



**The Master Leslie East, and his wife  
Lilija Zobens**

gathering pace. The Company is to support a concert in the City of London Festival on 27 June at Stationers' Hall. This will feature the world première of a new work for saxophone and strings by Freeman Tim Garland. Before his new piece Tim will play Bach's *Oboe Concerto* on soprano saxophone and the second half will feature more of Tim's works with orchestra as well as a set by his trio, *The Lighthouse*. We are arranging for tickets to be made available to members of the Company at a special rate to include an interval drink, and the Clerk's office will circulate details closer to the date.

I am hoping that the culmination of my year will be a major conference about composers in the UK. The date earmarked for this is Wednesday 8 October and it will be an all-day event. There are still many details to work out but a commitment from Sir Peter Maxwell Davies, the Master of the Queen's Music,

to be the keynote speaker makes this a challenge that I intend to make every effort to meet!

There is always a lot going on in the background and I must congratulate our Clerk and her assistant for their superb work behind the scenes. One of the things that is not perhaps appreciated is the huge amount of consultation that goes on, often touching on legal, financial and diplomatic issues. I have benefited enormously from the advice of our committee chairmen and our Honorary Solicitor and would like to acknowledge their remarkable contribution to the well-being of the Company. Despite the glittering dinners and the glorious musical events one has the privilege of attending, it is the sound management of the Company that is paramount in each Master's year – a task in which one is nobly assisted by some very wise heads!  
*Master Leslie East*

music to parts of our society which are deprived of it. A healthy stock market meant we had somewhat more money to give away. And we had never used our young prize winners in any type of outreach. These 100 Yeomen are a unique asset; I often call them our "secret weapon."

We have now started a serious Outreach Programme, by sending Yeomen to play in schools for children with physical challenges or in poor areas around the City. You will have read about the first of these visits (by Amy Dickson at Treloar) in the last *Preserve Harmony*, and I expect they will expand sharply with the help of Liveryman Patricia Norland, the new Yeomen Coordinator, and her Deputy, Liveryman Susan Cornish. Everybody wins: the children who hear good music, maybe for the first time; the Yeomen, who get experience and some payment; and the Company, which deepens its connection with the Yeomanry and does more to help people less fortunate than ourselves. I also wanted us to help bring music to prisons as well, an area where our Yeomen are not generally trained to perform. So we gave funding to two key organisations that do this: the Irene Taylor Music in Prisons Trust and Good Vibrations. We also gave half-sized instruments to the Mudchute Farm project on the Isle of Dogs for their programme of instruction with Trinity College of Music.

Two secondary school performances by a Royal College of Music quartet in Lambeth and Tower Hamlets were part of our new outreach, but also comprised the project by our distinguished Company Fellow, Levon Chilingirian. Liveryman Dame Janet Ritterman has agreed to become the new

Fellows Coordinator and I hope we can expand this exciting area.

I strongly felt that the Livery didn't communicate amongst itself well enough, indeed that not all liverymen knew enough about what we do. Other Masters tackled this problem with valuable Company Open Days, and these may happen again. So we instituted our first Livery/Court Dinner, without guests or partners, which gave a real chance to talk, and this should be an annual event. We tried an informal Livery Lunch for the same purpose, well attended at the Guildhall Members' Dining Room. I plan to organise other such lunches, for example at Butchers' Hall or HMS Wellington, in 2008.

Perhaps not all of us know what Company-related musical events are open to us. For example, there are prizes, which we give at the conservatoires, the competitions for which are open to all, such as the Harriet Cohen Bach Prize. We need to find a better way to publicise these to members, probably through the website when improvements to it are finished.

More importantly, we may not know what we can personally do to help the schools in deprived areas around the City. These schools badly need more Governors and volunteers. During the year we joined the Livery Schools Link, which combines more than 50 Livery Companies and shows us where we can help these schools. If the Livery Companies provided just two Governors each, then all vacancies in every school around us would be filled. And there is a great need for volunteers to go occasionally into schools and lend a hand. Although some liverymen are already Governors elsewhere, I am disappointed that very few have yet shown interest in

this idea. Please reconsider if you have the six to eight hours a month necessary and want to help. Or consider being a volunteer: mentoring or assisting in classes to foster basic skills; here even an hour a week or fortnight would make a difference. Susan Cornish has offered to support and advise new Governors, based on her own considerable experience.

I am optimistic about another initiative: Corporate Members. Following the lead of the Stationers' Company, which has 13 corporate members from printing and publishing, we have begun a campaign to attract corporate supporters from the music industry. Two have already been found and others are being canvassed. The point here is to broaden our contact with music publishers, instrument makers or dealers, recording companies etc, to get to know their executives better and maybe convince them to join us, and to raise more income for our charitable giving.

Finally, another great asset is our tireless Maggie Alford. I am so pleased that she became Clerk in November, replacing Liveryman Colonel Tim Hoggarth, who retired after six years of excellent service.

I believe the Company remains in good heart, and that there are few if any liversies which have our mix of delightful members, our role in the most sublime of the arts, and our enormous support of the youngsters of our profession. I thank all those who helped me, advised me and gave me good ideas, and I look forward to working with Master Leslie East with his innovative programme.

*Immediate Pastmaster Andreas Prindl*