

the things that can turn up!

The third speaker, Margaret Murphy of Margaret Murphy Management centred her talk on performance opportunities for professional musicians and small ensembles. With the reduction of funding for music clubs and festivals, finding suitable engagements has become more difficult but musicians can do a lot to help themselves. Endeavour to build up a network of young musicians, meet with young composers and set up joint recitals as well as individual performances.

When you have some good reviews and have performed for groups such as the Park Lane Group, the Worshipful Company of Musicians, the South Bank Centre or various music societies, prepare and send an attractive biography with a tape to an agent (decide on a small or large one) but no interest will be shown until there is evidence of work experience. Better still, 'phone or talk to an agent, be very personable with your approach and don't forget to write letters of thanks. Create a mailing list, give-out business cards, find an appropriate website for your speciality and put your name in the appropriate section of the British Music Year Book, try to find a sponsor. When marketing yourself find a different angle of approach, try planning a programme for a composer's special anniversary or search out some other inventive avenue.

It's a great world to be in but don't wait for the 'phone to ring!

There followed some lively discussion. Tips from the floor:

Be a reliable and organised person; fill up forms correctly; don't change programmes just before a recital; only have one agent unless there is one in this country and one abroad, then they must liaise; always send a good photograph for publishing in the local press; look out for part-time teaching posts to keep the income coming in, the TES is a useful vehicle for this; Music Therapy is worthwhile investigating; light music can be very useful for work in hotels and at dinners; when talking to the audience project your voice, if you are no good at it don't do it yourself; always make contact with the audience; contact the Young Concert Artist Trust (YCAT); look at ISM leaflets; investigate the MU; use your email; investigate contemporary art exhibitions at which to perform.

There were also avenues for the Musicians' Company to consider:

Lobbying the Performing Rights Society; mentoring; business aspects such as tax, legal services (possibly consider producing a pamphlet); code of conduct for commissioning music.

Assistant East thanked the speakers, closed the meeting and provided an excellent buffet lunch with wine. The Company's thanks go to Leslie for organising such a successful meeting.

Livery Club activities

Celebrating Christmas

Liveryman Andrew Morris reports on the Company's Carol Service, held on 10 December 2003 at St Michael's, Cornhill

The Company's Carol Service took on a new look this year in three distinct ways. First, much to our joy, it was attended by the Worshipful Company of Turners; second, much to our admiration, the Master was his own Musical Director; and, third, much to our pleasure, it was the first time that the Reverend Alan Boddy presided as our newly appointed Company Chaplain.

The Master has directed the music at this service for us for many years – but never before, of course, as Master. There was some debate amongst members of the livery as to what he might wear for the occasion; would he conduct the choir in a fur-lined gown or would he wear his traditional cassock and surplice? In the end he chose the latter but we all noticed that the magisterial gold chain hung round the magisterial neck for the reading of the Sixth Lesson. Otherwise the Master reverted to the Jonathan Rennert of old (...well, quite young, actually) with his attentions firmly on the choir.

We were very pleased to welcome members of the Turners' Company. The Master and Wardens of this noble Company (no 51 in the order of Companies, the next after the Musicians) led the procession in their blue and yellow robes, followed by Livery Club President Anne Griffin, robed liverymen of the Musicians and finally our Wardens. Steward Virginia Harding showed us into our stalls. The church procession was led by the choir, followed by the Master (as Director of Music), the learned and distinguished Parish Clerk of St Michael's (Liveryman John Gaze) with his assistant and, finally, our Chaplain in cotta and white stole. The processions were

accompanied by the Advent hymn, *O Come, O Come, Emmanuel*.

After the Chaplain had read the Bidding Prayer the choir sang *Past Three O'Clock*, cleverly chosen to reflect that the originators of this carol, the London Waits, were both musicians and night watchmen, and predecessors of the Musicians' Company. The arrangement, which illustrated the watchman's calls, was by William Llewellyn, retired Director of Music at Charterhouse and former MMA President, who is a friend to several of us in the livery. The centenary of the birth of Sir Lennox Berkeley (some-time Master, Collard Fellow and Cobbett Medallist) was commemorated in the choir's performance of his *I sing of a maiden*; either side of this were the First and Second Lessons, read by the Junior Warden and the Livery Club President respectively.

The actual date of Christopher Tye's birth is uncertain, but it was approximately 400 years ago, as the informative service sheet revealed. However, there need be no special reason for performing this stunning Mass *The Westron Wynde*, a fine early masterpiece. The choir sang the Sanctus before the congregation stood for *It came upon the midnight clear*, followed by the Clerk's reading of the Third Lesson.

Each year, Jonathan Rennert chooses music which has a Company connection, usually through its composer. This year's service was no exception and Herbert Howells (some-time Master and Honorary Collard Life Fellow)

was represented by his well-known *A Spotless Rose*,



The Master and the President