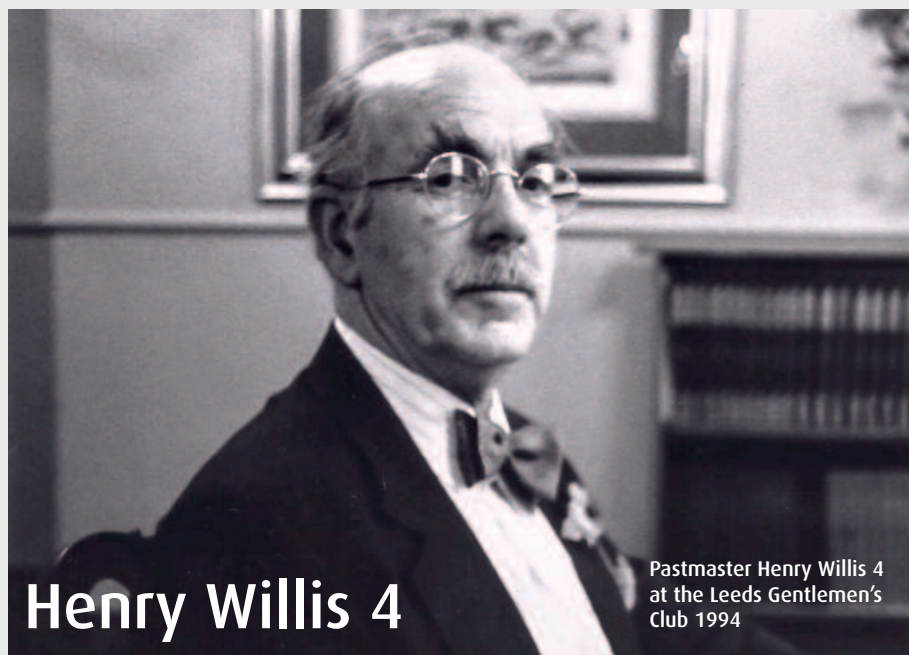
The visit brought home to me how the elected representatives were so readily accessible and receptive to the message that music in education should be a fundamental in a well-rounded education.

Recently Sir Antonio Pappano, Sir Simon Rattle, Lord Lloyd Webber, Sir James MacMillan, Kathryn McDowell and John Wilson were all united to express that Music should be a birthright of every child, but it is fast becoming the preserve of the elite in the UK. This year's GCSE results show that the uptake of music at GCSE has fallen dramatically – down more than 15 per cent in two years. The English

Baccalaureate (EBacc) continues to damage not only the uptake of music at GCSE but also at Key stage 3. Even the government's own figures show the damage that EBacc is having on music and other creative subjects.

We know that music is a vital part of an education. It provides knowledge, skills and problem-solving abilities that play a significant role in all children's development. It is central to our cultural life, a key driver of economic growth, and gives our children the tools to navigate a fast-changing digital world. Hence, we need to urge the government to reverse its EBacc policy and take action to keep music in our schools. Lobbying politicians does seem to work.

Court Assistant ALUN HUGHES



Henry Willis 4

Pastmaster Henry Willis 4
at the Leeds Gentlemen's
Club 1994

In June, after a short illness, Pastmaster Henry Willis 4 died at his home in the Nilgiris District of Tamil Nadu, aged 91. Henry was born in 1927

and christened in St Paul's Cathedral. After schooling at Westminster and in Yorkshire, at the ripe age of 17 he joined the regular army in 1944

and was commissioned in the Queen's Royal Regiment in 1947, seeing service in the Far East. 1948 marked the start of his fifty years with the family firm of Henry Willis & Sons – which today has been in continuous operation since 1845, producing an opus list of more than 2500 organs. He was clothed with the Company's Livery in 1949.

Whether he was always the somewhat acerbic and distinctly eccentric colleague we came to know and admire is unclear from the records. He was someone about whom neutral feelings were impossible. Becoming Master of The Company in 1991-2, Liverymen will recall his Installation Feast with the Hall bedecked by half-a-dozen chamber organs which, perforce, organ playing members were required to play, myself included, on the grounds that a company of musicians ought to be able to make its own music! It was a memorable event by any yardstick.

In 1997 he retired from active leadership of the firm and within a few years had left the UK for the delights of Tamil Nadu, Southern India.

Willis organs reached most parts of the world; one expression, I suppose, of Pax Britannica. It is testimony to generations of Willis craftsmen that

The John Henry Iles Blue Plaque unveiling Ceremony

Remarkably, no fewer than four members of the Iles family served as Master Musician during the Twentieth Century. The first was John Henry Iles in 1932, in whose name a Company medal was established in 1947 and awarded annually in recognition of services to the brass band movement. Earlier this year a commemorative Blue Plaque was unveiled in the City of Bristol in his honour. We asked his grandson, Honorary Court Assistant John Iles (Master in 1992-93 and co-founder of PH), to tell us about this memorable occasion.

Along with my cousin, Caroline Swire, the great grand daughter of John Henry Iles, we attended the unveiling ceremony of the Blue Plaque, which took place in St Andrews Park, Bristol, in front of JHI's original house in Sommerville Road. The City of Bristol Brass Band commenced the proceedings with a 15-minute

session, which attracted quite a crowd in spite of the cold, cloudy weather.

On her arrival, the Lord Mayor, Councillor Lesley Alexander, in full regalia, was introduced by Gordon Young of Bristol Civic Society Blue Plaque Panel, who went on to explain about blue plaques and to whom and how they were awarded. This was



The City of Bristol Brass Band

followed by a speech from myself generally about John Henry's very varied and full life. There also were a few words from Steve Ellis of the City of Bristol Brass Band, which played another 15-minute session.

The Lord Mayor explained that her official car still carried the original number plate of the first car in Bristol, which was owned by a Mr Butler (an important Bristol businessman) whose daughter was my grandfather's mother and after whom the late

Steve Ellis, Leader of the City of Bristol Brass Band with the John Henry Iles Commemorative Blue Plaque



(L-R): Honorary Court Assistant, Pastmaster John Iles; The Lord Mayor of Bristol, Councillor Lesley Alexander; Caroline Swire, great grand-daughter of John Henry Iles



most instruments remain playable and in use. One such organ in Thailand had fallen into disrepair - Henry unstintingly sent drawings, copious notes and step-by-step instructions for its repair, even deciding at the last moment to travel there himself to finish the task to a proper Willis standard.

He was hospitable to a fault and generous in a quiet and private way, helping many of his former craftsmen who had fallen on evil days. His sharp-edged exterior *persona* gave little clue to the inner man - great integrity, conservative values, thoroughness and pursuit of high standards.

I saw him abashed only once, when, due to travel commitments in my Mastership, I asked him to represent The Company at the Funeral in Westminster Abbey of Her Late Majesty, Queen Elizabeth the Queen Mother on 9 April 2002. He was profoundly moved - even speechless. It was at his strong urging that I joined the Court in 1992. I, for one, will treasure memories of Pastmaster Willis - we shall not see his like again.

Pastmaster GAVIN BARRETT



Liveryman Gordon Butler Iles, brother of Pastmasters Henry Frederick Bird Iles and John Bird Iles was named. To add to the circle, the owner of the house where the plaque is to be positioned came and introduced himself. He told me that a family member had also just married a John Iles!

Martin Bolton also deserves much credit, for it was his original interest in Gordon Butler Iles' Link & Siloth trainers used for training aircrews during the last war which provided the link to John Henry his father.

Martin is also keen on brass bands and started a detailed study, which led to his application to the Civic Society for JHI's recognition. A very successful afternoon was rounded off with homemade cakes and tea supplied from the Park café.

On a personal basis it was good to chat to some of the bandmen who had known and played at the Royal Albert Hall with some of my father's and grandfather's associates - although most seemed to be in their mid 30's and 40's. The brass band movement needs all the help it can muster, as today there are so many competing activities with those taking part mostly being amateur and not the wealthiest of individuals. They were interested in some of the activities of the Musicians' Company, especially the supporting of young players; the Iles and Mortimer Medals; Diplomas of Honour and some silverware that might be available! Philip Biggs also came out with high plaudits and everyone's thanks must go to Rosemary Grant who, in effect, organised the whole event.

Bandmaster Sergeant A J Peagam

Having an unusual surname is a mixed blessing: frequently reinvented, invariably misspelt. But all praise to the graphic designer in Melbourne who got everything right and linked today's Peagam family to one of the iconic images of The Great War. Liveryman Anthony Peagam says: "Our son Oliver lives in Sydney but visits Melbourne regularly and has been working there with a freelance designer, among whose other commissions has been publicity material for the European tour, in November, of the Footscray-Yarraville City Band." Anthony has been a Liveryman since 1994 and was actively involved in the PR Committee and PH for some considerable time. We asked him to tell us more.



Photo: The Australian War Memorial

Bandmaster Sergeant A J Peagam leads the Band of the 5th Australian Infantry Brigade, playing the Victoria march, through the devastated Grande Place of Bapaume, 18 March 1917

The involvement of Australian and New Zealand forces in much of the fiercest fighting in northern France in 1917-1918 is well documented, and the band's commemorative tour will take it to battlefields and cemeteries as well as to Paris, London, York, Durham and Leicester. Searching through images to support the theme and content of the war-related repertoire for the tour, the Melbourne designer rediscovered one of the truly great pictures of the conflict - first used, in fact, as a wall-covering at the time of the 1919 war exhibition mounted in London's Australia House.

Reproduced here, it shows the band of the 5th Australian Infantry Brigade marching into the Grande Place of the devastated town of Bapaume in northern France, not far from Amiens, the day after the Australians took it on 17 March 1917. Appropriately, the band is playing Alex Lithgow's march *Victoria*, and leading quite literally from the front, cornet to his lips, the focal point of the picture, is Bandmaster Sergeant Albert John Peagam.

Born in South Molton, Devon, in 1885, and in civilian life a "journalist printer", the cornet-playing Bert Peagam was enlisted in 1915 as a sergeant. This suggests prior musical knowledge and playing

prior to The Great War - which he survived, returning home to Australia where he died, in Sydney, in 1965. "It's surely more than a pure coincidence that, here in England, all male members of the family have, from the time of WW1 to the present, been brass bandmen, mostly with The Salvation Army," says Anthony. "And how interesting that my father and grandfather were both printers, and that I and Oliver have careers in journalism, public relations and marketing." The discovery that places Bert Peagam at the centre of the action at Bapaume in 1917 has thrilled the modern-day Peagams. "I've spent a lifetime looking for the family name on cenotaphs and church memorials, and never once found it," says Anthony.

"Now we find that it's writ large in the Australasian history of The Great War. How can you not be proud about that?"

Footnote: The Footscray-Yarraville City Band, during its recent visit to London, played at the Exhibition Hall, Australia House, on 11 November, and Southwark Cathedral on 12 November. Its programme included *The Endless Silence* by Todd Smith, commissioned for the European tour.

Lest We Forget

Pastmaster Gavin Barrett has produced the CD *Lest We Forget* for Signum Classics (with Chichester Cathedral choir and organist), featuring works written during World War I. A number of the composers were associated with the Musicians' Company, notably Herbert Howells (*Rhapsody No 3 for Organ*), together with works by Elgar, Holst, Stanford and Parry. The charity 'Combat Stress', also marking its centenary this year, will benefit from the CD's sales.

The Golden Tree

A Maske by Thomas Campion

To celebrate the marriage of the Earl of Somerset and Lady Frances Howard (1613 and 1905)

Among the rewards of being part of the Company's Archival Project are making the contacts and meeting the people who have a personal interest in our history. We have received a number of enquiries over the past five years from musicians, researchers and family members of those people who are mentioned on our Archive website. One such enquiry began with *The Maske of 'The Golden Tree'*.

forefathers. It was a magnificent presentation of a typical ancient Maske, scenery, rich dresses, graceful dances and delightful old music all combining to furnish an evening's entertainment rarely paralleled."

Around the same time, special medals on the Company's ribbon were struck commemorating the occasion. Clearly very rare, I was fortunate enough to find and purchase one several years ago.

Carl Hentschel, Chairman of the Music Committee of the Corporation of London also greatly assisted in the arrangements for *The Golden Tree* and, in recognition of their service, Cummings and Hentschel were both awarded the Company's Silver Medal.

So, amazingly, in 2016, idly browsing the web pages of Ebay's online auction, I saw for sale the Silver Medal that had been awarded to Hentschel back in 1905, still in its black and gold-stamped case. Of course, it had to be purchased. The vendor explained that he had bought the medal at an Antiques Fair on the Isle of Wight. One can only wonder how this treasured award came to be there and where it had been during the previous 110 years!

All this good fortune, together with photographs of the performance and newspaper cuttings reporting the event, led your Archival team to investigate further and to add much new information to the website. A real sense of excitement infused our researches and the web page for that event is one of the most detailed on our Archival site.

<http://www.wcomarchive.org.uk/~masque-of-golden-tree>

The Medal with the Company's three-coloured ribbon

While we were still investigating *The Golden Tree*, further great news was announced: Mrs Vikki Templeman in Australia, a distant relative of the Guildhall School's principal, William Cummings, had 'Googled' and discovered the information about her ancestor on our website. She was planning an early visit to London with her son and daughter and hoped

to learn more about Cummings. What an opportunity! At once I offered to meet the visitors and take them round some sites in the City that Cummings would have known. She also offered to bring Cummings' Silver Medal, which she had inherited, so that it could be photographed for the website. So, on a rather bleak autumn day in 2017 I was able to guide the Australian family to see the Guildhall School's old building, where, to our pleasure, we spotted a foundation stone bearing Cummings' name, as Principal. Many photos were taken of that piece of history! We also went to Stationers' Hall, where Cummings had received his Silver Medal in 1905, and St Paul's Cathedral where he had been a chorister.

What a day for that family and what a vindication of all the work undertaken on the Archival website! It is such satisfying successes that make our researches so rewarding.

Pastmaster PAUL CAMPION



'The Maske' programme frontispiece

This masque, written by Thomas Campion (no relation, alas), was first performed at Whitehall Palace in 1613 in celebration of an aristocratic marriage. Campion was a poet, dramatist and composer who flourished around the beginning of the 17th century and died in 1619.

Moving forward almost 300 years, to 1905, we find the Court of the Musicians' Company discussing another performance of this rarely-seen entertainment, to be held at the Guildhall School of Music, then sited in John Carpenter Street, between the Embankment and Fleet Street. The performance was organised by the Master, Mr C D C Crews, and was graced by the presence of their Royal Highnesses Prince and Princess Christian of Schleswig-Holstein. Given by kind permission of the School's Principal (and a Freeman of our Company), Dr William Hayman Cummings, the evening was a great success, as reported in the Musicians' Company's Handbook some years later:

"The performance at the Guildhall School of Music... would indeed have delighted our



The cast of *The Golden Tree* on-stage in 1905

Photos: The Musicians' Company Archives

COMPANY YEOMEN NEWS

Contributions from members of the Yeomen Coordination Committee, compiled by Christine Twite

Outreach:

We continue with our successful programme of termly school visits, which remain the bedrock of our activities. During the last academic year we worked with about 40 different maintained primary schools and 40 Yeomen Young Artists working with almost 7,000 children.

Through the generosity of the Hampstead,

Wells and Campden Trust we have been able to continue our project work in three primary schools and one SEND school in Camden. Each school received several Yeomen-supported music workshops around different themes (including the particularly popular *James and the Giant Peach*), all of which ended with a performance. The joy and inspiration for the children from

playing alongside such gifted musicians cannot be under-estimated. Additionally we have also begun an ensemble project in Westminster City Academy for wind and brass. Generous sponsorship from Liverymen and an external sponsor has let us extend our programme into The Royal Hospital for Neuro-disability in Wandsworth, with Yeomen Young Artists the Behn Quartet and violist Jordan Sian. This has been both humbling and inspiring for Yeomen and Volunteers alike and we shall be continuing this project in the coming year.

We were pleased that Yeomen Young Artists Joseph Shiner (clarinet) and Catriona McDermid (bassoon) were awarded the 2018 Patricia Prindl Award for Outreach.

Performances:

In 2018 over 75 Yeomen Young Artists gave performances as a result of our concerts schemes, which is over a third of our yeomen (who number around 190). We gave out over £10,000 of subsidies to a range of different concert partners, including St Magnus International Festival and Buxton International Festival. Yeoman Young Artist Jâms Coleman (piano) organised a series of concerts at St Clement Danes, which we helped to subsidise, and we continued our partnerships with St Lawrence Jewry, City Music Society, Lotherton Hall, St John's Smith Square and Chapel Royal Hampton Court. For monthly updates on these performances, please subscribe here:

<http://eepurl.com/dv0ccr>

Social Media:

We recently launched our very own Instagram account, which can be found at www.instagram.com/themusicianscompany. Do also search for us on Facebook and Twitter, you don't have to sign in to do so!

Our Twitter page is:

www.twitter.com/MusiciansComp

Our Facebook page is

www.facebook.com/TheMusiciansCompany

Other News:

In December we bid goodbye to the Yeoman Young Artists who joined us in 2013, half of whom have already expressed interest in joining as Freemen of the Company. We are delighted that these musicians want to continue their relationship with the Company in this way! As always, we have had a rush of new Yeomen join the scheme in the past six months, all of whom you can find out more about on our website.

If you have any Musicians' Company news which you want shared, please email yeomen.admin@wcom.org.uk



Yeoman Emily Mitchell leading an Outreach at Mission Grove Primary School



Yeomen Group The Behn Quartet perform at the Royal Hospital for Neuro-disability

Yeomen Co-ordination Committee Update

A key part of the work of the Yeomen Coordinating Committee is providing performance opportunities for our Young Artists. This is an initiative started by Senior Warden John Nichols, which, as the figures show below, he has skilfully developed to be a significant part of our work through tirelessly working with concert partners across the country. With new responsibilities, John is stepping down as concerts coordinator and, on behalf of the YCC, I want to say a very big thank you for this amazing work over many years. I am delighted to report that Freeman Sir Nicholas Warren will be taking over this role.

Liverymen Neil Price and Margaret Lewisohn are retiring from the Outreach programme and I want to thank them for their enthusiasm and energy over the years, while we are delighted to welcome Liveryman Carl Jackson as a new volunteer. It is wonderfully rewarding to be associated with the Yeomen Programme and we are keen to hear from Company members who may be interested in being a volunteer: please do contact Director of Outreach, Liveryman Jan Yerbury for more information on janyerbury@gmail.com. Lastly, but far from least, a big thank you to Yeomen Co-ordinator, Christine Twite, for both excellent administrative support and great ideas to keep the Yeomen Programme moving forwards.

Court Assistant **ADRIAN MUMFORD** Chairman Yeomen Co-ordination Committee

AND FINALLY

AS A RESULT OF MUSIC...

I sing in an annual choir for an Advent Service. About three years ago, I was talking to its conductor about our Elgar letters and he suggested I contact his great friend Martin Bird who "lives and



(L-R): Hans Richter (front, left); Dom Elliott (behind); Jessica Loeb (centre); Jayne Wilson (behind); Liveryman Caroline Loeb (front, right); with commemorative plaque above the doorway

breathes" Elgar. Martin was compiling all Elgar's correspondence and we met as he worked on the Elgar/Richter correspondence, which I have (see *Reflecting on Richter, PH*, Issue 44, pg. 4). Martin's book *Hans Himself: Elgar and the Richter Circle* was published earlier this year and dedicated to my sister Jessica and me.

Also this year, a Dr Anton Groihofer from Kleinzell (a village outside Vienna where the Richters had a summerhouse), discovered the Richter connection with the village and marked the 175th anniversary of his birth with a concert given by Hans Richter, a great-grandson of 'the' Hans Richter. He found our names in *Hans Himself* and made contact through Martin Bird. My sister attended the concert and met the 'younger' Hans, who then brought his wife to stay with us.

We all went to Manchester for a performance of *Siegfried*, given by the Halle Orchestra and Mark Elder. We then visited Bowden, where the Richters had lived, the house having a blue plaque. Hans knocked on the door and we were welcomed with open arms and given a tour of all the

memorabilia. Robert Elliot, who had been Head of Keyboard at the RNCM, bought the house because of its musical connection and his son Dom and his family, who are wonderful enthusiasts, now live there. Sadly,

however, they have to sell the house next year. It would be lovely if someone enjoying its heritage could buy it!

Liveryman CAROLINE LOEB

OUR LEARNED CLERK BECOMES A FREEMAN



(L-R): Pastmaster Sir Anthony Cleaver; Steward of the Musicians' Company Margaret Steinitz (obscured); The Deputy Clerk, Mrs Amanda Ratcliffe; The Master, Lady Brewer OBE; The Clerk, Freeman Hugh Lloyd

Following the earlier, unanimous resolution of the Court, The Clerk, Mr Hugh Lloyd, was admitted as a Freeman of the Musicians' Company at Girdlers' Hall on 10 July. Following the ceremony, which was conducted by the Deputy Clerk, Mrs Amanda Ratcliffe, Pastmaster Sir Anthony Cleaver spoke most warmly about Hugh. Sir Anthony was Master at the time when a new Clerk to the Company was required, following the retirement of Liveryman Maggie Alford as Clerk, and he was closely involved in finding a suitable successor – a hard task indeed. Clearly Hugh has established himself

as a much-respected Clerk who is held in high regard by the Court and members of the Company, as well as his colleagues in the Fellowship of Clerks. Congratulations Hugh!

THE BIDDY BAXTER & JOHN HOSIER MUSIC TRUST SCHOLARSHIP 2018



(L-R): Yeomen Coordinator, Christine Twite; Liveryman Biddy Baxter MBE; Patron, Sir Simon Rattle OM CBE; the 2018 Biddy Baxter and John Hosier Music Trust Scholarship winner, Lily Whitehurst

IN MEMORIAM

We record with regret the death of the following Members of the Company:

- Anne Le Breton
- Catherine Dunlop
- Paddy Dunn
- Philip Potter
- Henry Willis 4

COURT NEWS

NEW COURT ASSISTANTS

The Hon Richard Lyttelton
Tina May

NEW STEWARDS

Ben Costello
Penny Jonas

CORPORATE MEMBERS

ABRSM
Boosey & Hawkes
Edition Peters
Music Sales Group
NAXOS UK
Trinity College London
Victoria College Examinations

AWARDS

New Lambert Fellow

Gabriella Jones *violin*

Musicians' Company Awards

Huw Evans *tenor* (RWCMD)
Elliot Gresty *clarinet* (RCM)

Matilda Lloyd *trumpet* (RAM)

James Newby *baritone* (GSMD)

Goldman Award

Lea Shaw *mezzo-soprano* (RCS)

John Christie Award

William Thomas *bass*

RAM Brass

Connaught Brass:

Aaron Akugbo

Pippa Scourse

Robyn Blair

Chris Brewster

Aled Meredith-Barrett

Iles Medal

Trevor Caffull

Mortimer Medal

Gwyn Evans

Young Jazz Musician

James Davison *trumpet*

Jazz Lifetime Achievement Award

Peter King

WCoM Popular Music Awards:

Musical Direction in Musical Theatre Scholarship

William Bullivant (RAM)

BRIT School Annual Scholarship

Enzo Libbert

WCoM Prize at Christ's

Hospital School

Yun Shin *clarinet*

Choral Director's Lifetime Achievement Award

Liveryman

Dr Stephen Cleobury CBE