

# HARMONY



THE MUSICIANS' COMPANY

## Our Livery Card



### THE MUSICIANS' COMPANY

*The only Livery Company dedicated to the performing arts*

Rich in history yet in tune with the modern world and the challenges facing young musicians, we are one of the largest City Liveries, with 750 Members, including nearly 200 aspiring Young Artists.

We make awards totalling more than £250,000 a year across all musical genres to promote technical and creative excellence and recognise the lifetime achievements of the country's most distinguished musicians.

The Company's Outreach Programme, one of the largest in London, focuses on education and those with special needs who can be helped through musical interaction.




[TheMusiciansCompany](https://www.facebook.com/TheMusiciansCompany)  
 Just Giving: [MusiciansCompanyFund](https://www.justgiving.com/MusiciansCompanyFund)


[MusiciansComp](https://twitter.com/MusiciansComp)  
[www.wcom.org.uk](http://www.wcom.org.uk)

### Understanding the Livery and the City of London

The oldest Livery Companies were founded over 900 years ago as trade associations and guilds to promote excellence in training and to maintain standards in their various trades. The 'Livery' refers to the distinctive clothing worn on special occasions denoting the rank of the wearer.

There are 110 livery companies with 40,000 members who collectively further the aims of their Company and the Livery as a whole. This includes support for education and training in their respective trades, the armed services and other organisations, making prizes and charitable donations totalling £70m per year.

The Livery supports the City of London and is responsible for the election of the Lord Mayor and Sheriffs, and is an integral part of the City of London's history and pageantry.



CITY OF LONDON

A copy of the Livery Card is enclosed – please use it to disseminate the work of the Company and the Livery.

Photo: Roscoe Ritter

Photo: Shutterstock

## WCOM & Social Media



In this digital age, and especially with the additional need for electronic communication caused by Covid restrictions, the Company has been focusing on its online presence. Our new YouTube Channel has gone from strength to strength since it was launched in June 2020 and at the moment showcases the work of our Young Artists. Our website is in the process of being further developed, and our Twitter and Facebook profiles are a useful platform to show current workings of the Company and its events. Most recently, a lively Twitter discussion took place surrounding the recent webinar on music performance post-Covid. You do not need to be signed in to see the Company's social media profiles: you simply need to go to the web addresses below.

- Twitter:** @MusiciansComp  
[www.twitter.com/musicianscomp](https://www.twitter.com/musicianscomp)
- Instagram:** @TheMusiciansCompany  
[www.instagram.com/themusicianscompany](https://www.instagram.com/themusicianscompany)
- Facebook:** @TheMusiciansCompany  
[www.facebook.com/themusicianscompany](https://www.facebook.com/themusicianscompany)
- YouTube:** @TheMusiciansCompany  
[www.youtube.com/themusicianscompany](https://www.youtube.com/themusicianscompany)

All of these methods of promoting the Company's work, and assisting the careers and interests of our Young Artists, have been growing steadily under Young Artists' Coordinator Christine Twite's diligent stewardship. Do please take the time to check on these media and keep up to date with the Company's activities.



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## DIARY 2021

(All dates subject to revision depending on  
government advice at the time)

### Wednesday 7 July 2021

#### July Court and Informal Lunch

Apothecaries' Hall 11.00 am

### Wednesday 6 October 2021

#### Company Evenson

St Paul's Cathedral 5.00 pm

### Wednesday 13 October 2021

#### October Court & Dinner for Masters & Clerks

Vintners' Hall 4.00 pm

### Wednesday 10 November 2021

#### Installation Court & Dinner

Drapers' Hall 4.45 pm

### Wednesday 15 December

#### Carol Service and Supper

St Michael's Cornhill and Saddlers' Hall 6.00 pm

# The Dankworth and Harvey Awards Concert

Guildhall School of Music & Drama (GSMD) hosted the 2020 Dankworth and Eddie Harvey Awards Concert on 5 November. The awards are administered by The Musicians' Company with support from The Wavendon Foundation and friends and family of Eddie Harvey. Sir John Dankworth was a Liveryman of The Musicians' Company and his widow, Dame Cleo Laine, is an Honorary Freeman. There are two Dankworth Composition Awards – one for big band and one for small ensemble, open to composers under the age of 29. The Eddie Harvey Jazz Arranger's Award is open to any age.

The COVID regulations stipulated no audience and social distancing of performers. The GSMD technical department provided a first class internet broadcast, and during the interval they included a pre-recorded Zoom of the Master interviewing the winners.

The concert started with *Bye* by Alex Paxton, winner of the Dankworth Small Ensemble Award. It is an intriguing mix of contemporary jazz and classical styles that begins with a minimalist section, and then a series of muted improvised trombone solos on a single theme, which gradually build in intensity before easing down to a gentle conclusion. Alex mentioned that he had been inspired by Grayson Perry's tapestries. The trombone

solos were played by Felix Fardell.

Tom Niblock, who studied at the Royal Birmingham Conservatoire, won the Eddie Harvey Award for his big band arrangement of *Berlin*, a piece by fellow Birmingham graduate Olly Chalk, originally written for a small group while the latter was studying in Germany's capital. Tom has also studied in Berlin, and his arrangement draws on his experience there. It is a joyous piece full of energy and interesting changes of direction. It has a brassy feel which reminded Frank Griffith, one of the judges, of Mike Gibbs' writing. Nicely coherent solos by Will Rees-Jones on the alto sax and Adriano Moncada on guitar led into a final section full of varied textures.

The Dankworth Big Band Award went to Eddie Lee, a student at the Royal Academy of Music, for *Dean*, inspired by the character Dean Moriarty in Jack Kerouac's novel *On The Road*. In his interview Eddie talked of how the piece has three sections reflecting the description of Dean Moriarty's life: *Naive Youth, Confusion and Status as a Hero*. It featured vocalist Aitziber Cofre Real, who was particularly effective in integrating her wordless singing with the ensemble in the passage about confusion. Pianist John Wilson made an impressive contribution throughout the piece.

The whole concert was not only a great tribute to the achievement of the winners, but also to the hard work of the GSMD Jazz Orchestra and their director Scott Stroman, who rehearsed and played under COVID restrictions.

Freeman JOHN LEVETT

## POST COVID THOUGHTS

The deadlines for publication for *Preserve Harmony* being what they are, I am writing this at the beginning of the New Year. The latest lockdown has just been announced, and it is practically impossible to forecast what the shape of 2021 will be, or indeed, whether it will have any shape at all. Whether we will be free to meet again by Spring, Summer, Autumn or Winter are all open questions, which may, or may not, be on their way to resolution by the time this reaches you in print.

In such times, all one can realistically do is hope for the best, and to note and consider some trends which, whatever the shape of 2021 and the years to follow, are bound to influence both what we do as a Company and the ways in which we do it.

To start with the routine: Company Administration. We currently have 11 Committees, plus another 6 ad-hoc: 17 in total. These Committees meet 1-4 times a year, so you are usually looking at around 40-50 meetings in total. The administrative burden of simply putting together agendas, papers, etc and then holding the meetings, minuting them, and implementing recommendations, is immense. A great deal has been done in recent years to streamline and improve the structures and the ways of operation,

but given the range and scope of our activities there is an irreducible minimum of work involved.

The impact of technology during lockdown has been remarkable. I have noted in Newsletters that holding our meetings over Zoom has had a tangible effect on the running of our administrative processes. Copies of papers don't have to be run through the photocopier. Members can attend even if they live a long way from the Office. And as no one, I suspect, really wants to stare at a screen for too long, the meetings tend to be sharper, to the point, and over much more quickly. Those are the benefits. There are, of course, drawbacks: we joined the Company to see fellow Members, not to look at them on screen. And leaving the house and moving to a different environment, however briefly, makes for more variety in the day. But overall, I suspect that the benefits are such that even post Covid we will be seeing more of our administration, and particularly Committee meetings, either done completely online, or in person but with some Members attending by Zoom. For those with longer commutes to the Office, the ability to switch between personal and online attendance will afford compelling reason for change.

As for events, these have, of course, historically always been in person, in a particular place – a



The Master John Nichols



Alex Paxton



Tom Niblock



Eddie Lee

The Master interviews the Dankworth winners

concert at the Wigmore Hall, an Hon Fellow talk at LSO St Luke's or the Royal College of Music Theatre, a visit to the Purcell Room, etc. By the time you read this, we will have held a number of online events: the interview with Roderick Williams, the Carol Service, the joint meeting with the Turners, the webinar on music post-Covid and a virtual visit to the Handel House Museum. Again, many of the same points already made for the Committees apply: if we want to do something by watching it on TV, we don't need to join the Musicians' Company to do it. And being with fellow Members at an event is probably more than half the fun. On the other side, I may well be subject to *parti pris* here, but I have to say that for me, whilst a virtual event does not of course look or feel like a real one, it actually runs it pretty close. Roderick Williams is a delight to hear either in person or on screen. If it is a cold and wet day, and the trains are, as usual, broken or late, attending an event from your armchair rather than schlepping to London becomes an attractive option.

Suzanne and I were invited to a virtual dinner by the Clockmakers (food delivered to the front door by caterers) which was simply outstanding. Small 'tables', interesting fellow guests, excellent speeches: and we did not need to be constantly looking at the clock for the next train from Waterloo. The future may well hold a mix of real

and virtual events: apart from anything else, our Membership, although overwhelmingly London based, is distributed all over the country and in other parts of the world: and it would be good to be able to offer everyone the chance of attending an event from time to time.

The biggest change wrought by the lockdowns has been in our charitable work, where all the administration and effort of awarding prizes etc, has switched online. Having experienced this, there is no doubt that deciding scholarships and awards by live audition rather than a video submission is infinitely better than its virtual alternative. But there are some awards which only involve interviews: having attended one of those sessions and hearing applicants speaking from France, Romania and the UK, I found the process fair and convincing. There is, in my mind, definitely a possible template there for the future.

As for Outreach, which has all switched online, #MiddayMusic has been a triumph for all concerned, but particularly for our Young Artists. To them it has given publicity and a platform, however small, in desperate times. We will be considering how best to follow it up when the present scheme ends in Spring. I have recorded elsewhere the continuing major impact of Zoom Outreaches in the Merton dementia hub: audiences of up to 31 per session, from several London boroughs, were visibly

moved and energised by what they are seeing on their screens. There may again be compelling reasons to keep this online when the present scheme ends in December 2021: it is easier to reach more people, and the impact does not seem to be lessened.

In schools our carefully laid plans to deliver more sustained projects over a school year, have been frustrated by the various lockdowns. However, in November and December three projects did begin, were well received by schools, and were superbly delivered by our Young Artists. They will resume as soon as the schools are ready. For the foreseeable future we are planning on delivering projects online but the Outreach Team looks forward to restarting with face to face sessions just as soon as it is possible. A very positive sign is that those schools with which we have regular contact are keen to continue, virtually if necessary.

If the plague year/s have shown one thing, it is that Lampedusa's quote from *The Leopard*: 'If things are going to stay as they are, they are going to have to change' has lost none of its topicality. The Company is in very good shape to steer those changes, and draw maximum advantage from our lockdown experiences, in the future.

The Master JOHN NICHOLS

# NEW ELIZABETHAN AWARD WINNER'S RECITAL

Founded by Immediate Pastmaster Michael Lewin and administered by the Musicians' Company, the New Elizabethan Award is a biennial competition for classical guitarists and lutenists 'for the performance of solo and/or ensemble music, written by composers from the two Elizabethan ages'. A valuable addition to the Company's prestigious awards, it provides a

springboard for the young artists concerned, enabling them to perform to a distinguished jury that this year comprised: Dame Emma Kirkby, Judith Weir CBE, Angela Dixon, Paul Galbraith, David Miller, Craig Ogden, and Michael Lewin (non-voting Chair). The winners are given a generous financial award plus the opportunity to perform on a prominent platform in the New Elizabethan Award Showcase Concert. The winner for 2020-2021 is Royal Academy of Music graduate guitarist Michael Butten. The award has a total value of £15,000 and is generously sponsored by David & Sandra Brierwood, Greensill Capital, Michael Beverley, Miles Roberts and the Kathleen Hannay Memorial Charity. A very apt date was chosen this year: the anniversary of the present Queen Elizabeth's Accession.

Live-streamed from Wigmore Hall, the programme was introduced by Sandy Burnett, whose informed continuity provided an appropriate entrée to the music. For his showcase recital, Michael Butten created a commendably imaginative programme, all played completely from memory. The works were presented in three sections, each one pairing exquisite pieces by John Dowland with an equally refined work by composers dating from the last century – John McLeod, Malcolm Arnold, Benjamin Britten – and framed under the title *Pure Fantasy*. As Emmanuel Sowicz's detailed programme notes revealed, Dowland was 'the most quintessentially Elizabethan of composers' whose desired position as court lutenist to Queen Elizabeth I 'repeatedly eluded him'. His delightful *The Most Sacred Queen Elizabeth, Her Galliard*, concluding the first group of his pieces, could easily perhaps have been construed as both a musical tribute and broad hint!

Nearly five centuries on, the three works included by the later composers were also found to be interconnected through various relevant and contemporary associations. John McLeod's *Fantasy on themes from Britten's Gloriana* was commissioned for the major anniversaries around 2013, including Dowland's 450th and Britten's centenary. Malcolm Arnold's *Fantasy for Guitar Op. 107* (1971) was composed for guitarist Julian Bream. Britten's *Nocturnal after John Dowland* was premiered by Bream at Aldeburgh in 1964. Butten is a Julian Bream Prize winner.

A clever mix!

Michael Butten's programme inspired him to take full advantage of the capabilities of the classical and modern guitar and showed his considerable mastery of these instruments. Here was a musician at one with the music, expressive, sensitive. Even when played to an empty hall, the *melancholy* of a past Elizabethan era was evoked in the Elizabethan era today. Bravo!

Liveryman  
MARGARET STEINITZ



Michael Butten

# Pianist, A

Debate around use of the term 'accompanist', and its arguably demeaning connotations, has been on the rise in recent years. Eminent American pianist Robert Levin, when asked 'Are you the accompanist?' famously swatted the question aside with 'No, I don't play the accompano.' In 2018 London's Royal College of Music changed the name of its *Masters in Piano Accompaniment degree to Masters in Collaborative Piano*.

A few of my colleagues (including at least one of the pre-eminent names in the profession) tell me they have no particular objection to the term. For many, however, it rankles. Its use, they argue, is far from harmless and inconsequential, for it has a direct, and perhaps dangerously subliminal bearing, on the way in which audiences, promoters, critics (and even some other musicians!) view us as skilled, specialist performers and, by extension, on the way those same groups view some of the greatest works ever composed. My own thoughts? If you dedicate yourself to this wonderful branch of music-making, and study hard to be able to do the job well, surely you deserve a working title that implies you're considered more than a discreet provider of aural wallpaper, cowering in the shadows. I've called myself a song pianist for more than a decade now, in the hope that as a label, it does exactly what it says on the tin!

Such wranglings over semantics are interesting, and would no doubt have delighted the legendary Gerald Moore. Still, a question put to me by an audience member following a recital a few years ago has stimulated further reflection on our unique role as musicians: 'What made you settle for accompaniment, and not try to make it as a soloist?' Let's put aside the silly assumption that a rewarding artistic life is something that one 'settles for' as if it were the booby prize in a party game. But what *is* it that drives those of us who love this profession to embrace it so wholeheartedly? What are the qualities that a young pianist would do well to consider before leaving performances of the Chopin *Ballades* and Liszt *Transcendental Etudes* to those made of fundamentally different stuff? Coming to these questions through my own experience, I'd like to consider them uniquely from an Art Song perspective; there are no doubt parallels to be drawn with the world of chamber music duo-pianists, but I'll leave those to a different pianist and a separate article.

For me, the thrill in being a song pianist stems largely from consideration of what it is to be human, and the endless possibilities our vast repertoire affords. Take a solo piano piece, for example, and its rich human triangle: composer, performer and listener. Now, take a seemingly simple Schubert song, and consider its tangled human hexagon: poet, composer, pianist, singer-

# Accompanist or Collaborator?

as-character, singer-as-self, and listener. Change any one of these human links in the chain, and the world contained in a song shifts on its axis and takes on an entirely new light. How could something so endlessly fascinating and rich in possibility be considered anything other than one of the prime picks of the artistic bunch?

First, think of poems, books, and plays – the literary well-springs of inspiration in Art Song. Whether improving your understanding of Schubert's literary taste through the poems he set, gently encouraging a singer to read chunks of Goethe's *Wilhelm Meister's Apprenticeship* in order that she can better understand and portray Mignon in the settings by Schubert/Schumann/Wolf (to name just three); or making sense of a Baudelaire setting by Debussy in the context of the former's controversial poetry collection, *Fleurs du mal*: you need to be passionate about literature and poetry, and have a strong urge to tell stories, to do this job well.

Then there are the languages. You may need to offer a view on how a singer could modify a vowel in high-tessitura French, to encourage fearless and expressive use of German consonants, or simply to suggest a pick-up point during rehearsal by quoting a line in the text: you need to be a keen linguist to do this job well.

There's the Holy Grail: truthful communication of a character's essence through voice and music. It may be a case of helping to bring out speech patterns through a subtly nuanced or accented bass line in your piano part, tactfully suggesting a different vocal colour or facial expression to your singer, or voicing a chord anew, better to highlight a repetition in the text: you need to be passionate about acting and rhetoric to do this job well.

There's the need for super-alert and flexible musicianship. Perhaps you need to be willing to replace an indisposed colleague playing difficult repertoire live on radio at twenty four hours' notice (it happens!), to rescue your singer from a memory-lapse by whispering a forgotten word or skipping a verse in a flash, mid-recital, or to employ your pianistic skill quickly in a difficult acoustic to take the tonal 'weight' out of thick piano chords in a passage where the voice isn't cutting through so well: you need to be ready to respond calmly and swiftly to any eventuality in order to do this job well.

There's the understanding of singers' needs, and the desire to be a staunch ally. Singing is hard. Very, very hard. If my instrument were the size of a five-pence piece and buried out of sight inside my body, if it sometimes refused to work as I needed it to because I didn't feel well or was allowing nerves to get the better of me, and if I were expected to memorise endless reams of text to near-native perfection in one of several different languages and simultaneously to be a

convincing actor, then I would without doubt be labelled 'temperamental' or 'difficult' from time to time. And this, of course, would be *without* the added stresses of opera: projecting my unamplified voice across an entire orchestra, keeping one eye on the beat, and remembering specific stage moves – all the while wearing a heavy costume under hot lights! So, as a song pianist, perhaps you choose to stay silent over a certain niggle in rehearsal if you sense a singer struggling that day. Maybe you act on your hunch that a particular singer will not want to produce a single note on concert day until showtime. Perhaps you see that simply offering to talk through a personal problem over a glass of wine might be welcome. A strong sense of what singers need is required to do this job well, so that they can trust you sufficiently to do *their* extraordinarily stressful job well.

It goes without saying that on top of all this (or, rather, as a pre-requisite to all this), one needs to be capable of producing fine, technically sound, subtle pianism, interesting in its own right and rich in colour and nuance – even in the very softest reaches of the piano's dynamic range – to do this job well.

If I may be so bold then, in conclusion: the burning question for those brilliant young pianists out there shouldn't be 'could you settle for being an accompanist?' Rather, 'have you got what it takes to enter this wonderfully rich, satisfying and challenging branch of the music

profession? You like literature, languages, music, the human voice, the piano, people, and the truthful telling of good stories. Perhaps you could do this job well?

Guest Contributor **GARY MATTHEWMAN**

*Gary is a British song pianist and, latterly, conductor. He has performed worldwide as recital partner to many of the leading names in classical singing, including Dame Kiri Te Kanawa, Sumi Jo, Joyce DiDonato, Mark Padmore, Sir Thomas Allen, Roderick Williams and Matthew Rose. Gary is artistic director and principal conductor of London's Orion Orchestra, professor of vocal repertoire at the Royal College of Music, and a coach for the Jette Parker Young Artists at the Royal Opera, Covent Garden. Gary won the Megan Foster Accompanist's Prize at the Maggie Teyte Awards in 2005, a prize supported by the Musicians' Company.*



Roderick Williams and Gary Matthewman in performance at Snape Maltings

Photo: Britten Pears Arts

# PAYING THE PIPER IN A POST-PANDEMIC REALITY

By the time this edition of *Preserve Harmony* is in your hands, some of the constraints placed on the performing arts during the pandemic should shortly be mitigated. But one thing is certain. The musician's lot will not be a happy one for some considerable time to come.

It has always been the case that musicians have depended on patronage. Baron von Swieten, for example, was generous to a fault in helping Mozart, Haydn and Beethoven with cash, commissions and concert opportunities. Corporate sponsorship of all our orchestras and opera houses has been a fact of life for many decades.

The Musicians' Company's sponsorship of mid-day on-line concerts by its Young Artists, reaching well over 16,000 consumers, put real cash in the hands of these musicians when few others would do so.

It is somewhat bewildering how few young musicians really explore the labyrinth of charitable and corporate donation/sponsorship with enough rigour. Help Musicians, for example, has a practical search tool that identifies which of more than 100 organisations is most likely to be right for an approach with a cogent proposal. Those seeking grants can, too often, miss what it is that the donors want from the 'investment'. It is a two-way exchange not simply 'Oliver with his begging bowl'.

Consumers of music have experienced many new formats and delivery media. How wonderful it has been to have young musicians talking about themselves, the music they perform and their aspirations – a degree of communication to audiences almost unimaginable in the past.

However, all musicians need dynamic engagement with audiences, to sense the empathy and to welcome feedback (hopefully sustained applause!). In the digital world the balance is lost. The asymmetric bias in favour of those who create content rather than those who consume it is unsatisfactory.

As the fog lifts and we adjust to the new reality, what are a few practical things that may help music and musicians to flourish once again?

## Taking Donors/Sponsors first:

- 1 Review what new needs will arise in the hybrid live/digital musical world. Examples might include the funding of recording equipment that is a notch above a smart phone (i.e. Zoom H4n Pro recorder) or funding to train in audio-video editing, or in presentation skills for their talks to camera.
- 2 Some impressive multi-event 'Festivals' have been created and delivered on-line, as well as countless streamed concerts. The costs of behind-the-scenes technology and skills to make such poly-nodal events work to a high professional standard are ones that have seldom been the subject of grant applications before. Keep an open mind.
- 3 As live concerts are once again permitted, there may be reluctance amongst potential audience members to take the plunge. Corporate sponsors who can lend the resources of their PR departments will be much valued.
- 4 A challenge. Thousands of young musicians have been denied the rewards of their years of study and dedication.

Let us try to be even more generous, noting that investment returns during the pandemic have been surprisingly satisfactory!

## Young musicians:

- 1 Finding the funders. Tracking down the right donors/sponsors means hours of web-searching, careful reading of the rubric covering grants and loans, and a talent for pitching proposals that meet the needs of both parties. A team effort on research and asking colleagues to review proposals is wise.
- 2 In the continuing digital musical world what skills will you need to develop? How are your skills with Pro Tools or Final-Cut Pro or Garage Band or Ableton Live? Can you talk to camera without drying-up? Seek help. These are, for many, new skills and merit as much dedication as you have given to musicianship.
- 3 Network, network, network. The music industry does not owe you a living. If you are successful, you may in the end benefit from its corporate resources. Meanwhile, make your own luck. In the visual arts world it is common for artists to curate an event in the reasonable expectation that some of those included will, in turn, curate their own events and reciprocate. That is true too with music.
- 4 Niche on-line concerts on a pay-to-view basis, building on a platform of exclusivity can work well. The need to be distinctive is paramount. Crowd-funding is not dissimilar to offering a pay-to-view event.
- 5 The morale-boosting effect of a good rehearsal or even a new music try-out session is huge. After this long period of isolation and frustration, just sharing time with others in making music is powerful therapy.

## Audiences:

- 1 If we don't buy, they, the musicians, don't eat! It may be a bit late for New Year resolutions, but soon enough for New Reality resolutions. Go to concerts, pay for on-line music-making, buy CDs, commission new music. Support musical charities.
- 2 If you can, find a way to say 'thank you' to musicians. Easy enough on-line, but a letter is very special too.
- 3 Weight of numbers matters in politics. The arts have been a poor relation in the public priority. Lobby your MP to see that DCMS, Arts Council England and the Lottery bodies put money, much more money, into music. The BBC should not be allowed to reduce its arts coverage as part of its licence negotiations. Ministers need to be told that music, in the context of education, social care, rehabilitative imprisonment and more besides, has a profound effect for good. As an investment argument, music must be one of the best in achieving massive social and educational returns year after year.

There is much to hope for. Many wise heads are working hard to make the future a better place for music and musicians. We can and should all play a part in that journey.

Pastmaster GAVIN BARRETT

# Reflections of a Young Artist



Timothée Botbol

I well remember The Royal College of Music Scholarship Ceremony 5 years ago: the grandiose concert hall with its red carpet, the formal dress code, but especially hearing my name called out with a nod of approval by the staff lady when she finally found it on the huge table of prizes in front of us, "huh, Musicians' Company... well done!"

Having spent only 2 years as an Artist Diploma Student, one can still catch an insolent roll of the eyes when asked how impactful music college has been on one's career. In the case of the Worshipful Company of Musicians however, I realise now that it's hard to overstate its role in my development and achievements as an artist.

My first interaction with the Outreach programme was most inspiring, and a bit intimidating. I tagged along with a team of experienced Young Artists on a *Peter and the Wolf* project over several weeks, to be showcased at the Barbican. It was humbling to be surrounded by outstanding musicians with such an innate sense of education, and to learn from them all those tricks that I still use today. I got so enthusiastic that I soon became a regular Outreach workshop leader for countless sessions, and in more schools than I

can remember. And every time the same conclusion: a true spark inhabits children who interact with music regularly, regardless of their age or social background. Where such direct impact is felt, it is difficult not to acknowledge the correlation between music and education; and it certainly explains why teaching still remains central to my activities. Even the sessions run in special needs schools or with the dementia hubs, which can be challenging, are sometimes the most rewarding. I will never forget the joy and gratitude we felt when interacting with patients of the Royal Hospital for Neurodisability as we played for them.

However, as an aspiring concert cellist, it is fair to say that the performance opportunity programme was the biggest catalyst in my career development. Not only had I the chance to meet and team up with my outstanding duo partner and fellow Young Artist Dinara Klinton, with whom I've played both in Switzerland and the UK, but whenever our bid was picked by an organiser, the opportunity would lead to further bookings in a very organic way, either the next season or for another festival altogether. Some of my solo concerts still rank high up in my CV today, such as St John's Smith Square in 2017 and

2020, but also the Chapel Royal and Faversham; and we are currently hoping that safety measures will allow us to take part in the online version of the upcoming St Magnus Festival.

In 2019, that same performance opportunity scheme led to a collaboration with Freeman composer Edward Farmer on an independent ballet project, which took me way off my usual classical music settings. To be involved with the composition, production and choreography with such an experienced and successful screen-composer struck a chord in me. And when faced with one of my most difficult professional dilemmas to this day (a job offer as co-principal cellist in a major opera company in the UK or a switch towards recording and production) I followed my heart and turned down the job. In this sense, the Musicians' Company's diversity of activities truly shaped the artist that I am. But what's more, many of my friends and most esteemed colleagues, with whom I still talk or work today, are actually related to the Company themselves, either as Young Artists, Freeman and Liverymen, or who met through the Company's network.

As a recipient of several 'renowned' concert schemes, with very contrasting levels of satisfaction, one has to acknowledge when an organisation truly delivers and defends the interests of its beneficiaries. Whether it's through campaigning or as a bridge between artists and concert organisers, providing educational opportunities under superior working conditions (even with regard to fees which are often a source of bitterness), or just personal counselling and advice, WCOM guidance always seemed empowering and intended to help us get a better sense of our true value as professionals. Even in the worst times, such as when I underwent surgery after a sport accident and lost 2 months of work, several supporters from the Company spontaneously came up to me to ask how they could help. Thank you all so much.

Today, of course, the future of arts and culture seems pretty uncertain, but I like to think that it will take the shape that we will give it. With lots of gratitude, yet a bit of regretful distance, I was flattered when the Master asked me to share the experience of my five years as a Young Artist. This cross-conservatoire, multi-genre, music family, filled with dedicated supporters and international talents was a gift; and looking back on it now teaches me a couple of lessons that will hopefully resonate with the next generation of Young Artists: rather than proudly wearing the badge of their conservatoire, those who embraced the widest array of opportunities everywhere they could, and didn't just focus on the fanciest concert venues also, in my opinion, turned out to achieve the most prestigious and inspiring artistic careers. But more importantly, my time as a Young Artist taught me that when musical excellence is the norm – and that certainly is true with regard to the Musicians' Company's hand-picked Young Artists – chance smiles upon those who also cultivate everything else, be it artistic curiosity, desire to teach and share, or simply good humanity and friendship.

Young Artist **TIMOTHÉE BOTBOL**

# THE MASTER IN CONVERSATION WITH RODDY WILLIAMS

On the evening of 27 November, 46 members of the Company thoroughly enjoyed an evening of virtual conversation, via Zoom, with the acclaimed baritone Roddy (Roderick) Williams, winner of our Santley Award in 2018. After his 45-minute recorded conversation, the Master introduced questions from the 'floor', and we ended the evening with discussions in breakout rooms. Roddy talked about his upbringing in a musically literate family in Muswell Hill, one of three brothers to a Jamaican mother and a Welsh father. His parents had a wonderful record collection and listened to Radio 3. Roddy was able to show us his own first LP record – a digital recording of Tchaikovsky's *5th Symphony*, with the LSO – the cover was still in its transparent plastic sleeve. After attending Christ Church Cathedral School in Oxford he was a choral scholar at Magdalen College, Oxford, and then became a music teacher.

Teaching and communicating his enthusiasm and passion for music were apparent throughout the evening. How did he become a singer? His

wife told him that 'if he didn't give up teaching now he'd never become a singer'. There should be no regrets. So aged 28 he went to the Guildhall School of Music and Drama. Was there a difference in the way he sang Opera and Lieder? He told us that the notes that came out of his mouth were similar – in Lieder he had to 'invent' within himself the other actors, the director and the conductor. 'For me, acting and singing don't feel that different – it's all operatic. My stagecraft comes from my teaching days – playing to the back of the gallery!' He recalled that when he was in Africa, he learnt that the Zulus have a single word for music and dance.

He loves to see the eyes of the audience in a concert. He associates different venues with people and friendships, but the Wigmore Hall was clearly a favourite. Overall, he felt he had been lucky with opera directors, although the most challenging opera, Gerald Barry's *The Triumph of Beauty and Deceit*, directed by Nigel Lowery, had him dressed as a woman in a white mini-skirt with high-heeled boots – he ended up covered in badly spread chocolate and false blood.

He regards any recording as a snapshot in time of his thoughts about the music. But 'live musical experience is where it's at!' In a good live performance 'the air is crackling, and everyone is so excited to be in that room together. It lives in the audience's memory' – 'I was



Roddy in *The Triumph of Beauty and Deceit*

there when the Hallé played.....'. He loves working with young people, as evidenced by The Schubert Project (see PH 61, p7) – 'afterwards the children had ownership of the music!'

He had always been a composer and doesn't worry about longevity for his music – 'it's a practical thing'. In his 'haphazard and serendipitous career' he has been a director but said that takes much more commitment: 'I'm a singer – that's more than enough!'. He would like to sing Posa in Verdi's *Don Carlos* in the future, and Lieder with a fortepiano might be on the horizon.

Did he have any advice for young musicians? 'Preparation and confidence are vital – if you are well prepared that gives you confidence. In the current Covid19 environment luck, grit and perseverance are key. The people who have that will be there when the situation unwinds'. 'If you don't enjoy it, don't do it – I love it!'

The conversations gave a fascinating insight into the man within the voice – a natural, honest, thoughtful and delightfully engaging entertainer. Many thanks to Ann Redfearn for the original idea, as well the Master, Hugh Lloyd and Technology Box for making it happen.

Liveryman PROFESSOR JAMES CRABBE



The Master interviewing Roddy

Photos: James Crabbe

## The New Renaissance: Building a new musical Utopia

The Musicians' Company Webinar on 17 February 2021 provided to Company members, musicians and the public a vision of how the public performance landscape may be shaped for the future.

The event was hosted by Court Assistant John Harle with contributor Yolanda Brown (award-winning saxophonist and broadcaster). John was joined by Freeman Anthony Anderson (Naxos UK), Young Artist Elliot Gresty (Clarinetist, winner of the Company's Prince's Prize), Richard King (CEO Faber Music Publishing and Director, PRS), Kathryn McDowell (Managing Director, The London Symphony Orchestra) and Jonathan Vaughan (Vice Principal & Director of Music, Guildhall School)

The theme of the evening was vast. Comparisons were drawn with the Italian renaissance and the Weimar renaissance, and their positive impact on the arts; and the challenges and opportunities

created by the disruption of the Coronavirus pandemic and Brexit were addressed by the intellectual prowess of the panel.

The past year was acknowledged as a moment of interruption, enabling a reappraisal of how the creative sector might contribute to the tectonic shift that is taking place within society. It was widely expected that the pace of change in technology will undoubtedly feature in the future as a blend of online and live performances become the norm. Digital performance will be the additional platform for music to complement the social experience that cannot be replicated in the digital world. The technological narrative has never been more relevant than in the current situation, and young performers have risen to the challenge and adopted new skills to enhance their careers.

Creativity has thrived through the necessity to provide a format of expression. Young musicians

will need to adapt careers into a wider form of cultural entrepreneurship. Musicians of the future will build their fan bases via their social media and digital engagement; and reaching a wider global community via social media will be a powerful source of optimism.

The industry will adapt and evolve with the prospect of digital recordings being embedded with code to allow their monetarising; and payment could be made to the composer or performer via blockchain and cryptocurrency.

The exciting opportunities that are being addressed with the technical advancements into a zero-latency digital world will undoubtedly enhance the way that music will be created and accepted in the years to come; but the future of live music is assured as a cultural and social necessity.

The collective competence of the panellists was inspirational. They combined to provide an exciting optimism that the core values within the Musicians' Company will be a leading contributor to the positive change in society in the post pandemic world.

Court Assistant ALUN HUGHES

# Virtual Lessons and Carols

Last year, when much of the City was forced to close down, the Musicians' Company showed its adaptability and its determination to continue its important work with young musicians. Its regular broadcasts of *Midday Music* gave us all a chance to see and hear some superb performances by our prizewinning Young Artists. Funding was found, which ensured that these freelance musicians (most of whose earnings had come to a complete halt) were paid a fee for making the videos. The Master's vision, and Christine Twite's very hard work, deserve our gratitude.

Following this online success, I was not



St Michael's Choir

completely surprised when the Clerk asked me if there was any way in which the annual Carol Service might be able to go ahead in an online version. Here, at St Michael's Cornhill, we had been barricaded out of the church in the initial lockdown, but from June we had been allowed to stream services and organ recitals, albeit without a congregation in the pews.

In our risk assessments, we had to be scrupulous in following the guidance of the government and the Church of England. The choir's cassocks and surplices were freshly laundered; hand sanitisers sprang up all around the building; extra ventilation was provided; the kitchen was declared out of bounds; and queuing for the loo was widely spaced. The musicians had to wear masks whenever they were not actually singing and, when singing, they had to stand well apart. They were not allowed to socialise in groups within the church.

After various experiments, we decided that the singers should stand in the nave, facing north. In order that everybody should see the conductor, I stood on an upturned hymn-book cupboard (but kept well out of camera shot)! The recording engineer, Steve Garnett, did a highly professional job of recording, editing and finishing the video. The result, I hope, was that the Carol Service sounded and flowed more-or-less as normal.

We were able to include music which had a close connection with the Company: organ and choral pieces by Pastmasters Herbert Howells, Frederick Bridge and Lennox Berkeley, a carol by Liveryman Christopher Brown, and contributions by the late

Liveryman Sir Stephen Cleobury and the Honorary Freemen Ralph Vaughan Williams and Harold Darke. The unflappable Simon Hogan played the organ voluntaries and accompaniments impeccably, even though the organ console was a considerable distance from the choir, making it difficult for him to see the conductor or hear the balance.

It was a particular pleasure to be able to perform the World Premier of an incisive and energetic carol (entitled simply *Rejoice!*) commissioned by the Company from the fine young composer, Rhiannon Randle. (As in previous years, this was generously funded by the Catherine Butcher Memorial Fund.) Unfortunately, the composer was having to isolate with her family in Guildford, so she listened to our singing through a mobile phone, and seemed to be pleased with what she heard! I hope that other choirs will take this piece into their repertoire. It is beautifully written for unaccompanied SATB, and is rather more tuneful than some previous commissions. The dynamic characterisation is dramatic, and the music possesses an irresistible momentum.

Possibly the most challenging part of the filming was the inclusion of Lessons, to be read from home by the various officers of the Company and by the



The Master reads the first Lesson

Master's Chaplain. Fortunately, Steve's instructions to readers were detailed and clear, and everybody seemed to have pressed the right buttons! The Lessons were read superbly, to backgrounds of bookcases, a colourful painting and, in the case of the Master, a flashing Christmas tree! Members of the Turners' Company, as is the custom, attended as our guests, and the Master Turner seemed to be reading her Lesson in a wonderfully ornate Livery Hall.

As always, I should like to offer my sincere thanks to Hugh and Amanda (in the Clerks' office), who made all this possible. I was particularly pleased that so many people watched the service online, not only on 16 December, but also in the weeks following. As I write, there have been more than 400 viewings.

Pastmaster JONATHAN RENNERT



## Pastmaster Maurice Summerfield

The USA's National Association of Music Merchants (NAMM) has confirmed Pastmaster Maurice Summerfield is a recipient of their 2021 'Believe In Music Award'. This award was given to Maurice in recognition of his many contributions over 50 years to the music products industry, including several key NAMM programmes such as their Oral History interview project and the NAMM annual Tribute.

As a token of their appreciation, on 18 January NAMM's CEO Joe Lamond presented Maurice with their 'Believe In Music Award' plaque in an online event. Since, owing to Covid, NAMM did not gather in person for their annual NAMM Show held in Anaheim, Southern California, they staged a week-long online event called 'Believe In Music Week' from 18 January 2021.

Founded in 1901, NAMM has had a mission to strengthen the music products industry and promote the pleasures and benefits of making music worldwide. It is the world's largest music trade organisation.

# THE CITY AND THE LIVERY SUPPORT FOR OUR NATION'S VETERANS

The wearers of the iconic scarlet frock coats at the Royal Hospital Chelsea never fail to amaze me! Over the years of my association with the Royal Hospital, going back to the 1990s, I have met a good number of the Chelsea Pensioners. They are invariably full of life and full of stories. It is often said that living in the Royal Hospital adds ten years to a Pensioner's lifespan. I can quite believe it. Apart from the companionship and the good food, there is so much going on – a large variety of clubs, hobbies and pursuits and, of course, the glorious singing and organ music in the Wren Chapel every Sunday.

One of the Pensioners, Colin Thackery, who is



now famous for his appearance on *Britain's Got Talent*, sings ballads at the Royal Hospital's monthly Curry Nights during normal times. Curry has always been a popular tradition in the military, so when I, as an Army Benevolent Fund trustee, was trying to think up an idea for a big fundraising and awareness-building event in the City, the notion of a curry seemed entirely apt.

That was back in 2007. Roger Gifford introduced me to the incoming Lord Mayor and off we went. The first Lord Mayor's Big Curry Lunch took place in 2008 and it has gone from strength to strength every year. Four years ago we made the decision to raise funds not just for veterans from the Army but

also for Naval, Royal Marine and RAF veterans. In 2019 we started supporting a specific programme to help veterans with chronic pain – physical, psychological or both – to manage their pain and, as a result, able to get and hold down a job. The programme at the King Edward VII Hospital is truly transformational, not just for the veteran but for his or her family too.

The Lunch always features a military band; this enables us to remind the guests that military musicians also have an important role on the battlefield, alongside their musical skills. The Lunch also features some of the prize-winning young musicians supported by our Company; an excellent way of showing City folk the philanthropy and contribution of the Livery Companies. Those of you who have been to the Lunch will certainly not have forgotten the Pensioners who guard the exit doors in order to extract a final donation as you leave Guildhall.

We had 1,500 guests at the 2019 Lunch and



Colin Thackery



Chelsea Pensioners at the Guildhall



Curry Lunch in the Guildhall

## HELP!!!

**'I need somebody (Help!) not just anybody (Help!) you know I need someone Help!'**

Some of the Company might just be old enough to remember the lyrics of this Beatles' classic! Like many popular songs, while the tune remains vivid in our minds, the lyrics become a bit hazy. I would suggest, though, that at this present time, this song should become an unofficial 'national anthem' for musicians. As a result of the pandemic, never have those in the music industry needed **help** more acutely.

As James Ainscough, CEO of *Help Musicians*, wrote 'For many thousands of musicians whose careers exist on a freelance, invoice by invoice, gig by gig basis, March 16 2020 signalled the start of one of the most traumatic years on record as they faced not only months of empty

calendars and decimated incomes, but also complete uncertainty about what the future held. Hope was dead.'

In sitting down to write this article, as Almoner, I intended to list those charities and organisations that had risen to the challenge of providing financial help to struggling musicians. Very quickly, I came to realise that this would be an impossible task! The response from those in a position to help was, and continues to be, generous and liberal. By way of example, £260M was paid out in 2020 by Public Performance Licensing (PPL), which licences the public performance of recordings by musicians and record companies. PPL also donated over £1M to other musical charities' Covid hardship funds. *Help Musicians*, acting as a central body for those wishing to donate, has committed to supporting 21,000 musicians with Coronavirus Financial Hardship Funding at a cost of over £15M.

The Performing Right Society (PRS), which licences the use of work by composers and songwriters, established an Emergency Relief Fund which raised £2.1M, helping 3,000 of its members. The Royal Society of Musicians, Britain's oldest

music charity, has donated £500,000 to those suffering financial hardship. These examples are simply a snapshot of a far larger picture, with many other organisations donating generously.

The *Music by Numbers 2020* report estimated that there were 142,000 full-time music creators in the United Kingdom in 2019. The challenge to their professional lives as musicians has not gone away; indeed, the future still holds great uncertainty for them. As a Company, we are committed to doing all in our power to support those who enrich our lives through music, especially those just setting out on a career in music. Through #MiddayMusic the Company offered a paid recital to all of its Young Artists, and almost 100 used this opportunity, funded by £10,000 from the Musicians' Company's Prince's Prize (which received a generous endowment in 2015 from The Eranda Rothschild Foundation and Rothschilds Bank, in memory of Leopold de Rothschild, a Liveryman of the Musicians' Company for over 50 years), along with generous donations from Company members and members of the public.

As Almoner, I would, of course, be delighted to

raised over £260,000. Last year, Covid-19 forced the Lord Mayor and me to cancel the Lunch but, thanks to the generosity of our sponsors and the ticket purchasers, we still raised over £165,000. As a result we have over the last two years funded 36 veterans through the Pain Management Programme.

For this year, after planning and then having to cast aside many different options because of the continuing lockdown, we have now settled on an entirely virtual Lord Mayor's Big Curry. Eleven Zoomed events with a star-studded cast of famous personalities, an amazing 60 item on-line Auction and a 12 item on-line Draw, all starting in March and going on until May.

The Lord Mayor has set a target of £180,000 for this year. If we meet it, we will be able to fund the 18 veterans currently waiting to go on the Pain Management Programme and help other veterans in many other ways into employment in the civilian world. The Big Curry is but one of many examples of the philanthropy of our Livery Companies, and of the businesses and workers in our capital city.

#### Court Assistant

**MICHAEL HOCKNEY MBE**

Co-Chairman,

The Lord Mayor's Big Curry Lunch

<https://events.soldierscharity.org/event/the-lord-mayors-big-curry-lunch-2021>

hear of any cases of particular need, and would certainly be able to direct members of the Company to those charities supporting musicians in this present challenging time.

The Beatles' song ends with these lines: 'Help me if you can, I'm feeling down And I do appreciate you being 'round Help me get my feet back on the ground'

You see why it should be a second 'national anthem' for musicians!

Junior Warden and Almoner **GRAEME KNOWLES**

Some helpful websites are listed below.

<https://www.helpmusicians.org.uk>

<https://pplprs.co.uk>

<https://musiciansunion.org.uk>

<https://www.ism.org>

<https://www.rsmgb.org>

# Our Clerk

**We all see the outputs of our hard-working Clerk but I have invited Hugh to say something about the man behind the desk. He has reluctantly agreed...Editor**

**W**hat chance did I have? My father, Frederic, ran the D'Oyly Carte Opera Company and the Savoy Theatre for more than thirty years, so I grew up with a deep knowledge of the Savoy operas. Amazing, isn't it, how Gilbert's dialogue, great satirist that he was, is often so pertinent today? So family life included regularly meeting musicians and actors. I can remember Malcolm Sargent coming to dinner on a few occasions. He was very nice to children; and Kenneth More was always good fun!

After Harrow and university at Durham, where I read politics and played lots of cricket and some rugby, I also enjoyed singing with the Chapel Choir and University Chamber Choir; and did some acting, But I didn't really know what the next step would be. I thought I might be a teacher and started a PGCE but found large classes of 15 year olds too challenging! I had done quite a few holiday jobs in theatres, and been party to conversations at home about the vagaries of the Arts Council, the costs of touring and financial pressures on arts organisations, so I gave in and started my career in arts administration.

Part-time theatre work led to working at Glyndebourne from 1981 until the Glyndebourne Tour went out in the autumn of 1982. I think I was very lucky as during my time there the iconic Peter Hall production of *A Midsummer Night's Dream* was premiered, I was present for Dame Janet Baker's last opera performance in *Orfeo*, a young Simon Rattle conducted performances of *Ariadne auf Naxos* and *Der Rosenkavalier*; and there was the best *Don Giovanni* ever in Peter Hall's production conducted by Bernard Haitink, with Thomas Allen and Richard Van Allan (later a close colleague); and Carol Vaness making her European debut. Getting to know how all the different departments worked in an opera house and being able to attend rehearsals was an invaluable experience. When I was working in the Press Office, I was given the job one day of 'chaperoning' Willie Rushton who was making a TV feature programme on Glyndebourne: strange but true. I had a great time, but my boss wasn't happy that I failed to limit Mr Rushton's trail of destruction, an impossible task!

In the autumn of 1982, I returned to London to work initially for 3 months at the National Opera Studio (NOS), which was then based at Morley College in Lambeth. I stayed for 29 years! I was so lucky to work for my first two years with Gerald McDonald, who had established the NOS five years earlier with the great British bass, Michael Langdon. Gerry had run the Philharmonia Orchestra, the Royal Liverpool Philharmonic, BBC Philharmonic and the Musicians Benevolent Fund, so I learnt a lot from him as indeed I did from my first boss at



**Hugh Lloyd**

Glyndebourne, Moran Caplat.

The Director of the NOS was also a singer who was still active in the profession; this was important to avoid the sort of 'in my day...' advice to the next generation. I had the great good fortune to work with four great singers, Mike Langdon, (possessor of the most mischievous sense of humour), Richard Van Allan, Donald Maxwell (we regularly conversed in Gilbertian dialogue) and

Kathryn Harries. I am glad to say the first three were all Santley Award Winners! I learnt a great deal from having to present to the NOS Board, composed of the heads of the six main opera companies, chaired by Sir Hugh Willatt, the former Secretary General of the Arts Council. With Lord Harewood (ENO), Sir John Tooley (ROH) and Brian McMaster (WNO) to answer to, I learnt quickly!

I am glad to say that many great singers passed through the NOS over the years – Susan Bullock, Gerald Finley, Lisa Gasteen, and Alice Cooté to name a few. The training of répétiteurs was also really important and the music staffs of opera companies worldwide contain NOS alumni; Jonathan Nott and Richard Farnes have gone on to distinguished conducting careers.

During my time, we managed to secure a home for the NOS in its own building in Wandsworth in 2003. Overseeing the purchase of the former Huguenot chapel and its adaptation to an opera studio, a capital project of £1.9M, was very satisfying. I'm glad to say it was on time and on budget, and realised a large rehearsal space, ensemble rehearsal room, four studios, practice rooms, library and office facilities.

The NOS had another major impact on my life as that was where I met Alma and we have been married for thirty six years! Alma was an RCM Opera School graduate and after a singing career, particularly at ENO and the Royal Opera, she now teaches singers to act, and specialises in performance psychology and presentation for instrumentalists and conductors. Having worked at the RCM, RAM and NOS, she is currently a member of the Vocal Department at the RWCMD.

After the NOS and prior to joining the Company in 2013, I had a spell as an arts administrator and fundraising consultant, and worked for the Diocese of London as Executive Fundraiser.

Away from music, visiting theatres and art galleries, (won't it be nice to go to a theatre again!) and, of course, cricket, are my main interests. My playing days are behind me but I am lucky, as an MCC member for over 40 years, to be able to get to Lord's as much as possible. I'm hoping for that to become possible again later in 2021!

Clerk and Freeman **HUGH LLOYD**

I'm sure that many of us can look back at certain periods or events that have had a profound influence on our lives. For me it was probably the academic year 1962/3, the year I celebrated my 14th birthday. During the summer I had passed Grade 5 on the piano, and my school music teacher cajoled – was that bullied – me into playing hymns on the piano for school assemblies. That winter was one of the coldest in living memory, and our organist was unable to get to church because of the snow. Although I had never touched an organ before, I was encouraged to 'give it a go', and that led me to a life-long passion for church music; and indirectly to my admission to membership of the Musicians' Company. Back at school, we were considered mature enough to try out various machines in the school workshops. I found that I particularly enjoyed working on the lathes. Some thirty years later I was able to purchase a lathe, and turning has become one of my main hobbies. The combination of music and turning meant that I was excited to learn about the proposed Livery Club event exploring the Turners' Consort.

This was a joint meeting between the Musicians' and Turners' Companies and inevitably had to be conducted via Zoom. After a brief introduction by Pastmaster Sir Roger Gifford, we were handed over to Melissa Scott, Master Turner, who explained a little about how the Turners' Consort project came into being. John Bridgeman, Master Turner in 2016, wrote an article for the Turners' Magazine outlining the involvement of turners in the history of musical instrument making. The Company wanted to show the turners' craft in action and sought musicians to perform at a livery dinner. Melissa became involved because she was a keen musician; and by a happy

# THE TURNERS MEET THE MUSICIANS

coincidence was introduced to a group of young recorder players who then captivated the members with a performance at the Company Dinner. The group was led by an alumna of the Guildhall School of Music of which Melissa was a trustee. The Company was keen to offer financial support, and this led to Melissa meeting Ian Wilson, Principal Recorder Professor, who indicated that they would like funding to commission a recorder consort, which the Turners' Company was happy to provide.

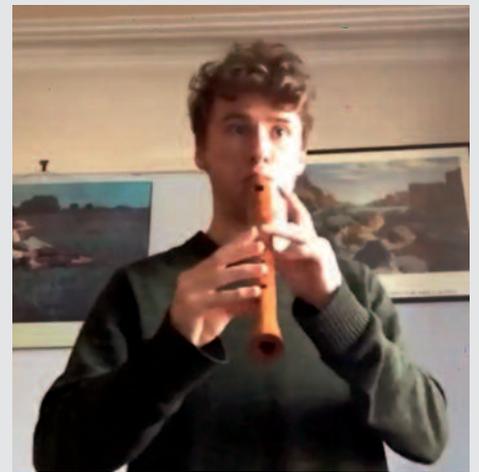
Melissa outlined the role of turners in musical instrument making and the close relationship between our two Companies – both received their Royal Charters in 1604, and are numbered 50 and 51 in the order of precedence. We were then shown slides of various turned instruments dating from the 1300s through to the 17th century, when the skills of London turners became firmly established. Next Melissa handed us over to Professor Wilson, who spoke about the Turners' Consort and showed us a variety of different recorders from the traditional through to a modern square bass recorder. He spoke about the use of cheap plastic recorders in education which brought the recorder to prominence during the 20th century but admitted that it was the Historically Informed Performance Movement that brought the recorder back into professional music making.

The Turners' Consort consists of 8 instruments created by Tim Cranmore, one of the UK's leading instrument makers; and Ian had planned for some of his students to perform on them for us. Unfortunately, lockdown meant that they were unable to meet together but George Meeks, one of his students, had instead recorded a video of a work by the 14th century composer Guillaume de Machaut, played on one of the alto recorders from the consort.

After the performance we met Tim Cranmore, who gave us a brief résumé of his career as a musical instrument maker. We then reached the part of the evening that I was most excited about, a demonstration by Tim of how to create a playable recorder out of a carrot. Perhaps I envisaged a carrot spinning on a lathe, but the process was much simpler than that. All that

was required was a carrot, a kitchen knife, a scalpel, an electric drill with a selection of different bits, and an adapted apple corer. First Tim cut off each end of the carrot, then proceeded to drill into each end with different sized bits. I'm sure if I tried that, my drill bit would have come straight through the side and into my hand, but Tim ended up with a continuous tapered hole through the centre of the carrot. He then used a broken saw-blade attached to a small block of wood

to square off the top of the hole at the mouthpiece end, continuing with the scalpel to create the window, then the apple corer on another carrot to produce a squared off block that fitted into the mouthpiece end. After cutting the end into a more traditional mouthpiece shape, Tim spent a long time creating the windway by carefully paring tiny pieces off the removable block of carrot until he was able to produce an acceptable musical note. Next came the creation of the finger holes. I was expecting Tim to produce an elaborate template, but no, he just



George Meeks

held the carrot to his mouth with his fingers in a normal recorder holding position then drilled a hole where each finger fell. If the tuning was a little 'out' he just wiggled the drill bit in the hole until each note was in tune. Finally, he adjusted the pitch by paring away the area around the thumb hole. Just to prove it worked we were treated to an impromptu performance of Rossini's *William Tell Overture*. Perhaps not as durable as a wooden instrument, but great fun to watch being made and also to hear.

The main part of the evening ended with a performance of The Turners' Fanfare, commissioned for the Rt Hon the Lord Mayor by the Worshipful Company of Turners, and presented to Alderman William Russell, Lord Mayor 2019-2021. It was composed and performed by Thomas Pickering, who skilfully videoed himself playing all the parts and then coordinated them seamlessly into a thrilling unified performance.

A lively Q & A session ended a most enjoyable evening, made possible by the wonders of modern technology. Our thanks are due to Pastmaster Sir Roger Gifford and Livery Club President, Liveryman Ann Redfearn, who arranged the evening for us.

Liveryman ROBERT ANDREWS



Professor Wilson with a square bass recorder



Tim Cranmore with his carrot recorder

# 'In Tune with Nature' – A Scottish Covid Initiative

As we all know, it has been difficult for young freelance musicians to keep their heads above water during the coronavirus crisis. They have had to adapt to any opportunity that might come their way in the 'virtual' world.

Scottish Natural Heritage (SNH) came up with an inspired idea for young composers. Calling the project 'In Tune with Nature', they were 'calling on musicians of all genres – whether rock, rap, folk, classical or anything in between – to show their love of nature by writing music inspired by the coasts and waters of Scotland's beautiful nature reserves'.

They asked for pieces inspired by any of the 10 nature reserves they administer around Scotland; and offered a prize for a piece relating to each reserve comprising a cash award and the opportunity to make a short video to accompany the music, made at the relevant reserve.

We were delighted when our daughter Catriona Price (violinist and composer) was announced as the winner of the Isle of May reserve, an island in the North Sea at the mouth of the Firth of Forth. She had written a 5-minute piece for string quartet entitled *May Alone*.

She was asked to report to the Isle of May on 29 September to make the video. Occasional tourist boats go there from Anstruther, but how to get to Anstruther in the far East Neuk of Fife? The phone rings: "Dad, how do I get to Anstruther?" to which I replied (as soft fathers do) "Oh, OK. I'll give you a lift". I needed little persuasion having looked at the island for 4 years whilst living in Crail in the 1970s, but never having gone there. I had to promise to make myself scarce whilst they were filming.

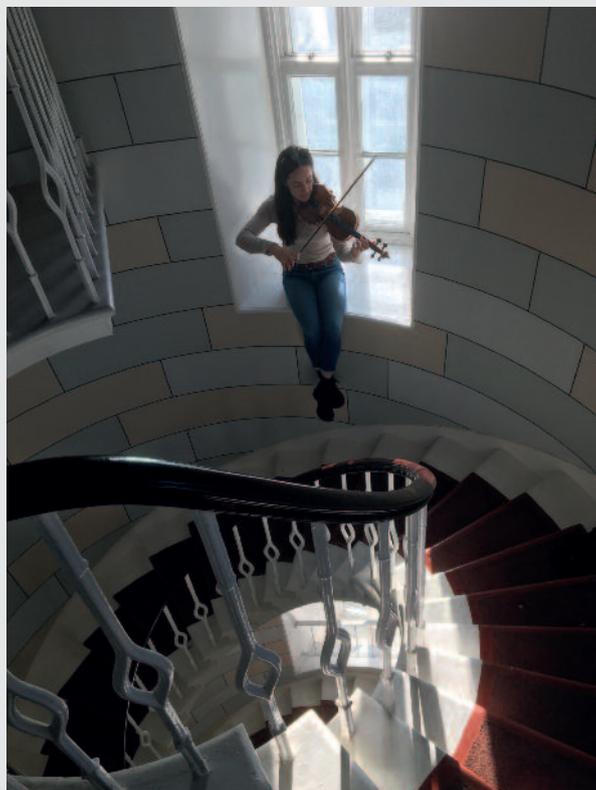
Apart from the 3 SNH wardens, the Isle of May

(shaped like a mile-long cigar) is uninhabited now that the lighthouse is fully automated. However, until the 14th century, it was home to a thriving monastery, which only came to an end when the monks suffered martyrdom at the hands of invading Vikings. Now, its most renowned inhabitants from April to August each year are 23,000 pairs of puffins, as well as many other seabirds and a colony of seals who breed there in the autumn.

It turned out to be the most glorious day – a real highlight, much needed in a fairly grim year. The weather was perfect with just a gentle breeze and continuous sunshine. Leaving the film-makers to their own devices, I covered all the paths on the island, but the highlight came after all the tourists left and we had the place to ourselves for 2 hours (the film-makers needed more time).

We were taken to the lighthouse and up the carpeted tower staircase via the Northern Lighthouse Board boardroom (the Victorians provided for everything). Catriona had her fiddle with her (she takes it literally everywhere!). The tower clearly had an amazing acoustic. Half way up, she sat on a window ledge and just started playing unaccompanied Bach. I melted, in a fatherly sort of way, but I was sure that Bach would have approved. – a great musical experience in the remotest of places.

SNH had booked a 'rib' to take us back to



Catriona Price

Photo: Neil Price

Anstruther. What had taken an hour to get there took 10 minutes to return – exhilarating! – followed by a jolly good 'fish supper' sitting on the pier.

An unforgettable experience – must return next year when the puffins are present.

Catriona's piece (inspired by puffins and monks) with the resulting video (but father safely out of sight!) is available on YouTube at: <https://www.youtube.com/watch?v=fosMGVH2W2I&list=PLlPjPvm8VVD8FirrQNoP1noCzYOqTSkKe&index=5>

Liveryman NEIL PRICE

## Our new Livery Club President

Margaret Steinitz studied music and education at Goldsmiths' College. A London Bach Society (LBS) choir member, she joined the Management Committee, and was subsequently elected Secretary of the Society in 1974. She married Paul Steinitz, the LBS's founder, in October 1976.

Her work has comprised managing series of concerts, (including the completion of the historic LBS Bach cantata cycle in 1987), BBC broadcasts, and British Council tours. It has also involved merging the London Bach Society with the Steinitz Bach Players to form a more cohesive charity. After Paul's death in 1988, Margaret founded the Society's annual Bachfest in 1990 to lead LBS into a new century and build on the Steinitz



Liveryman Margaret Steinitz

legacy The Fall of the Berlin Wall opened up opportunities to foster LBS links with the German Bach heritage, especially at Leipzig. Consequently, Bach's choir, the 'Thomanerchor Leipzig', made its UK debut at Bachfest in 1994; and LBS will be a Patron of the 2022 Leipzig Bachfest.

Margaret is an HonARAM, and was awarded the Officer's Cross of the German Order of Merit and British-German Association Medal of Honour. Admitted as a Freeman of the Musicians' Company in 2012, she became a Liveryman in 2014 and has served as a Company Steward.

Margaret writes, 'I am truly honoured to succeed Ann Redfearn as the Livery Club's next President and look forward to creating programmes for your delectation over my two years. I shall serve my Presidency in the aftermath of the pandemic, so 'Recovery' will inspire our sequence of events. New chapter, new energy! How about a Masked Ball?'

## Catherine Ennis – A Tribute

It was so sad to lose a wonderful friend and gifted musician on Christmas Eve. I first met Catherine teaching on a Royal College of Organists' workshop and was immediately captivated by her charm, energy and ability to communicate with and motivate students – even rather slow and challenging adults like me. I subsequently thoroughly enjoyed working with Catherine on the John Hill and Eric Thompson Trust recitals at the Guild Church of St Lawrence Jewry, intended to give aspiring young organists an opportunity to perform in public, and demonstrating her commitment to the education of young musicians. She was the organist there for 35 years, playing for countless Mayoral Services and other City occasions; and was also heavily involved with commissioning the Klais organ at St Lawrence (together with the organs at Marylebone Parish Church, Trinity College of Music and the Queen's Organ at Westminster Abbey).

I was privileged to be serving as a Trustee of the Royal College of Organists during Catherine's distinguished Presidency. This covered the College's 150th anniversary, which she directed with huge élan and imagination; and included, inter alia, a concert at St George's Chapel, Windsor Castle, attended by the Queen and the Duke of Edinburgh. She had also been the President of the Incorporated Association of Organists 2003-5 where she led a memorable tour to Cologne and Bonn.

Having won the organ scholarship at St Hugh's College, Oxford, after starting the organ at Christ's Hospital, Catherine became the Assistant Organist of Christ Church Cathedral

under Simon Preston, an early indication of her talent in the days when such a position for a woman was almost unheard of. Her playing career continued with appearances at the Proms; and Westminster and many other cathedrals, churches and concert halls in the UK and around the world. South Bank recitals culminated in an exhilarating concert at the Royal Festival Hall in 2019, which marked the foundation of the Society of Women Organists, of which she became a Patron. She also recorded several highly acclaimed CDs.

Remarkably, in amongst all this musical activity, Catherine managed to be the mother to 3 children and step mother to another 3. Supported by her eminent QC husband, John Higham, family life was at the centre of her existence and she had the rare ability to lighten any occasion with her infectious smile and easy conversation. Meals at home or out were always jolly, with lively dialogue and much laughter; and one knew any event she attended would be fun. Her life influenced many musically and socially and she will be hugely missed.

Pastmaster Jonathan Rennert dedicated the Monday Cornhill Recital to Catherine on 11 January, when recordings of her performing



Liveryman Catherine Ennis

substantial works by Bach and Elgar were played; and tributes were given by, amongst many others, Pastmasters Sir Andrew Parmley, Sir Roger Gifford, Kathleen Duncan and Michael Broadway.

**Liveryman Catherine Ennis 1955 – 2020**

Liveryman DAVID WAKEFIELD

Photo: Clive Barada

## Dame Fanny Waterman 1920-2020

Born into a small terraced house in Leeds in 1920, the daughter of émigré Jews, Liveryman Dame Fanny Waterman rose above her modest beginnings to found one of the world's great piano festivals. It is difficult fully to appreciate the extent of her vision, application and sheer dogged determination in raising the funds and persuading superstar musicians to become her jurors, let alone the administrative and organisational skills required to manage the festival, with which she was hugely assisted by her husband, Dr Geoffrey de Keyser, a Leeds GP and a fellow Musicians' Liveryman.

Dame Fanny claims that the idea for the Competition came to her during a restless night in 1961; dismissed by her Londoner husband as 'difficult in a capital city, impossible in Leeds' she was determined to prove him wrong; and the first International Leeds Piano Competition took place in 1963, controversially won by her own pupil, Michael Roll. It has continued triennially ever since with Dame Fanny acting as the artistic



Liveryman Dame Fanny Waterman

director and chairing the distinguished committee of jurors until 2015.

Largely self-taught as a pianist until she was taken on by Tobias Matthay at his Wimpole Street studio, she subsequently won a scholarship to the Royal College of Music where she was taught by Cyril Smith; and rapidly went on to play at the 1942 Proms under the baton of Sir Henry Wood, in addition to regular solo and concerto recitals at Leeds Town Hall and elsewhere. Her experience of developing her own skills, necessitated by unsatisfactory early teachers, led to her becoming a distinguished teacher herself and the author of several important piano tutors, some co-authored with Marion Thorpe (formerly the Countess of Harewood), and co-founder of the International Piano Competition.

Dame Fanny was introduced to the Musicians' Company by the late Pastmaster Sir Alan Trail, and became a Liveryman in 1997. She was appointed OBE in 1971, advanced to CBE in 2000 and DBE in 2005.

## Pastmaster Leslie East, OBE, receives the Company's Gold Medal

Photo: Chris Christodoulou

Leslie has had a long and distinguished career in the music industry in all its forms. His initial studies at King's College London, culminated in a BMus, and an MMus in Analysis. While still a postgraduate, he began writing reviews and articles for *Music & Musicians*, and contributed to *The Musical Times* and *The Financial Times*, as well as teaching at the Guildhall School of Music and Drama and the City University, where he also organised concerts. He was then appointed Director of Music at the Guildhall School (at the age of 26), and was involved with the development of the postgraduate courses in early music and jazz; and co-ordinated the visits of many distinguished composers, including David Bedford, Sir Michael Tippett, Hans Werner Henze and Leonard Bernstein.

After leaving the Guildhall School he became Publishing Director of Novello & Co. Ltd, where he led a programme of renewing and extending the company's core choral catalogue. Then, until December 2014, Leslie was Chief Executive of The Associated Board of the Royal Schools of Music (ABRSM), having been successively Managing Editor of ABRSM (Publishing), Director of Publishing and Executive Director Syllabus & Publishing.

Leslie has been Chairman of the Society for the Promotion of New Music and of New Macnaghten Concerts, a founder member of the National Early Music Association, a member of the Arts Council Music Panel, and was Chairman of the Early Music Network. He was a Trustee of the Guildhall String Ensemble and of the John Hosier Music Trust. In 2015 he became Chair of the Trustees of the Association of British Choral Directors (ABCD) and



Pastmaster Leslie East

is also Chairman of the City Music Society, where he has organised up to 26 concerts a year.

A Liveryman of The Worshipful Company of Musicians in 1988, Leslie was elected to the Court in 1999, subsequently becoming Master in 2007. On behalf of the Company, Leslie has chaired the Concerts Committee, the Lord Mayor's Composition Prize Committee, the Jazz Committee, and the

Professional Musicians' Advisory Panel. In his year as Master he set up a one-day conference on 'the contemporary composer', at which the keynote address was given by Sir Peter Maxwell Davies. The Company's Honorary Fellowship programme was developed by Leslie, drawing into the Company major figures from the music world such as David Owen Norris, Paul McCreech, Yvonne Kenny, Diana Burrell, Clive Barda, Carl Davis, Sir James MacMillan, John Wilson and

Levon Chilingirian.

Leslie's involvement with the Company, has continued apace since his time as Master. He still sits on several Committees, and is instrumental in running the Honorary Fellowship. His wholehearted engagement with the jazz activity of the Company continues in many forms, and he has also been responsible for running the Company's portfolio of Corporate Members.

Throughout his life his charitable work has focused on helping young professional musicians at the start of their careers, particularly in providing performance opportunities, scholarships and awards. He is always ready to put his extensive knowledge of the music industry at the service of Company initiatives; and his expertise – always unobtrusively and skilfully given – has been of continuing, inestimable help to me and the Company as a whole. The Award of the Gold Medal reflects the many years of deep and ongoing commitment to the Company and to its charitable work.

The Master JOHN NICHOLS

## Alex Spofforth

The Company welcomes Alex Spofforth's election as our latest Court Assistant. Alex is a Chartered Accountant and Managing Director of the Sussex firm, Spofforth Partners Limited. He is vice chair of trustees of Help Musicians UK and chair at The Officers' Association, a military service sector charity. He also recently joined NYJO as a trustee with Pastmaster Nigel Tully.

Alex was a Council Member of ICAEW, the Institute of Chartered Accountants, having trained in the City during the 1980's with Spicer & Pegler; and became a Horner at that time, where his family connections were. His brother Mark was President of ICAEW and Master of the Horners & Chartered Accountants. You will be relieved to hear that Alex is not as tall as the rest of his family – his father was 6ft 9 and his uncle is 7ft 2! It must be something to do with his Viking ancestry.

Alex read Music at Durham University along with Economics and Anthropology, and wrote his finals on jazz and modes, having studied Ethnomusicology. At Durham he ran



Court Assistant Alex Spofforth

various bands, found session work for advertising jingles, and began to see how hard it was to make a living from music alone. Through his accountancy work he prepared Whitney Houston's VAT Returns, the Coldstream Guards' Band's accounts, helped to run the successful Music at Boxgrove music festivals, and managed to appear on piano for a few recordings such as Victoria Hart's *The Lost Gershwin*. Alex's wife Hilary is a Chemistry teacher and plays cello, whilst his son Tom has now inherited Alex's sax, and is studying at Birmingham Conservatoire.

## Honorary Archivist

Following the call for a new archivist in the last issue of *Preserve Harmony*, Freeman Siri Fischer Hansen has now taken up the post. She studied English and theatre history at Copenhagen University, with specialisms including Shakespeare's use of music and Shakespeare-inspired opera, ballet and symphonic works. After moving to London in late 1984, she worked at Shakespeare's Globe in the planning stage and English National Opera in the 'powerhouse years', followed by over 20 years at the Royal Opera House in three phases, interrupted by stints at the Royal Albert Hall and sculptor Anthony Caro's studio. At Covent Garden, she worked in Corporate Affairs, for the Friends and, in 2001-19, for the Young Artists' Programme: at its start she was invited to become Coordinator and



Freeman Siri Fischer Hansen

from 2007 she ran it alongside Artistic Director David Gowland. When she left in 2019 to work for Imperial War Museums, she was invited to become Young Artist Adviser to Grange Park Opera. She has worked closely with archives and archivists in several of these positions; at the Globe she collected and organised archive material; and at the Caro studio she gathered and organised material and information about his entire oeuvre, creating a relational database with full details about each of several thousand works and an associated website. She has extensive copywriting experience from writing website copy, programme features and articles for the Danish opera magazine *Ascolta*. She is currently focusing on updating the WCOM Archive website, while awaiting access to the material held by London Metropolitan Archives at its Clerkenwell and Guildhall sites.

