

HARMONY

THE WORSHIPFUL COMPANY OF MUSICIANS



The Rt. Hon The Lord Mayor performing with the London Symphony Orchestra in St Paul's Cathedral at the 2016 Gala Livery Concert

WHAT A YEAR!

As Lady Bracknell never observed: to be the Mother Company of a Lord Mayor of the City of London might well be regarded as great good fortune; to be the Mother Company of two within the space of four years may certainly be regarded as a singular honour!

When coupled with the fact that one, Alderman Sir Roger Gifford, is a talented singer and instrumentalist and Alderman Dr Andrew Parmley, the other, a highly

respected and accomplished professional musician, the Musicians' Company has a great deal of which it can be justly proud. To celebrate this remarkable year, we felt it entirely appropriate to publish a special edition of *Preserve Harmony*, highlighting some of the events already enjoyed and others still to come.

Court Assistant JEFF KELLY Editor August 2017

The Chain Gang at the 2016 Lord Mayor's Show

The Chain Gang takes its name from the distinctive chains worn by the Deacon Convener and office bearers of the 14 Trade Incorporations, Glasgow's equivalent of the London Livery Companies. The glittering insignia was seen together for the first time outside of Glasgow on the Trades House float – No 43 in the parade – under the banner 'The Chain Gang – Glasgow's Link to the Livery Companies'. It marks a year in which the Trades House is reaching out to the Livery and associated organisations around the country in support of its charitable and educational activities.

Keith Brown OBE is Deacon Convener of the Trades and Third Citizen of Glasgow. He is also a Pastmaster of the Worshipful Company of Coopers in London, the first Pastmaster in London to serve as Deacon Convener in Glasgow. Commenting on



The Trades House of Glasgow made history when its Chain Gang took part in the Lord Mayor's Show in London on Saturday 12 November 2016

the decision to participate in the Lord Mayor's Show, Keith Brown said:

"Glasgow and London were two great ports of the Empire and were very much in competition. Their craftsmen played a vital part in ensuring the highest levels of workmanship to support the ships in their quest for trade. With the merchants, they governed their Cities. While this has changed over the years, both enjoy a rich legacy. They have been left with endowments and funds that provide significant support for charities and education today.

"No longer competitors, Livery companies in London and Incorporations in Glasgow, as well as other cities, have been developing friendly

relationships. Glasgow Incorporations wish to encourage even more of these. In the Lord Mayor's Show, our theme of 'Reaching Out' is an ideal opportunity to bring our message of friendship to the City of London.

"At my recent dinner at the Trades Hall in Glasgow, the new Lord Mayor of London, Andrew Parmley, expressed his intention to bring together for the first time all the Livery Companies, Merchants Houses and Trade Incorporations in the UK at Mansion House next year, to celebrate their contribution to civic life, charitable giving, educational support and preserving the history and heritage of our country."



(L-R) The Rt. Hon The Lord Mayor; Mr Keith Brown OBE (Deacon Convener of The Trades House of Glasgow); Mr Tom McNally (Collector of The Trades House of Glasgow)

"... more than my share of happiness!"

We suspect that one of the many memorable events in the Lord Mayor's diary this year was meeting one particular fellow Lancashire lad. Sir Kenneth Arthur "Ken" Dodd OBE, is undoubtedly an English entertainment institution. A comedian, singer-songwriter and actor, identified by his unruly hair and protruding teeth, his red, white and blue 'tickling stick', with his

upbeat greeting of "How tickled I am!" To quote Ken's late contemporary, Max Miller: "there'll never be another!"

Undoubtedly, much fun was to be had when Sir Ken Dodd attended the Mansion House to receive his Freedom of the City of London in January. However, we trust that the visit was briefer than one of Sir Ken's shows, which famously can run to



Sir Ken Dodd, Freeman of the City of London



Tickling Sticks at the ready

Photo: paulburns.co.uk

Photo: © The Trades House of Glasgow (Reproduced by kind permission).

Photo: Christ's Hospital School

Photos: © Mike Williams

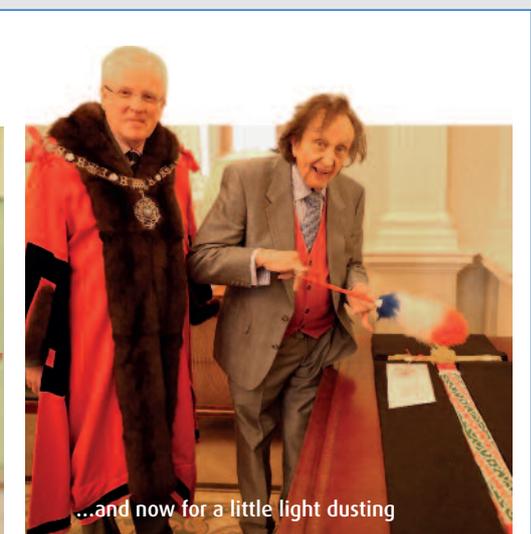
The Musicians' Company Christ's Hospital School Prize

Tom Walker, recipient of the 2017 Prize, is clearly a highly talented young man. Born in London, he came across Christ's Hospital School when playing the organ at Union Chapel in Islington, where one of the school's governors happened to be listening. Tom, who received the Company Prize from The Rt. Hon The Lord Mayor, tells us more.

I started the violin at three and a half years old, before changing to viola around my fourth birthday. I studied viola under the Suzuki method until I went



(L-R) The Rt. Hon The Lord Mayor; Tom Walker



...and now for a little light dusting

five hours in length (something your editor can attest to through personal experience). As these photos taken by Mike Williams clearly show, it was certainly a particular highlight for Sir Ken himself, as he observed in a subsequent interview:

"I've been made Freeman of the City of London by the Lord Mayor of London at the Mansion House and it was thrilling in the extreme. We had a wonderful lunch and ceremony."

to Christ's Hospital. Alongside this, I had piano lessons and played the organ after services at my local church. I began composing pieces from age seven on the software *Sibelius*, which continued through my time at the school, leading me to eventually study composition at the Royal Academy of Music junior department alongside viola and conducting.

I am taking a year out in order to re-apply to

Oxford University where I hope to study music. I will spend a further term at the junior academy and then hopefully spend a few months in Berlin as an auditor at a Hochschule für Musik und Theater München.

Whilst I hope to join the army after university, I am looking to follow this with a Master's degree from the Royal College of Music in Composition for Screen.

The Company Gift 2016

As reported in the last issue of *PH*, the Company Gift, which was initially presented to the new Lord Mayor after the Silent Ceremony on 11 November 2016, took the form of a newly commissioned musical composition. *Sax in 'The City' a Saxophone Quartet*, composed by Freeman Paul Patterson, was given its premiere at the Midsummer Banquet by The Kaleidoscope Saxophone Quartet. The three movements entitled *Paternoster Square Dance*, *Bishopsgate Blues*, and *Cheapside Chase*, suggested a thoroughly engaging and humorous piece, which was borne out by a lively performance, entirely appropriate for such a joyous and celebratory occasion.

Paul's oeuvre includes several prestigious commissions, is stylistically varied, and his composition style of challenging but idiomatic



(L-R) The Rt. Hon The Lord Mayor; Freeman Paul Patterson; The Master

writing has resulted in many of his solo works being chosen as set pieces for international competitions in Europe, Australia, Israel, Thailand and the USA. Over the course of his career, Paul

has made significant contributions to many of the country's leading musical institutions. He is a fellow of many of the UK's leading music colleges and has received several awards in recognition of his services to music.

Paul Patterson and The Master formally presented a bound and engraved edition of the score to The Lord Mayor at the Company's Midsummer Banquet.



The Master and Paul Patterson with The Kaleidoscope Saxophone Quartet

Photos: Peter Holland

The 2016 Carol Commission: *At dead of night* (Dr. Philip Moore)

The 2016 Carol, commissioned by the Musicians' Company with support from the Catherine Butcher Memorial Fund, was an unaccompanied setting for SSATBB, sung by the St Michael's Choir of ten voices. Conductor, Pastmaster Jonathan Rennert commented: "This is no jokey, bubbly, rutteresque trifle. The music begins slowly as it reflects the awed expectation of the anonymous text: "At dead of night, 'mid frost and snow..." With increasing harmonic intensity and rhythmic sophistication, it reaches the climactic "... to realms of joy and bliss for aye." Philip Moore is masterly in his

scoring for voices - a legacy of his many years' training and conducting the choirs of Guildford Cathedral and York Minster. Philip is, in my opinion,

one of the great choral composers of the past thirty years. His musical harmonies and textures have their own recognisable voice, and the word-setting is masterly."



Dr. Philip Moore

MIDSUMMER MUSIC-MAK



Music for the Reception



The Hippopotamus Song raises the roof



Liveryman Ronald Corp and The New London Orchestra



The Kaleidoscope Saxophone Quartet



(L-R) Ronald Corp; The Lord Mayor; Frederick Waxman

Photos: Peter Holland

Fond memories of the Company's 2013 Midsummer Banquet featured, no doubt, in many members' thoughts recently. During that year's banquet, Pastmaster Professor John Morehen was Master Musician, our present Master was Lord Mayor and the present Lord Mayor was our Immediate Pastmaster. In issue 47 of *Preserve Harmony* we described that event as being a "combination of white-tie dinner and Musicians' family party".

What was true then was even more the case at

this year's Midsummer Banquet, with a great deal of music (and considerable fun) enjoyed – and in some cases performed – by members of the 'Musicians' extended family'. Liveryman Ronald Corp OBE conducted members of the New London Orchestra, both during the Reception and later in a selection of light music, Lady Gifford's son Frederick Waxman performed the oboe solo in Ronald Binge's *The Watermill*, Liveryman Lady MacGregor's son The Hon Ian MacGregor joined The Lord Mayor at the piano for Binge's *Sailing By* and Freeman Paul

Patterson's *Sax in 'The City'* was premiered by the Kaleidoscope Saxophone Quartet (see preceding page). As Ian MacGregor commented afterwards:

"It was great fun playing the piano for the Midsummer Banquet with the NLO. It's always quite an adventure because we were playing with only 12 players rather than 50 and most of this music doesn't have a full orchestral score – just a piano reduction. So you don't know what you are missing until you get everyone together. The first piece started with a brass fanfare, which I assumed would

ING 2017



A job well done!



Members of St Paul's Cathedral Choir, with Director Andrew Carwood



The Lord Mayor & The Master perform Telemann



The Lord Mayor & Ian MacGregor playing *Sailing By*

be covered by the three brass players we had. But I discovered that it was only the trumpet so I had to play the fanfare pretty much as a piano solo! When the Lord Mayor took over on the piano, we discovered that *Sailing By* really needed another flute to make the piece sound right and so that was the part that he played. That left a big gap without the harp part so he suggested that we played this as a piano duet. The highlight of my evening!"

As Ian's comments suggest, the NLO 'stood in' for The Fanfare Trumpeters of Her Majesty's Royal

Marines, Portsmouth, whose transport failed to get them to the Mansion House, and members of St Paul's Cathedral, directed by Andrew Carwood, sang Grace. Oh, and The Lord Mayor joined the Master in performing a Telemann sonata for recorder, with the Lord Mayor finally accompanying everyone in singing Flanders and Swann's *The Hippopotamus Song* before the Stirrup Cup. Having experienced his first Musicians' Company dinner, the comments of guest The Revd. Canon Professor Peter Galloway OBE probably sum

up the feelings of all present:

"Thank you very much for including me in last night's joyous celebration! I am a fan of Ron Corp's 'light music' – of which I think I have five CDs. It was certainly an uplifting evening. I can see that the Musicians are one of the City's light-hearted and fun-loving companies... [...and on returning home] I sank into sleep – after I had eventually managed to rid my mind of the tune and words: *A bold hippopotamus was standing one day on the banks of the cool Shalimar!*"



The Magnard Ensemble

considerable success, being awarded the RNCM Gold Medal, had his music performed on Radio 3 and has a growing number of conducting engagements, not least as founder and Artistic Director of the Constella OperaBallet.

The world premiere of Leo's winning piece, *Sideshow Suite*, was given in June at St Stephen's Walbrook in a concert in the Lord Mayor's Serenade Series. It was performed by The Magnard Ensemble, including two Yeomen, Joseph Shiner (clarinet) and Catriona McDermid (bassoon), at the start of their splendidly varied and colourful programme which also featured works by Bach, Malcolm Arnold, Haydn, Ibert (his virtuosic *Three Short Pieces*), Paul Patterson (his wittily engaging *Western Winds*) and Gershwin's snappy *I got rhythm* as an encore.

Sideshow Suite is a re-imagining of several numbers from Geyer's comic opera-ballet *Sideshow*, which tells of an unhinged circus show



The 2017 Panel of Adjudicators (L-R) Freeman Paul Patterson; Freeman James Turnbull; Pastmaster Leslie East OBE; The Lord Mayor



Leo Geyer receives his award from The Lady Mayoress

with weird and wonderful acts. It had been premiered by Constella OperaBallet and has been performed over 30 times across the UK and United States. With some echoes of Stravinsky's *Petrushka* and inspired by Berio's *Opus Number Zoo*, *Sideshow Suite* was a kaleidoscope of ideas and styles; at once entertaining, quirky – involving spoken passages from the players – and arresting, it was clearly a worthy winner of this year's competition. Leo received his prize from the Lady Mayoress to warm applause from the large audience, which included many liverymen.

Those unable to attend the premiere have another opportunity to hear the work, as The Magnard Ensemble will perform *Sideshow Suite* again on Friday 13 October at 1.05pm in St Bartholomew-the-Great as part of the City Music Society series, supported by the Company.

Court Assistant ADRIAN MUMFORD

Lord Mayor's Composition Prize 2017

Open to composers under the age of 35, the Lord Mayor's Composition Prize was initiated in 2012 and is awarded every two years. The Lord Mayor decided that this year's competition should be set for wind quintet and the winner was chosen from a panel chaired by the Lord Mayor, who was joined by Pastmaster Leslie East, Freeman Paul Patterson and Freeman James Turnbull. The winning entry was by London-born 25-year-old Leo Geyer. Leo studied composition and conducting at Manchester University, the Royal Northern College of Music and Vienna University of Music and Performing Arts. He has already enjoyed



The Lady Mayoress welcomes the audience

The Digital Revolution

In a groundbreaking initiative The Master, Alderman Sir Roger Gifford, is organising a series of Dialogues on the Future of Music. The first, with 85 attendees, was held in July in a very warm Ballroom at the Mansion House by kind permission – and with the participation – of The Rt. Hon The Lord Mayor, Pastmaster Alderman Dr Andrew Parmley. Liveryman The Hon Richard Lyttleton, who provided a keynote address setting the scene, has kindly agreed to share his thoughts on the event.

Moderated by The Master, a panel comprising: Adam Barker (Director of Business Affairs for the Universal Group); Liveryman Richard Lyttleton (ex-President of EMI Classics and Jazz); Freeman Roger Press (MD of Academic Rights Press); Liveryman Nicholas Riddle (CEO of the Corporate Member Editions Peters Group) and Jeremy Silver (author and CEO of Digital Catapult) discussed the challenges and opportunities for musicians in the context of the digital revolution and answered some challenging questions from the floor.

'Classics' represent just 4% of the music industry and in a lively debate one of the first issues that arose was access to the market and the relevance of recording companies in the digital age. Whilst prima facie this might seem to be decreasing, it was pointed out that recordings are integral to the consumption of music on all media, particularly radio and the internet and flawed as it might sometimes appear, the recording industry has at least established a financial model by which artists can be paid.

A suggestion from the panel was that the first person an aspiring Musician should employ is not so much a record company, publisher or agent as a young technical whizz-kid capable of implementing an effective Internet strategy. It was also agreed that social networking sites and YouTube were the most effective routes for young artists initially to reach consumers and create a fan base. Other challenges included the need to convey authenticity and in a crowded market; it has never been so easy to record and produce a good quality CD or video



Liveryman Richard Lyttleton



The Master



The Rt. Hon The Lord Mayor



The Panel (L-R): The Master; Jeremy Silver; Nicholas Riddle; Roger Press; Adam Barker; Richard Lyttleton

and yet never so difficult to draw attention to it. And all were likely to be loss-leaders for most musicians.

Consumption of music on downloads has overtaken sales on physical carriers but there are particular challenges facing classical artists, not least of which the organisation of metadata and being fairly paid for streaming. Whilst a pop album comprising twelve tracks gets twelve credits from companies like Spotify and Napster, a symphonic recording comprising three movements only receives three. This gave rise to more philosophical discussion about consumption of Classical music, the importance of contemporary composers, the profile of audiences, and how all this has changed

over the last two centuries. It was agreed by all present that the value of the dialogue was not so much to give the answers but at least to raise questions and highlight issues of importance to musicians, particularly in the classics. Further dialogues are planned on the future of church music and the proposed new Centre for Music in London.

In closing this first Dialogue, The Master said: "The Musicians' Company surely has a role to play in stimulating debate on the future of music here in the City – many thanks to all for participating and I look forward to the next one".

A Date for your Diary...

The next *Future of Music Dialogue* is to take place on Monday 23 October 2017 at the Mansion House. The subject will be the City of London's Centre for Music, as part of the Cultural Hub – a unique collection of arts, cultural and educational organisations in the north of the 'Square Mile'. It is a partnership of the City of London Corporation, the Barbican Centre, Guildhall School of Music & Drama, the London Symphony Orchestra and the Museum of London. This promises to be a highly stimulating event and not to be missed. Freeman Sir Nicholas Kenyon CBE (Managing Director of the Barbican Centre) will lead the discussion, and further details of the event will be provided by the Clerk's Office nearer the date.



**Editor Emeritus**

Adrian Davis

Editor

Jeff Kelly

Editorial Team

Chris Lawrence

Margot Mouat

Adrian Mumford

Design

John Hawkins

Clerk

Hugh Lloyd

Deputy Clerk

Amanda Ratcliffe

Yeomen Co-ordinator

Katie Jones

Magazine co-founders

John Iles and Adrian Davis

The Worshipful Company of Musicians

1 Speed Highwalk

Barbican

London EC2Y 8DX

T 020 7496 8980

F 020 7628 4528

E clerk@wcom.org.uk

W www.wcom.org.uk

Registered numbers of the Charitable

Funds 310040 and 264303

VAT No. 162 1105 58

Published by The Worshipful Company of Musicians 2017. Registered at Stationers' Hall. Views expressed do not necessarily reflect the opinions of either the Court or the editors. Printed by Potts Print (UK) Ltd., Northumberland NE23 1WG. Unless otherwise stated, individual contributors retain their copyrights, and no part of this publication may be reproduced without prior written permission.

DIARY 2017**6-8 September****Livery Club Visit**

Snape Maltings & Aldeburgh

21 September**Hon. Fellow Event 2017**

The Music Hall, GSMD (Time TBC)

22 September**Bach Cantata & Lunch**

St Bartholomew-the-Great 1.05pm

25 September**Musicians' Company Concert**

Wigmore Hall 7.30pm

4 October**Company Evensong** St Paul's Cathedral 5.00pm**22 October****Young Jazz Musician Competition**

Soho Jazz Club 7.00pm

23 October**The Future of Music Dialogue: The City of London's Centre for Music**

The Mansion House 4.00pm for 4.30pm

8 November**Installation Court & Dinner**

Merchant Taylors' Hall 6.15pm

13 December**Carol Service** St Michael's Cornhill 6.00pm**LOOKING AHEAD****Musicians' Company Honorary Fellow Event** 21 September 2017 at 7.00pm**Carl Davis CBE, the Company's Hon Fellow 2017**

Photo: © Trevor Leighton

As readers of *PH* will know, the 2017 Hon Fellow is Carl Davis CBE and the Hon Fellow's Event will be a really splendid occasion in the Music Hall at Guildhall School of Music and Drama.

Carl will join his long-standing friend John Suchet, the broadcaster and writer, to discuss his extraordinary career as a composer, conductor and pianist. Using footage from film, television, ballet, opera and concerts, John will guide Carl through definitive moments from an on-going career that started as an accompanist for the Robert Shaw Chorale in the mid '50s before his move to Europe in 1959.

Having already built a highly successful career composing for theatre and television, the watershed moment was the music he wrote as a live accompaniment to Abel Gance's *Napoleon* in 1980. That project led to a continuing association with Thames TV and many more scores for silent films; 'Live Cinema' simply would not have happened without Carl. His feature film scores include *The French Lieutenant's Woman*, *Champions*, *Scandal* and *Topsy-Turvy*. TV work is as impressive, including *The Snow Goose*, *The World at War*, *Hollywood* and *Pride and Prejudice*.

Ballet has also been very much at the heart of Carl's work, with one of his first UK jobs being rehearsal pianist for Western Theatre Ballet in Bristol. *A Simple Man* (winning a 1987 BAFTA) began a sequence of successful ballets including *Cyrano* and *Aladdin* with David Bintley and *Fire and Ice* written for

Photo: Classic FM

Torvill and Dean. His concert works include a collaboration with Sir Paul McCartney on the *Liverpool Oratorio*, and *Last Train to Tomorrow*, a cantata for children's choir and instrumental ensemble based on the *Kindertransport*, the rescue operation for Jewish children mounted in the aftermath of *Kristallnacht* in 1938.

Carl's work as conductor has very much focused on "Pops" concerts (notably in Liverpool and Kent) introducing repertoire to new audiences and broadening the reach of music. Having worked with Sir Billy Connolly on

McGonagall's legendary *Tay Bridge Disaster*, the high point of this aspect of his career has to be *The Last Night of the Poms* collaboration with Barry Humphries and his alter egos, Dame Edna Everage and Sir Les Patterson.

Curated and conducted by John Suchet, the evening promises to visit as many of the myriad, glittering dimensions to this amazing musician's career as possible. Given a BAFTA Special Lifetime Achievement Award in 2003 and being made CBE in 2005, Carl, now celebrating his

80th year, is showing no signs whatsoever of slowing down. It will be a very special event, so do come and join us to share in the fun.

Court Assistant
CHRIS LAWRENCE

**John Suchet**