

# HARMONY

THE WORSHIPFUL COMPANY OF MUSICIANS

## Members' Open Day

Monday 23 May at the Foundling Museum



The Court Room at the Foundling Museum

Photo: © The Foundling Museum

The Master and Wardens invite Liverymen and Freemen to a Members' Open Day at the Foundling Museum on Monday 23 May. It is an opportunity to learn more about the Company and how it works, a time to ask questions about the Company's purposes and its charitable work. Chairmen of committees and members of the Court will deliver short seminars on their work within the Company, including the Company structure, finances and the Archive and also the Company's relationship with the City as a whole. In addition, there will be a discussion about the newly proposed music provision in the City and how this will contribute to preserving our musical heritage in London and beyond.

There will be an opportunity to meet some Yeomen, hear them play and listen to them explain how their Outreach to young school children is delivered. We shall also learn about the performance opportunities we offer these young musicians at the start of their careers and about the opportunities to volunteer and play a part of our important and vibrant Yeomen programme.

The Foundling Museum is in a beautiful building with fine portraits and paintings that portray the wonderful history of the Foundling Hospital with which Handel was very much engaged from its beginning in 1739.

It will be very much a working day for us all. It will include a light lunch and some refreshment on arrival and before departure. As this is the first Members' Open Day for five years, the Master hopes that Company members will be keen to attend and he looks forward to seeing you there.

## BLOWING TRUMPETS?

Within the limit of 16 pages, we always aim to include a variety of articles reflecting something of the wide-ranging interests and activities of the Company and its members. We hope that this edition is no exception. Nevertheless, on reviewing the planned content this time, it soon became clear that an underlying theme ran through so many of the articles.

As we all know – musicians comprise a shy and retiring breed! Occasionally, however, it is appropriate to acknowledge with pride the value and significance of the Musicians' Company and its impact, both within the City of London and the musical world. Consequently, we take great pleasure in "blowing our own trumpet" in these pages.

Subjects featured here include: good fellowship, so central to the Company's existence; the regard in which the Company is held within the

Livery movement; the remarkable talent of our Yeomen and the work of all members involved in the Outreach programme; recent endeavours to heighten the prestige of Company awards; the Company's desire to nurture and celebrate an ever-increasing range of music genres, most recently popular music; how two office holders (past and present) view the Company; the important role of the Company's concerts in providing prestigious platforms for young, highly talented musicians; the great significance the Company attaches to consolidating its links with the music profession; and, not least of all, the rich heritage of the Musicians' Company.

We hope you find that this edition provides interesting reading and also an appropriate context for the Members' Open Day on 23 May. Finally, as always, we welcome suggestions for subjects to feature in future editions of *PH*.

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## DIARY 2016

### 10 May

**Sons & Friends of The Clergy Service** St Paul's Cathedral 5.00pm

### 13-14 May

**Livery Club Visit** Portsmouth

### 23 May

**Members' Open Day** Foundling Museum London 9.00am – 4.00pm

### 5 June

**Young Jazz Musician Winner's Gig** Soho Jazz Club 7.30pm

### 22 June

**Midsummer Banquet** Fishmongers' Hall 6.15pm

### 25 June

**Livery Club Visit** Cambridge

### 28 June

**Musicians' Company Concert** St John's Smith Square 7.30pm

### 13 July

**Court & Informal Lunch** Skinners' Hall 12.30pm

### 25 September

**Young Jazz Musician Competition** Soho Jazz Club 7.30pm

### 5 October

**Company Evensong** St Paul's Cathedral 5.00pm

### 9 November

**Installation Dinner** Stationers' Hall 6.15pm

### 12 November

**Lord Mayor's Show**

### 14 December

**Carol Service** St Michael's Cornhill 6.00pm

# As Others See Us...

An objective, on becoming Master in 2014, was the increase in communication and involvement within the Company. In each of my Master's newsletters, the many events and occasions at which the Clerk and I represented the Company were listed, as I was keen to share this information as things progressed rather than as a summary at the end of 'my year'. I am delighted that the response from so many Company members to the newsletter was so positive and supportive.

With that in mind, the Editor of *PH* suggested that, instead of the usual Immediate Pastmaster's overview of the year, I might instead wish to reflect upon the Musicians' Company's role within the Livery movement generally and the way in which we are regarded by our colleagues.

But first a little background. There are 110 Livery Companies (plus three without livery), each installing its new Master at a particular time during the year – starting in January with the Clockmakers, Fruiterers, Loriners and Marketors and finishing with the Glass Sellers and Wheelwrights in December.

During the year, all Masters and Prime Wardens are invited by HM The Queen to a Garden Party at Buckingham Palace and also to a special dinner at the Mansion House by the Lord Mayor. Following a tradition started in 1983 by the then Lord Mayor of London, Sir Peter Gadsden, Masters and their



Guest Speaker Mr  
Colin Thubron CBE

partners, together with the Lord Mayor and Sheriffs are invited to spend a weekend at the Ironbridge Gorge Museum in Shropshire.

However, I was privileged to attend the first of two occasions, unique to 2015, with my fellow Masters. The impressive commemoration of the 800th Anniversary of the sealing of Magna Carta at Runnymede Meadows in June meant an early start – we had to be there by 8.00am in readiness for

the arrival of HM The Queen and HRH The Duke of Edinburgh. Luckily it was a dry and sunny morning as we were seated in the open air! Then in October, all Masters and Clerks processed into Westminster Abbey for the magnificent service to commemorate the 600th Anniversary of the Battle of Agincourt. I was very moved to see the actual sword of Henry V being presented to the Dean at the High Altar by

Photo: Courtesy of Colin Thubron



The Choristers of St Paul's Cathedral



the Master Cutler, supported by the Masters of the Armourers and Brasiers, the Bowyers, the Fletchers and the Gunmakers.

Throughout the year the Clerk and I were generously entertained by 40 Companies, though there were many more invitations we were unable to accept. Gradually I learnt to look for my name under 'M for Musicians' rather than 'D for Duncan'...

For me, two of our own regular events brought home just how highly the Musicians' Company is regarded; the first is one familiar to the whole Company, the second is less well known. Representatives of 72 Livery Companies attended our annual Evensong at St Paul's Cathedral in October. I was touched by so many responses received to the Evensong – and I should stress that each quote is from a different Master!

*"...beautiful Choral Evensong..." "...the music was a delight..." "...the Elgar Elegy was beautifully played and very uplifting..." "...I found myself quite absorbed by the music..." "What a splendid time we all had at St Paul's..." "...the Musicians' Evensong is one of the Highlights of the Livery calendar."*

The second is the Company's 'Masters' and Clerks' Dinner', which takes place at the end of each Master's year. The Company returned

all the much appreciated, and thoroughly enjoyed, hospitality received whilst I was Master with our 'M & C Dinner' in October, held in the splendid Mercers' Hall. 35 Masters and 26 Clerks, (representing 36 Companies, something of a record I believe) were guests of the Musicians' Company to hear guest speaker Colin Thubron, the travel writer, and Grieg, Gershwin and Piazzolla played by the Kaleidoscope Saxophone Quartet. Again, the responses of our guests observed by our own Clerk were heart-warming:

*"Yours is the most friendly of Companies..." "...particularly enjoyed the entertainment at the end as a real fan of sax music..." "...the Kaleidoscope Sax Quartet was outstanding – I will now view the sax in a whole new light." "The Musicians are so well known for their outstanding spirit of camaraderie and fellowship..."*

A few days later my cup overflowed when John Allen, Clerk to the Gunmakers, sent us his wonderful *Ode on a Musicians' Company Dinner*. As you can see from these few extracts – selected from the many expressions of thanks received – the Musicians' Company holds a special place amongst the Livery Companies and our Clerk is very highly regarded within the Fellowship of Clerks. It has been a joy to become friends with so many Masters, Consorts, their Clerks and members of the Livery during my year as Master Musician. I am now delighted to be a "Magna Master", the name the Masters of 2015 have chosen to call ourselves!

After finishing my year as Master, I was delighted to read the following feedback circulated by Assistant John Nichols from an Outreach session given by Yeoman William Cole (winner of the Lord Mayor's Composition Prize 2015) at the Royal Docks Community School. The link governor for High Achievers at the school, and a Pastmaster of the Hackney Carriage Drivers' Company, had this to say:

*"I... was overwhelmed by the Head Teacher's report on your visit... To say she was utterly delighted would be an understatement... what a marvellous session it was and I was pleased to hear how focused and enthusiastic the students were..."*

*"I think this is a real demonstration of how the Livery can deliver to young people in an incredibly positive way and long may it continue... I just felt I wanted to add my sincere thanks to you both for the time that you have given in making this happen – simply wonderful."*

Immediate Pastmaster  
**KATHLEEN DUNCAN**



Mercers' Hall

Photo: © The Worshipful Company of Mercers

## ODE ON A MUSICIANS' COMPANY DINNER

The Musicians are artists whose sounds please the ear;  
Their dinner at Mercers was the best of the year.  
My journey was frightful; I was last through the door,  
But was greeted most warmly when I reached the first floor.

Their Chaplain said Grace, he's about to retire,  
He did time at the Scrubs behind the barbed wire.  
He was given a present which was beautifully packed;  
I expect it was glassware, I hope it weren't cracked.

We had Salmon and Crayfish with orange and dill,  
Then Fillet of Beef, which I ate with a will.  
The dessert was delicious, a pear tart with cream;  
The following morning I was no longer lean.

Their Master regaled us, as we supped at our port,  
And welcomed us all on behalf of her Court.  
Her talents are boundless, she ran TSB  
For her charitable deeds she was made OBE.

The principal guest, an author of note,  
Rose to deliver the speech that he wrote.  
He's descended from Dryden and also from Morse,  
And a passionate lover of music, of course.

He described how he's once watched a frontal  
lobotomy,  
I winced as the port was put down right in front of me.  
He's produced many books and travelled afar,  
And once took Joan Sutherland's bags to her car.

After the speeches the staff cleared away,  
Then four young saxophonists came in to play.  
They chose one piece by Gershwin and another by  
Grieg,  
A third, called 'Oblivion', was full of intrigue.

I could not sign off without saying 'Thank you',  
To the Master and Wardens, and Court members too.  
Harmony's a virtue you seek to preserve:  
You hosted the evening with sparkle and verve.

Clerk to the Gunmakers' Company  
**JOHN ALLEN**



Photo: Mark Laing

# THE COMPANY'S MAJOR AWARDS

**Considerable work has been undertaken in reviewing and reorganising the funding of the Company's major awards to increase both their public profile and, not least, their significance to recipients financially. The Clerk, Hugh Lloyd, explains the background to these developments.**

*"An award to fund a recital of Duparc songs in Yorkshire by a red-headed mezzo-soprano on the third Tuesday of September in a leap year... is this anything funded by the Worshipful Company of Musicians?" Not quite, although there is one award, The Myra Verney Recital Fund, that provides for a first public recital by a singer who has only studied privately – not at a recognised conservatoire – and one of the conditions is that the French Cultural Attaché should be present!*

The twenty or so awards that the Company makes each year to musicians at the end of their studies and the beginning of their careers, are the philanthropic life blood of the Company, the main focus of what we, as a Livery Company, do. At £140,000 each year, these awards are a main expenditure item and administering them takes up the biggest proportion of the work of the Clerk's Office.

The Court initiated a Strategic Review of all aspects of the Company's operation in 2013. One of the Strategy's recommendations was that the Donations and Awards (D & A) Committee should review the awards and recommend any changes, including value, frequency and potential abolition. It was felt that, as the value of many of the awards was set some time ago, their purchasing power was not as significant as when they were established; some awards were small and did not really make a significant difference to



Louise Alder, winner of The John Christie Award 2014

the recipient. In effect, the Company awards had not kept pace with the increased cost of postgraduate conservatoire training with fees and maintenance costs now between £20,000 and £25,000.

The D & A Committee led by its Chairman, Junior Warden Lady Brewer, has reviewed all the Company's awards over the last eighteen months and decided on significant awards of £10,000 across the main classical music categories: Strings, Piano, Singers and Other Instrumentalists. The WT Best Organ Scholarship will now be £9,000 and awarded every three years. The Lord Mayor's Composition Prize is now biennial and worth £5,000 for an eight minute commission.

In addition, enhancing the Company's reach in all areas of music has been strengthened. Popular Music has not been an area that the Company has ventured into before, but the Popular Music Committee, chaired by Court Assistant Alun Hughes (who also writes in this issue of *PH*), has inaugurated two new awards. The WCOM Music Director's Music Theatre Award (£5,000) will be awarded this year after auditions at the Guildhall School of Music & Drama, selected by the Company's own Music Directors, Liverymen Stuart Barr, Mike Reed and Matthew Freeman with

Freeman Mike Dixon. Two further awards to encourage young popular music performers are also in the pipeline.

Jazz has been an area where the Company has a good profile through its awards and the Jazz Committee had also been given an enhanced budget so that the Young Jazz Musician of the Year and the Dankworth Composition Prize will both have increased awards.

Two awards, which could be described as the jewels of the Company's awards, are the Prince's



Ke Ma, winner of The Prince's Prize 2015

Prize and the John Christie Award. The Prince's Prize was established to mark the installation of His Royal Highness The Prince of Wales as an Honorary Freeman of the Company in 2003, and recognises 'the most promising young instrumentalist or singer from the Company's award winners' in the current year. Embarrassingly there was no endowment for this, the Company's premier award, offering only a prize of £2,000 – less than many of the other awards. Owing to the fund-raising skills of Pastmaster Sir Anthony Cleaver, £100,000 has been raised to endow the Prince's Prize thanks to generous matching donations from Sir Evelyn de Rothschild's Eranda Foundation and Rothschild's Bank, so that an enhanced prize of £10,000 will be awarded in memory of Leopold de Rothschild, who was a Liveryman of the Company for over fifty years.

The John Christie Award for a promising young singer, nominated by Glyndebourne, celebrated its fiftieth year in 2015 and the successful Gala Concert and Dinner at the Royal College of Music raised £100,000 to endow the award for the future, so that at £15,000 per year, this is now the Company's richest award. Once again Sir Anthony's sterling efforts bore fruit!



The Artists at The John Christie Award 50th Anniversary Celebration Concert



# Popular Music within the Musicians' Company

The Popular Music Committee was formed a few years ago to bring the Company closer to the styles of music that captivate the majority of music lovers. This formation came about as a consequence of the wonderful musical celebration of the Queen's Diamond Jubilee celebrations in June 2012. That occasion saw Tom Jones, Annie Lennox, Ed Sheeran, Gary Barlow and Robbie Williams accompanied by the Fanfare Trumpets from the Coldstream Guards. This was a turning point in ceremonial and prompted our then Master, Alderman Dr Andrew Parmley to question The Musicians' Company's relevance to the style of music that was contributing so much to such a great Royal event.

The Musicians' Company has its origins back in the 1500s as a form of regulation of the City Waits. London had bands of City Waits who performed various duties such as welcoming Royal visitors and leading the Mayor's procession. Their instruments were mainly wind instruments such as early Shawms (a very loud basic version of the modern oboe) or Sackbuts (a slide instrument rather like a Trombone) and they were provided with salaries, liveries and badges of office depicting the City. They performed the popular music of the day. The City Waits, who ranked second only in performance to Royal Musicians and above the ordinary minstrel musician in importance, appealed to the Court of Aldermen for protection against the minstrels. These popular musicians, working within the City, were the original basis for the Musicians' Company of modern times.

500 years later, popular music is a major contributor to the UK economy. A recent economic study reveals the true scale of UK Music's vast contribution to the economy to be a staggering £4.1bn. There are now over 117,000 full-time jobs within the industry; the vast majority being individuals working in a creative environment, composing, creating, recording and shaping the future of music. Musicians, composers, songwriters and lyricists alone contributed £1.9bn to the UK economy.

It is against this background that the Company needs to associate itself with the sector of the music industry that is of such importance to the musical heritage of our nation. The committee has an eclectic range of skills and experience in the popular music sector and has a goal to establish links with the institutions training the popular music talent of the future. We have already established links with institutions, such as the Brit School in Croydon, that have produced such global talents as Adele and Ed Sheeran. It has also highlighted the vast difference in the training that popular musicians receive from those students of more conventional musical genres.

Our Company Awards to students of the Conservatoires have traditionally been aimed at students at postgraduate level and young professionals at the start of their careers. In order to support emerging talent in Popular Music at such institutions as the Brit School or the Liverpool Institute for Performing Arts (based in Paul McCartney's old school in Liverpool), which is now a specialist school for the performing arts, the support needs to be focused on the undergraduate stage of academic study, as popular music talent tends to emerge at that stage in the career progression. We have already identified and established the need for the Musicians' Company Musical Director Scholarship. Musical Direction is a discipline that is very much under-catered for, despite the tradition that has been championed in London theatres with such major global successes as *Les Misérables*, *Miss Saigon* and *We Will Rock You*.

We have already established the audition date, being Monday, 27 June 2016 at the Guildhall School of Music and Drama, where Liveryman Stuart Barr (in conjunction with the Company's other three Musical Directors: Liveryman Matthew Freeman, Freeman Mike Dixon and Liveryman Mike Reed) will audition applicants from the colleges that we have approached to put forward suitable candidates. We also anticipate during the year of the current Master to be able to give recognition to some major household names that have influenced and contributed to Popular Music in the UK.

It is such initiatives as these that will make the Company more relevant to the sector of the music business that plays such an important part in the global music industry, and also reflect the status of popular music in the United Kingdom as one of the world's major providers of new popular music repertoire.

Court Assistant  
**ALUN HUGHES**  
Chairman  
POPULAR MUSIC COMMITTEE

Guitarist Phil  
Hilborne in *We  
Will Rock You*



Photo: Magnus Roddan



# INSTALLATION DINNER 2015



The Master and prize winners



(L-R) The Master's Chaplain, The Revd Canon Mark Williams; the Master's Consort, Miss Marie Rességuier; the Master; Honorary Freeman, Dame Gillian Weir DBE



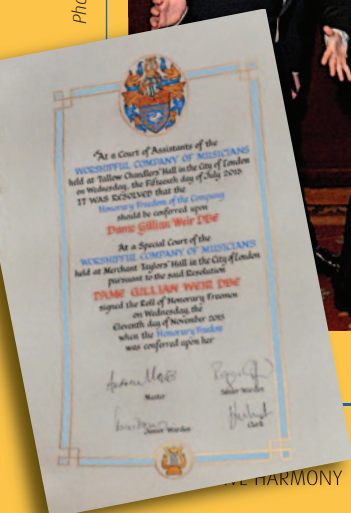
*Fanfare for an Occasion*, composed by the Master and Sounded by the Fanfare Team of the Central Band of The Royal Air Force with Pastmaster Jonathan Rennert (organ)



Left: The Honorary Freeman Scroll. Above: The Master, flanked by members of VOCES8



Photos: Peter Holland





# The Company Fellowships

The Company having more than one 'Fellowship' could – quite understandably – be confusing. In addition to the Collard Life Fellowship, the award of which to the late Sir Peter Maxwell Davies was mentioned in the last two issues of *Preserve Harmony*, there is also a Collard Fellowship granted biennially. Court Assistant Chris Lawrence gives details of the current holder of this Award and, elsewhere in this edition of PH, Chris has written a major article explaining the Musicians' Company Honorary Fellowship Programme.

## Collard Fellow 2015

We are delighted to announce that the composer Mark Boden has been chosen as the Collard Fellow for 2015. He succeeds Joanna Lee, whose highly successful children's opera for ENO, *The Way Back Home*, was the focus of her fellowship.

The John Clementi Collard Fellowship, to give its full title, was created in 1930 to help musicians, between the ages of 27 and 50, who had shown undoubted excellence in composition, research or performance. It is worth £5,000 per year and is intended to support musicians who are prevented by circumstance from embarking on or completing particular projects or objectives. It is one of our most prestigious awards and is always keenly contested. Herbert Howells was the first fellow and many distinguished British composers have followed.

This year was no exception, with a very high quality list of entries. I was most fortunate to have, once again, a previous Collard Fellow and Freeman of the Company, composer and violinist Marcus Barcham-Stevens, to support me in the task of sifting the entries, agreeing a short list and then interviewing the final candidates. This included a first for me – a Skype interview!

Mark immediately stood out as an established composer of considerable standing. Having studied at the Royal Welsh College of Music and Drama, where he now lectures, followed by the Royal College of Music, Mark was a Company silver medal winner in 2008. His CV includes past commissions for the London Philharmonic Orchestra and the BBC National Orchestra of Wales. He has further commissions for BBC National Orchestra of Wales (BBC NoW), Camerata Nordica, and forthcoming premieres with the Quatuor Tana (a Belgian ensemble specialising in contemporary music) and Nexus Reed Quintet of Switzerland. The day job is presently at Bath Abbey where he works with both the boys and girls choirs.

Mark is learning privately with Julian Anderson and the Fellowship will enable him to focus more closely on his personal harmonic development. He is looking to be stretched both in terms of technique and creativity. The Fellowship will also enable him to strengthen his European connections attend premieres in Belgium and Switzerland.

Marcus and I were struck by the conviction and maturity of Mark's music. His track record is already impressive and is notable for the number of repeat commissions he has received. It is of note that leading members of ensembles who have performed his music have commissioned pieces for themselves; for example, the trumpet concerto for BBC NoW and the flute concert for Camerata Nordica of Sweden. The Fellowship will enable him to take the summer term off teaching to focus on his commissions. It gave us great pleasure to be able to award the Fellowship to a previous Company medal winner and Mark told us that the silver medal had made a real difference to his career and very much helped secure some early commissions.

We have no doubt that Mark will be a worthy successor to Joanna Lee and an excellent addition to the list of distinguished holders of the Fellowship.



The new Master and Wardens, the November Installation Court



Guest Speaker and Honorary Freeman, Dame Gillian Weir DBE



The Company's Prize Grace (Dr Charles Wood) sung by Members of St Paul's Cathedral Choir, directed by Andrew Carwood



# The Musicians' Company

The Maisie Lewis and Concordia Young Artists' Funds

Pastmaster Adrian Davis reminds me that the last time I wrote for *PH* was 21 years ago. He, and your editors, urged me to write now about the Company's Concerts, of which I have recently become Chairman (following some most distinguished footsteps). So I am glad in turn to provide some information, gentle reminders and urgings too.

What is the Committee and what do we do? In brief, we provide opportunities for young musicians to perform in prestigious London venues and in so doing promote two or three concerts a year, usually of superb quality. This activity, along with the Yeoman Programme, is central to the Company's mission to provide opportunities for exceptional young musicians at the start of their performing careers.

Why the Maisie Lewis (MLYAF) and Concordia Foundation Young Artists' Fund? Our concerts were first established in 1969, following a generous gift to the Company by Sir Edward Lewis in memory of his wife Margaret Mary ('Maisie'). Sir Edward was a friend of the then Master Jack Iles and Chairman of Decca Records, a company that he had built into one of the world's major record labels over a fifty-year period. The purpose of the gift was to provide 'platform experience' for young musicians reaching the end of their training. The vehicle for this was the promotion of concerts, first in the Purcell Room on the South Bank and now more usually in the Wigmore Hall – to this day one of the most prestigious venues for solo and chamber music, synonymous with first-class quality so a much sought-after experience for musicians.

More recently the MLYAF has been joined by the Concordia Foundation Artists' Fund (founded and endowed by noted soprano Liveryman Gillian Humphreys OBE, whose Concordia Foundation reflects her passion for music making and encouraging the young), entrusted to the Company in 2009. Gillian's input, energy and enthusiasm have been a welcome boon.

Who are our musicians? Applications from performers, the age limits being 28 (instrumentalists) or 32 (singers), are sought by early December each year through advertisement, direct contact with the UK conservatoires and by word of mouth – here readers can be of huge assistance to us by encouraging young performers of high calibre to



Joanna Marie Skillett

come forward, both soloists and ensembles. In recent years the Committee has sought particularly to encourage ensemble groups to apply – this extends the reach of the concerts to engage as wide a pool of potential performers as we can (and, it must be said, in the hope of attracting audiences). A panel drawn from current and former Committee members sifts the applications received, paying particular attention to references. Up to two dozen are selected for auditions held in the Wigmore Hall itself, before a distinguished panel of practising musicians, both Livery and non-Livery, who select six performers (or groups) for the three shared concerts we promote. Final repertoire is selected from suggestions made by the performers themselves and seeks to enable well balanced concerts that not only play to performers' strengths but make appealing programmes for the listener, music that educates too, always in close liaison with the Wigmore Hall who, rightly, have strict rules about repeated repertoire.

The concert, given by Korean cellist Yoon-Kyung Cho and Polish pianist Anna Szalucka in February, was a triumph. Both performers had been selected as individuals but their skilfully devised programme both enabled them to play as individual soloists and brought them together as partners. Their resulting duo was a resounding success in my view and I hope that they will be encouraged to perform

together again, and indeed that more of our concerts may incorporate such serendipitous coming together of performers who have not previously played together.

Performers at Company concerts are encouraged to become Yeomen (if they are not already), as both Yoon-Kyung and Anna are, and one trusts that they will prove to be valuable members of that excellent programme and so help forge ever stronger links between these two significant areas of the Company's work.

What are the issues for the future? Funding remains one of them, and how to market our concerts more effectively to engage the large audiences our performers deserve. You, readers of this, can help greatly, not only by attending our concerts when you can and by encouraging your friends and contacts, but also by helping to develop



Marta Kowalczyk



# Concerts

further performance opportunities perhaps out of London, so spreading awareness of our valuable work.

A further potential issue is availability of the Wigmore Hall. We are fortunate to share in the Monday Platforms there, a joint initiative of four organisations who have the same aim of supporting young professional musicians, namely the Park Lane Group, Royal Overseas League, the Tillett Trust Young Artists' Platform and ourselves. These recitals give audiences at Wigmore Hall the opportunity to hear the very best of emerging artists in a regular series. Discussion with Wigmore Hall on how to maintain these wonderful concerts is ongoing. Dates are not always available, however, our most recent concert (featuring Alena Lugovkina – flute and Dinara Klinton – piano) was indeed there in April. The next concert (with Marta Kowalczyk – violin and Joanna Skillett – soprano) is to be at St John's, Smith Square on Tuesday 28 June. This is a much larger venue so I urge you to make a special effort to join us. Both programmes are typically appealing and details can easily be found on the Company's website. I look forward to seeing you there.

Are these concerts viable and sensible for the Company? We are determined that they are and will remain so. Thanks to Maisie Lewis and Concordia we are safe for the moment at least.

Liveryman **PETER HEWITT** Chairman  
Musicians' Company Concerts Committee



Shaun James formally robed and bearing the Company Mace

Photo: Peter Holland

## Introducing Shaun James

**It would be difficult to imagine a career profile more suited to act as Beadle for the Musicians' Company than that which Shaun brings with him.**

Brought up in Winchester, Shaun served as a musician in the Territorial Army before enlisting in the regular army in 1985. After basic training and serving with the British Army of the Rhine, he completed a course at the Royal Military School of Music, Kneller Hall, then gaining a place in the Band of the Grenadier Guards. Serving in the Household Division in London, he regularly took part in significant ceremonial events including Trooping the Colour on many occasions and the funeral of HM Queen Elizabeth The Queen Mother. In 2002, Shaun returned to Kneller Hall, this time as a Senior Instructor, a period he found especially rewarding, working with trainee bandmen and as Bandstand Manager, responsible for organising and planning summer concerts. He completed army service as Sergeant Major in the Band of the Honourable Artillery Company, which introduced him to working in the Square Mile, coordinating band engagements in the City of London.

As a musician, Shaun holds diplomas from Trinity College, the London College and from the Guildhall School of Music and Drama, from where he graduated with honours. Shaun's instrument is the saxophone and his particular interest is jazz. In addition to performing as a soloist he has performed with the Jools Holland band, he leads the Westminster Saxophone Quartet and maintains his military links as principal sax and librarian in the Army Medical Services Band, based at the Royal Military Academy, Sandhurst.

More recently, Shaun has been selected to join several Corps of Army Music training teams, working with bands across the African continent, which led him to make contact with 'Children of Fire' in Johannesburg – Africa's first burns charity – where he has been engaged in music workshops and music therapy.

Experience in the City recently included being Hall Manager and Beadle for the Worshipful Society of Apothecaries of London as well as Beadle for the Worshipful Companies of Spectacle Makers and World Traders; but he said that his 'dream job' is working with the Musicians' Company. Welcome to Shaun and we look forward to the distinction he will doubtless bring to the role.

Court Assistant **ADRIAN MUMFORD**



Shaun giving a music workshop for 'Children of Fire' in Johannesburg, South Africa



# The Musicians' Company Honorary Fellow Programme

For a Livery Company with a charter dating back to 1500, the introduction of any new activity might seem revolutionary, dangerous and 'new-fangled'. However, this is not invariably the case and the launch in 2003 of the Honorary Fellow Programme was such an instance. Progress is founded on risk taking and, some sixteen Honorary Fellows later, this has undoubtedly added a new and valuable dimension to our activities and our links with the wider music profession.

At the outset the thinking was clear – to build links to established professional musicians who were not yet members of the Company. The intention was to support enterprising initiatives by the Fellows that complemented, in some way, the core aims of the Company: the encouragement and promotion of the highest levels of musical performance and education with an emphasis on young musicians on the one hand, and a greater involvement of leading professionals in the work of the Company on the other. Conferring the Honorary Fellowship brought opportunities and distinction for both sides, with the Fellows becoming Freemen of the Company.

We felt our way at the outset. In 2003 we appointed four fellows: Yvonne Kenny, Diana Burrell, David Owen Norris and Paul McCreesh. This showed clearly and positively the high ambitions for the programme and the breadth of musical achievement with which we were aiming to engage. This was followed in 2006 with the appointment of Levon Chilingirian. Inevitably, after such a strong start and the support demands being placed on the Clerk's office, there was then a pause to consider the achievements and the right basis for

the future. There was no doubt as to the excellence of the Fellows. The challenge was to reshape the programme in ways that met our unchanged objectives and yet create a relationship that resonated for both the Fellows and the Company.

Under the aegis of Pastmaster Leslie East, it was decided that one Hon. Fellow be appointed each year and that the Fellow should devise and lead an event or a piece of work, which would be supported by the Company, and that at the end of the year of Fellowship they be admitted to the Freedom of the Company. So it was that in 2009, Dr Marios Papadopoulos, concert pianist, conductor and the founder and music director of the Oxford Philharmonic Orchestra became the first of the new-style Fellows. His chosen subject was directing Mozart concerti from the keyboard. Guy Barker, jazz trumpeter and composer, an alumnus of the National Youth Jazz Orchestra, followed him.

The next Fellow, Professor Leslie Bunt, a music therapist of great distinction, marked a new departure in the Hon. Fellow programme. His lecture and workshop at the Guildhall School of Music and Drama was informative and moving as we saw through films and demonstrations the power of music to reach out to and connect with people with profound and challenging conditions. All of us who were there that day came away with an extended awareness and understanding of the directions in which music can take us and of its intrinsic power for good.

Marshall Marcus, our 2012 Fellow, violinist, educator, administrator, commentator and thinker on music has had, and continues to have, an extraordinary career by any standards: National



The Hon. Fellow Event, 2015 at Henry Wood Hall

Youth Orchestra of Great Britain, anthropology at Oxford, a founder and later Managing Director of the Orchestra of the Age of Enlightenment, head of Classical Music at the South Bank and now CEO of the European Union Youth Orchestra. He also spent a period living and working in Venezuela at the time that Jose Abreu started 'El Sistema'. This started a life-long and continuing involvement. His event, in the Purcell Room at the South Bank, explored the extent to which the El Sistema approach – created and developed in severely deprived areas of Caracas – might be adapted and thrive in other countries with often dramatically different educational and cultural environments. A new initiative here was the involvement of a lively and broad ranging panel extending the reach and impact of the event.

Richard Morrison, the Chief Culture Writer of The Times, chose Music Education in schools as his theme. His panel included Darren Henley, the author of a significant review of Music education in England. The event at St Lukes marked an association with the LSO, whose MD Kathryn McDowell was also on the panel. The discussion was interspersed by live music from the Purcell School – at one end of the spectrum – and Tomorrow's Warriors from the South Bank, led by Yeoman Nathaniel Facey at the other.

The stakes were getting ever higher and the challenge to find the next Fellow to extend the reach, understanding and reputation of the



John Wilson in the recording studio

Photo: Courtesy John Wilson





Company was no easier, but the answer was at hand. John Wilson had long impressed us hugely. His achievements in transcribing lost soundtrack scores from the golden age of Hollywood, the prodigious virtuosity of his eponymous orchestra and the wonderful appearances at the Proms made him an ideal choice. The real difficulty was finding a time and place for an event that made sense. Everyone wants 'a piece' of John's time and his indefatigable commitment to his arts means that his diary is full to a point that would appear either impossible or insane to most mortal musicians. Thanks very much to the efforts of Liveryman Gillian Humphreys OBE, one of John's longest-standing and staunchest supporters and advocates, connection was made and a commitment to an event secured. So it was that we gathered at Henry Wood Hall at the end of October last year to attend the final rehearsal of John and his orchestra before they embarked on their latest UK tour, *Gershwin in Hollywood*.

At first blush it looked like a large symphony orchestra but then you noticed the five saxophones, four trombones, four trumpets and a full rhythm section nestling inside the protective cover of the ensemble. But they needed no protection – the energy, vigour and sheer panache of the playing was breathtaking. John described it as, "an old fashioned studio orchestra with a dance band in the middle of it". Wow! This was consummate music-making of the highest order by a team that had

long played together. It was friends making music – including more than a few of our own past prize winners and yeomen.

The discipline and precision insisted on in the rehearsal showed how much care and detail there was in the approach; "get rid of the anaesthetics in the sound", John said. These were to be the first live performances of songs and instrumental numbers hitherto only heard and seen on the silver screen. He explained that in live performance adjustments were necessary to dynamics and

phrasing to project to a live audience in a bigger acoustic than in the studio. It needed glitter and sparkle and loads of swagger, together with a subtle shaping and depth to the sound to bring it alive. There also needed to be concision in all things with a relentless focus on speeds and rhythm and a transformational intensity of expression.

The work needed in recreating the scores almost beggars belief. In 1969, the world changed for MGM when it became no more than a real estate play for asset strippers. Musicals were costing and losing a fortune – and fashions changed. MGM's film activities were downgraded and assets sold off on a wholesale basis. The music library contained all originals; there were no copies. So much material was thrown away, lost or otherwise destroyed that it became a forensic exercise in recreation if the music was to live again. It required a very special talent and dedication to undertake and realise such an objective. John's approach is very much to go back to the source material – including listening to sound tracks. The aim is to play it as the composer intended but make it sound better, if possible!

So here we are in 2016 and the challenge to find the next Hon. Fellow has become harder still; the bar has been raised yet again. Faithful to the original intentions, we are looking for things that complement our core aims as a Company, that extend and broaden our understandings and insights. This is what led us to approach Clive Barda, incontestably the greatest photographer of musicians of his generation. Music comes fully alive in performance, frequently as powerful visually as it is audibly. Clive is the great master in capturing the intensity of personality, technique, projection and depth of musical expression in live performance. His iconic photographs tell us so much about the performers as well as about the music they are making and its power over them and us. We are delighted that Clive will be the next Musicians' Company Honorary Fellow and work is in hand on the details of his "event", to be held at some stage in the summer. Watch this space and we look forward to seeing you there.

Court Assistant **CHRIS LAWRENCE**



Clive Barda, the Company Hon. Fellow 2016

Photo: Robbie Jack



# LIVERY CLUB NEWS



HMS Warrior

Following two successful Livery Club events in summer 2015 – a visit to Stone House in Lewisham and a trip to the Hukvaldy Festival in July – it was decided not to squeeze anything more into the Company's busy schedule that year. The main two events planned for 2016, during my second year as President, will be visits to Portsmouth on Friday 13 & Saturday 14 May and Cambridge on Saturday 25 June.

The Royal Marines treated those who attended Beating Retreat at the Horseguards Parade in June 2014 to a spectacular display. We will be spending much of the first day of our May visit with these fine musicians at their Portsmouth HQ. Our overnight stay will be at the Queens, a stately Edwardian Hotel overlooking Portsmouth esplanade only a few minutes from the D-Day Museum, which we will visit before dinner on Friday. On Saturday we will explore the historic dockyard attractions including HMS Victory, HMS Alliance, the Museum of Naval Firepower, HMS M.33, and – by special arrangement – we have a tour followed by lunch aboard HMS Warrior.

In June, we will be the guests of King's College Cambridge and Liveryman Dr Stephen Cleobury, Director of Music. Experts will be on hand to reveal the wonders of this finest of Tudor buildings, which has the largest fan-vault roof in the world and an unrivalled collection of late-medieval stained glass. Our base for the day will be the capacious Saltmarsh Suite overlooking the Chapel. John Saltmarsh was an unforgettable eccentric, but brilliant, College Fellow whose painstakingly detailed research on the construction of the Chapel has only recently been published. The College Archivist is preparing a "Music at Kings" exhibition for us, and we are

invited to the afternoon choir rehearsal. After tea in the Provost's Garden we will attend Choral Evensong directed by Dr Cleobury.

Many of you will recall that last year's Bach Cantata concert unfortunately had to be cancelled as Bishopsgate Hall's ceiling collapsed a few days before. This year's Cantata event on Friday 16 September

will, therefore, be at the Priory Church of St Bartholomew-the-Great in West Smithfield, to be followed by a lunch nearby.

Another change this year is that the Carol Service and Supper in December will now be under the auspices of the Company, rather than the Livery Club, but we are all looking forward to this as the final social event of 2016.

Finally, I am delighted to confirm that Liveryman Paul Gobey has accepted the Court's request to follow me as President.

President, Livery Club **KEITH MARIES**



The Chapel, King's College, Cambridge

## From the Company Archives Gold Watches 'For Valour'



Daniel Laidlaw,  
'The Piper of Loos'

The new website dedicated to the visual presentation of Musicians' Company treasures and archive information continues to grow as further historical aspects and artefacts are uncovered and researched. Since the last issue of *Preserve Harmony*, archive website creator Liveryman David Herbert has pulled together some fascinating background on five professional musicians who were awarded the Victoria Cross during the First World War and consequently received a Gold Watch from the Company. David takes up the story, which has particular poignancy with 1 July this year marking the centenary of the start of the Battle of the Somme.

Drummer Corporal Spencer John Bent arrived in France on 22nd August 1914 as a member of the 1st Battalion East Lancashire Regiment, part of the British Expeditionary Force. Bent was at Ypres in October and over the next week and a half was injured a number of times, sustaining a gunshot wound to his leg, shrapnel injuries to both arms and hands and a head wound. On the night of 1-2 November 1914, his Platoon Sergeant and Section Commander had been struck down and he took command, successfully holding the position. Drummer Bent had on two occasions that week brought up ammunition under heavy fire and





The Medal Group of Drummer Spencer Bent



Drummer William Kenny receiving his VC from King George V on 18 May 1915 at Glasgow Green



The inscription upon the Company Gold Watch presented to Bandsman Rendle

on the following day rescued into cover wounded men who were lying exposed in the open. The awarding of his Victoria Cross was announced in the London Gazette on 9 December 1914... He was 23 years old.

These feats of almost unimaginable courage and commitment were discussed at a Musicians' Company Court meeting on 26 January 1915 at Stationers' Hall. It was suggested by Senior Warden, Charles Lukey Collard, that a suitably inscribed Gold Watch be presented to Drummer Bent in recognition of his actions and well deserved military honour. The Court agreed, but before any such presentation could be made, the Company was informed of two further musicians who had been awarded the VC: Drummer Lance Corporal William Kenny and Bandsman Lance Corporal Thomas Rendle. It was subsequently minuted that an inscribed Gold Watch from the Musicians' Company would be presented to every professional musician awarded a VC for the duration of the war. That number eventually became five with the addition of Piper Daniel Laidlaw, and Drummer Corporal Walter Ritchie.

Daniel Laidlaw was a piper in the 7th Battalion, King's Own Scottish Borderers and in September of 1915 at the beginning of the Battle of Loos, near Lille on the Western Front he earned the now famous title 'The Piper of Loos'. During a period of disarray amid the worst of the bombardment and with his section shaken by the effects of gas drifting

across the trench, Laidlaw jumped upon the parapet and began striding up and down the line, playing the Regimental March *Blue Bonnets Over The Border*. This brought his Company back into order, eventually leading to a successful (albeit short-lived) advance. Amazingly, a 1934 short film was made of Laidlaw discussing his activities of that day and actually playing that very tune on his pipes – part of this film can be seen on the WCOM archive website.

So far, archival research has discovered only one of the Gold Watches – the one presented to Bandsman Rendle. That watch is kept in the Museum at Kneller Hall, home of Army Music since its foundation in 1857. We are most grateful to that organisation for the photographs of the Watch and of Rendle's VC Medal Group, included here and on the website respectively. It is a fitting tribute that all members of the Phase 2 Musician Training Course at Kneller Hall are now known collectively as *The Rendle VC Troop*.

Although wounded at Ypres in 1915, Drummer Walter Ritchie survived to be present on the first day of the Battle of the Somme (1 July 1916). During that terrible, single day over 19,000 British troops perished and nine men were awarded the Victoria Cross. Ritchie was one, collecting his Medal from King George V in November 1916 and his Gold Watch from the Lord Mayor in December. The Master Musician at the time, past Lord Mayor Sir George Wyatt Truscott,

read out his citation.

The archive website contains many more details of all these events, photographs of the men, their full VC Citations, reports of their medal presentation ceremonies at Buckingham Palace and their visits to Mansion House to receive their Gold Watch. All this information (including the film of Laidlaw) can be found in *Objects & Ephemera* within the 'Treasures' section and a portrait of Truscott is featured within the 'Artworks' section. The website also offers links to the relevant hand-written Minutes taken at Court meetings throughout the war. Previous issues of *Preserve Harmony* have mentioned before the existence of these documents on the archive website which continue to form the backbone of most of our archival investigations.

If anyone has any questions, or would like to get involved with the Archive Project, please get in touch via the 'Contact Us' section of the website.  
[www.wcomarchive.org.uk](http://www.wcomarchive.org.uk)

## What's New in the Archives?

The Home Page of our Archive website now includes a *What's New* feature, which shows recent additions to the site and charts its fascinating development over the last 18 months. Check out *What's New* often; it is constantly being updated and will lead you straight to our latest researches online!



# A Little Sight-Reading?

*Faerie's Aire and Death Waltz*  
(from "A tribute to Zdenko G. Fibich")  
(Words and music by  
John Stump. Arranged by  
Accident.)

This most unusual piece – drawn to our attention by Pastmaster Andy Prindl – bears close investigation as it displays the delightful sense of humour of its composer, the late John Stump. Directions such as 'have a nice day', 'remove cattle from stage', 'if there is a 3rd Clarinet, some Violas may go', 'release the penguins' (our favourite), 'optional shoe horn' – amongst others – pepper the (unplayable) score.

John Stump was born on 24 March 1944 in Kansas City, Missouri. At Long Beach City College (1965-67) he studied composition and orchestration, arranging music for various instrumental and vocal groups. Although his training was classical, he also became fond of the Beatles and various other vocalists, an enthusiasm that continued throughout his life. When a neighbour who knew of John's musical talent mentioned a music publisher who hired music engravers, John borrowed a music typewriter and began to teach himself the craft. Soon he was working from home as a music copyist and engraver. In the early 1990s, John changed careers when he began working for a friend's consulting company as office manager, but he continued to do some engraving work in his spare time.

Humour was John's most obvious trait, enjoyed by all. He went to great lengths to express it in many forms of language and art. For several years John sold this and a companion piece, his *String Quartet No. 556(b) for Strings In A Minor (Motoring Accident)* by mail order, but after his college days he was extremely reluctant to share his more serious musical efforts with the world.

## FAERIE'S AIRE and DEATH WALTZ

(from "A Tribute to Zdenko G. Fibich")

Words and Music by  
John Stump  
Arranged by Accident

Based on a Cro-magnon skinning chant

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*FAERIE'S AIRE and DEATH WALTZ* – a truly remarkable score!

He died on 20 January 2006 in Panorama City, California.

According to his nephew Greg Stump, the only known composition of John's to be publicly performed was a three-part work for men's choir based on the Dylan Thomas poem *And Death Shall Have No Dominion* which was performed by a choral group at the Vedanta Society in Hollywood. We are grateful to John's brother, David Stump, for his kind permission to reproduce the score.

NB: the distribution, file sharing, reproduction or any other use of this work without express permission is prohibited.

Liveryman MARGOT MOUAT



# COMPANY YEOMEN NEWS

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

The Yeoman Programme continues to grow rapidly under the chairmanship of Court Assistant John Nichols.

## Outreach Workshops

In 2015, 17 volunteers paid 132 visits to 55 schools bringing music to **6,432** children. The average school year in the UK is about 190 days; this means that for each day of the school year, 32 children were listening to one of our Yeomen delivering an Outreach. 2016 has already started well with 54 visits to 46 schools reaching 2,728 children by mid-March.

To develop our Outreach programme further, Freeman Jan Yerbury and her team are working on a "menu" of workshops: for children learning instruments; for choirs; or for secondary pupils taking GCSE. Funded from the Richard Reeve Foundation Grant, this will enable us to be more diverse in our future Outreach offerings – whilst benefitting from better-trained Yeomen. We also continue to experiment with new forms of outreach in secondary schools, including composition workshops and workshops involving our musicians sitting alongside players from schools.

## Performance Opportunities 2016

The following Festivals and venues have booked our Yeomen to perform in 2016: St John's Smith Square (16); Buxton (11); Cambridge Summer Festival (11); Ryedale (6); Thames Concerts (6); Rye (5); Petworth (4); Barnes (2); Lotherton Hall (1); Hampton Court (4); St Lawrence Jewry (4); Athenaeum Club (2); Goldsmiths' Company (1); Guildford (1). This gives a total number of firm bookings of **74**.

Also in the pipeline are: Lotherton Hall, who will probably take one or two more Yeomen; St Lawrence Jewry, another six; Hampton Court, four; and a new venue, Faversham Music Club, may take three. There is also a private booking for one Yeoman at an event in October. The total number of Performance Opportunities in 2016, as of March, is therefore around 90. Pastmaster Alderman Dr Andrew Parmley has expressed keen interest in using Yeomen for musical events in London and in the rest of the country should he be elected Lord Mayor. Furthermore, the Newbury Festival, the Spitalfields Festival, the Two Moors Festival, the St Magnus Festival (Orkney), the Cheltenham Festival, and Brighton Festival have all shown interest in booking Yeomen for 2017.

## Opportunities to further train our Yeomen

We have arranged with the Young Classical Artists Trust for Yeomen to attend their courses; we will assess the results and consider whether we might enter into partnership with them for training programmes.

## Website

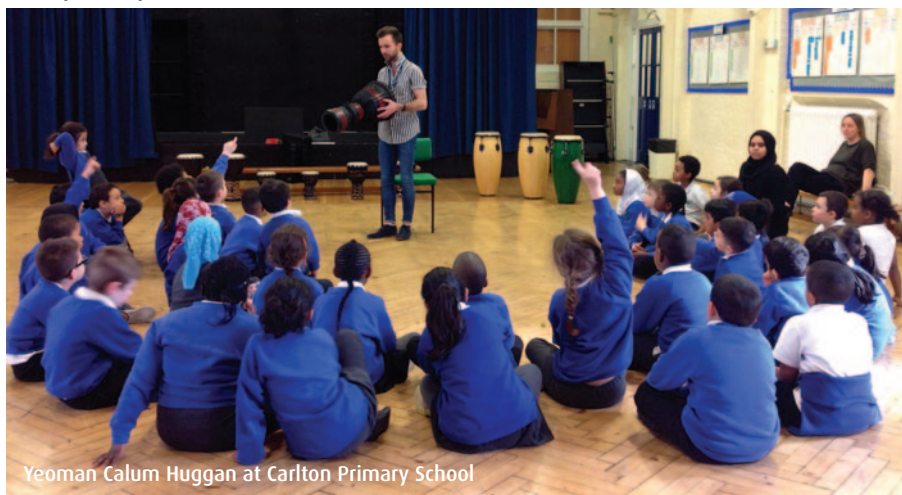
Yeomen profiles are available on the site. Every month there have been different 'Yeoman of the Month' and Yeoman Interview features, which are now booked up until September 2016. The Twitter feed is active (News and Events/Yeomen events/Twitter feed), giving information about Yeomen gigs and events.

## New Yeomen Coordinator

We very much welcome our new part-time Administration Assistant, **Katie Jones**, who joined the Clerk's Office in March to work on the Yeomen Programme and the Biddy Baxter/John Hosier Trust.



"Ready when you are!"



Yeoman Calum Huggan at Carlton Primary School

## Yeomen Highlights

Once again Yeomen have enjoyed busy programmes since the autumn.

**Joseph Shiner's** wind quintet **Magnard Ensemble** tours the UK later this year with their show *Revolting Rhymes and Marvelous Music* celebrating Roald Dahl's centenary in partnership with composer Paul Patterson and the Roald Dahl Marvelous Children's Charity. Composer **William Cole** is involved in an exciting new staging of Britten's *Five Canticles*, which has an extensive Outreach element. Award-winning jazz group **Empirical**, featuring both current and former Yeomen, has been performing in Old Street Underground Station as part of a pop-up *Jazz Lounge* event. Both violinist **Joo Yeon Sir** and guitarist **Laura Snowden** performed on BBC Radio 3's *In Tune* recently to promote their forthcoming concerts.

In December, soprano **Sarah Power** was very excited to have performed in a Turner Prize-nominated piece and will perform a one-woman show at the Carnegie Hall, New York in October. Pianist **Dinara Klinton** has released a new album featuring the complete Liszt's *Études d'exécution transcendante*. Opera singer and director **John Savournin** will be working with Opera North and Opera Holland Park, together with writing and directing a piece for the Concordia Foundation. As well as performing the Beethoven *Triple Concerto* at the Beethoven Easter Festival in Warsaw, Yeoman **Marta Kowalczyk** gave a recital at the Concertgebouw. BBC Radio 3's New Generation Jazz Artist **Laura Jurd** has been performing throughout the UK on her *Dinosaur* tour.





Katie Jones (centre) with colleagues in the Band of the Royal Yeomanry, Worship Street

## WELCOME KATIE!

Katie Jones recently joined the Clerk's Office as part-time assistant whose responsibilities include the administration of the Yeomen Programme and also the Biddy Baxter/John Hosier Music Trust.

Katie has a music degree and plays French Horn and

piano. She was originally inspired to take up music by an Outreach when she was at primary school. Katie has worked with the National Opera Studio and with Conway Hall and she brings a great deal of expertise to the role, particularly in the field of social media. We welcome Katie and hope that she enjoys working with the Musicians' Company.

## ON BEING COMPANY CHAPLAIN: REFLECTIONS FROM LIVERYMAN THE REVEREND ALAN BODDY

The poet Dryden described music as "all the heaven we mortals know". I wouldn't disagree.

From the moment I began singing at the age of 8 in my local parish church choir, I was hooked; music has remained an irreplaceably important and integral part of all aspects of my life. To have been raised to the livery at the hands of my old and dear friend Pastmaster Jonathan Rennert and to have served as Honorary Chaplain to the Worshipful Company of Musicians for over a decade until the end of Kathleen Duncan's mastership in 2015 (from whom I received the Company's gift of a most beautiful decanter) has been not only a signal pleasure but a tremendous and thoroughly enjoyable privilege.

I shall ever remember moments of solemnity at the Company's annual Evensong in St Paul's Cathedral when we commemorate our departed friends; moments of exuberant Christmas joy at the

Company's traditional Carol Service almost invariably at St Michael's Cornhill, a church particularly dear to my heart; the joy of officiating at the marriage of two liverymen and the acute pain of a subsequent funeral. Important, too, although memorable to me for different reasons have been the occasional quiet, confidential conversations



Liveryman The Revd Alan Boddy

with members of the Company.

My list of happy and enjoyable occasions would have to include Livery club excursions, concerts, and livery lunches and banquets too numerous to mention. But the pleasure of the best music, and the best food, enjoyed in sumptuous surroundings is so much the better for the company of good and like-minded friends – the Worshipful Company of Musicians. It is those friendships and our shared passion for that "heaven we mortals know" for which I continue daily to thank God.

## IN MEMORIAM

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

Professor Robert Anderson  
Lt Col Malcolm Torrent  
Professor Brian Trowell  
Michael Henderson-Begg  
Dudley Orbell

We were also deeply saddened by the death of Sir Peter Maxwell Davies CH CBE, an Honorary Freeman of the Company, the Cobbett Life Fellow (2015) and 1987 Cobbett Medallist.

## COURT NEWS

### NEW YEAR HONOURS 2016

Our warmest congratulations go to:  
Pastmaster Leslie East OBE  
Liveryman Robert Wilson MBE

### CORPORATE MEMBERS

Boosey & Hawkes Music Publishers Limited  
Music Sales Group  
Edition Peters  
Trinity College London  
Victoria College Examinations

### AWARDS

#### Walter Willson

#### Cobbett Medal

Steven Isserlis CBE

#### Charles Santley

#### Memorial Gift

Jean Rigby  
Christopher Maltman

#### Beethoven Medal

Ilya Kondratiev

#### Harriet Cohen Bach Prize

Joanna Krauze

#### The WCoM Dankworth Jazz Competition Prize

Big Band Prize: Matthew Read  
Small Ensemble Prize:  
Billy Marrows

#### Ivor Mairants Guitar Award

First Prize: Michael Butten  
Second Prize: Andrey Lebedev  
Third Prize: Mircea Gogoncea

#### Musicians' Company Concerts

Maisie Lewis Fund:  
Charlotte Ashton (flute)  
The Barbican String Quartet  
Jonathan Radford (saxophone)  
Emily Sun (violin)  
Concordia Foundation:  
Nicholas Mogg (baritone) and  
Jâms Coleman (piano)  
Jamal Aliyev (cello)

#### Tom Jenkins Award

Kit Wensley (West Dean College)