

HARMONY

THE MUSICIANS' COMPANY

AMBASSADORS FOR MUSIC

To become Master of the Musicians' Company is an honour and a privilege. I enter on my year of office with the most extraordinary mixture of humility and pride.

We were at Strawberry Hill House recently, and I learned that the builder, Horace Walpole, had invented the word "serendipity" in 1754, defining it as "being able to make delightful discoveries purely by accident". That made me think about my own journey towards music: and to this moment.

I don't come from a musical family. My parents did support the local Gilbert and Sullivan Society, so in my childhood there were regular annual evenings at Acton Town Hall listening to rather exposed and squeaky strings: and sopranos and tenors whose voices wobbled in time with their anatomies. But it was fun, at times moving and I soaked up the patter songs. My father had a small but good collection of Victorian ballads and songs with singers like Peter Dawson, Frederick Harvey, Paul Robeson and Richard Crooks on 78 rpm records, most of which I still have. There was also an upright piano at home, but neither of my parents played – that was left to me, until I gave it up in a fit of teenage pique at 15. I don't regret it – I was terrible. And as it happened, aged 16, the first of Walpole's discoveries was at hand, in the shape of my German master at school, who noticed that alone in the set I preferred Goethe's poems to political texts, and asked whether I had heard poetry set to music. He then said that there was something coming up at the Coliseum that I might find interesting. That "something" was Wagner's *Meistersinger*, conducted by Reginald Goodall, in September 1968. In November, at the Festival Hall, I heard George Szell conduct the New Philharmonia in Beethoven's *Eighth* and *Ninth*. I am still not sure how I got home from either of those completely life changing evenings. Suffice it to say that in the 51 years since then, I have seen 1040 performances of 330 different



The New Master Mr John Nichols



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DIARY 2019/20

Tuesday 12 November 2019

Installation Court & Dinner

Goldsmiths' Hall: Court 5.00 pm, Dinner 7.00 pm

Wednesday 20 November 2019

HMUK St Cecilia Service

Westminster Abbey 11.00 am

Wednesday 11 December 2019

Carol Service & Supper

St Michael's Cornhill, and Saddlers' Hall 6.00 pm

Wednesday 29 January 2020

January Court & Informal Lunch

Trinity House: Court 11.00 am; Lunch 12.30 pm

Monday 10 February 2020

Company Concert

Purcell Room 7.45 pm

Monday 9 March 2020

Company Concert Wigmore Hall 7.30 pm

Friday 27 March 2020

United Guilds' Service St Paul's Cathedral 11.00 am

Wednesday 1 April 2020

April Court & Livery Dinner

Barber Surgeons' Hall: Court 4.00 pm; Dinner 7.00 pm

Monday 27 April

Prince's Prize GSMD 6.30 pm

Tuesday 12 May

Clergy Support Trust Service

St Paul's Cathedral 5.00 pm

Monday 18 May

Company Concert Purcell Room 7.45 pm

Wednesday 24 June 2020

Midsummer Banquet Drapers' Hall 6.15 pm

Wednesday 8 July 2020

July Court and Informal Lunch

Skinner's Hall: Court 11.00 am; Lunch 12.30 pm

Wednesday 7 October 2020

Company Evensong St Paul's Cathedral 5.00 pm

Tuesday 10 November 2020

Installation Court & Dinner

Court 5.00 pm; Dinner 7.00 pm

operas, and attended some 630 concerts. Life transforming might be a better description.

I was very lucky in my first years of opera going to be able to hear two simply exceptional conductors: Sir George Solti at Covent Garden, and Sir Mark Elder at the Coliseum. Their performances were always special, always revelatory. I was delighted that Lady Valerie Solti was able to attend the Installation Dinner: I shall never forget the debt I owe to her husband, and to her, for her friendship over so many years. Sir Mark and Lady Elder were also with us at that dinner: and I was particularly pleased to be able to confer on Sir Mark the Honorary Freedom of the Company: primarily, of course, as a homage to his extraordinary contributions to the musical life of this country, but also as a very personal tribute to his role in shaping my operatic education in those years when the Coliseum became a second home.

Fast forward a few decades. 2007: and I am the Ambassador in Budapest. A delegation from the City arrives, including the then Master Musician, Dr Andy Prindl. We offer hospitality, as Ambassadors do, and Andy takes one look at my CD collection and says "You should join the Musicians' Company" to which I reply "What is the Musicians' Company?". Well, I soon found out. I had become a Freeman of the City in 2006: I became Free of the Musicians Company in 2008.

Another discovery was soon to come. I retired, sorted out 30 years of junk in the attic, and wondered what to do next. I attended the Company Open Day at the Charterhouse in 2011 and Andy Prindl's wife Patricia spoke about the Yeomen Programme and Outreach. I duly volunteered: never dreaming that with Patricia's sad and very untimely passing I would eventually be running the programme and would do so until I became Junior Warden in 2017. In that time, and since then, what had started with Outreach in a handful of schools, with a handful of Volunteers and Yeomen Young Artists, became a programme involving some 50 primary, secondary and special needs schools, reaching over 8,000 children a year. It also encompasses Performance Opportunities at over 20 UK Festivals, Professional Development, and recently, new work bringing live music to sufferers from Alzheimers and dementia. I shall be making this a focus of attention during my time as Master.

None of this would have been even remotely possible without the keenness, enthusiasm and commitment of the many Volunteers who make the programme happen – some 25 of them – the Chairman of the Yeomen Young Artists Committee, Court Assistant Adrian Mumford, Director of Outreach Liveryman Jan Yerbury, those who attend the Committees and the further 60 or so who, through their contributions to the Future of Music Fund, provide the financial resources to back the programme up. I pay all of them my most wholehearted and sincere tribute.

I have linked these occasions where the points switched and my life took a completely different track to Mr Walpole's serendipity, but even as I have done that, I am not so sure whether that is right. What I think has happened is that at key

Midsummer Banquet 2019

It is always a joy to return to the Stationers' Hall for the Midsummer Banquet, especially when the weather allows us to start the evening with a reception in the beautiful shady courtyard garden. This year the evening was one of two knights as two of the brightest stars in the musical firmament were to be honoured by the Company.

Sir Stephen Cleobury, newly knighted in this year's Birthday Honours list, Liveryman and former WT Best scholar, is the first recipient of the Company's Choral Director's Lifetime Achievement Award. This honour recognises not only 37 years' devoted service to the music of King's College Cambridge, but also his inspirational commissioning of new works to be included in the Festival of Nine Lessons and Carols, and therefore heard around the world. The roll call of distinguished organists and singers that Stephen has trained is legion and it must give him immense pleasure that one of his former organ scholars is to succeed him.

It is not often that a farmer is awarded the Company's Gold Medal, but Sir John Eliot Gardiner is a passionate organic farmer as well as a highly distinguished and internationally renowned conductor. Initially recognised as an 'early music' specialist, Sir John Eliot is now well known for his enlightening performances of music from Monteverdi to Berlioz and has recently conducted Mozart's *The Marriage of Figaro* at the Royal Opera House.

The music for the evening had been specially chosen by the Master to link the past with the present: Purcell, *Music for a While*, Stephen Goss, *Theorbo Concerto*, Dvořák *Quartet no 12 in F, (American)*. Purcell, because his *Ode for St. Cecilia* was premiered at Stationers' Hall; Goss, because it combined ancient and modern instruments; and the Dvořák because it represented a journey of the imagination from the old world to the new.

Following the reading of the citations by the Clerk, the Master presented Sir Stephen and Sir John Eliot with their awards to the great acclamation of all present.

stages, someone – my German master, Andy Prindl, Patricia – opened a door, and said "Did you know?". I didn't, so I looked – and heard – and life changed. I cannot actually think of a better description for the work that we are doing in the Yeomen Young Artists Programme. In Outreach, we are throwing star dust – showing children that classical music is not just for an elite: that it can reach them, that they can be part of it. In that and in Performance Opportunity we are offering Yeomen Young Artists new paths to tread, new skills to



The Master and Sir Stephen Cleobury



Sir John Eliot Gardiner and the Master

The Junior Warden Jeff Kelly welcomed our guests, in particular Emma, Lady Cleobury, Dr Rosa Solinas (General Director of the Monteverdi Choir and Orchestra), the Master Vintner, Master Information Technologist, Master Coachmaker,

Master Mason and Pastmaster of the Girdlers' Company. He reminded us of the pleasure of being able to enjoy the Halls of other Companies. In the seventeenth century our Company used premises near St Paul's Cathedral and our arms were

displayed outside. When the tavern was rebuilt after the Great Fire it was rather unflatteringly renamed 'The Goose and Gridiron'.

In his acceptance speech, Sir John Eliot spoke with passion about the importance of musical education for children and condemned the way in which music has become side-lined in the school curriculum, and seen as elitist. He spoke most warmly about two giants of the musical world who had inspired him – Nadia Boulanger and Leonard Bernstein. The picture he conjured up of Bernstein whisking the 80 year old Boulanger around the dance floor was quite delightful. He recalled his gap year experience of performing Lebanese songs under the galvanising influence of Bernstein and spoke of Bernstein's great work as an educator. Bernstein had been most insistent that music is not elitist; it is a great leveller. Those who perform music work as part of a team. In thanking Sir John Eliot, the Master reminded him of the occasion 40 years ago when he played with Sir John Eliot and Sir Stephen at St Clement Danes in a concert *Christmas in Venice*. It was at this concert the Master met his wife, Marylyn who was singing with the Monteverdi Choir.

Liveryman **RICHARD LYNE**

develop. In working with Alzheimers and dementia we are enabling patients to reconnect with their former lives. The Programme is in every way a win for everyone: for the Yeomen Young Artists, the children, the schools, the patients and for the Company and its members.

It is not just in the Yeomen Young Artists programme that the Company punches above its weight. It has a long and distinguished record of outstanding work in jazz, which continues to develop further. It is also making an increasing mark in

popular music, under the excellent Chairmanship of Court Assistant Alun Hughes: the recent awards to Annie Lennox and Brian May were outstanding highlights of our programme. More is to come!

In leading the way towards music, in guiding, involving, shaping, this Company is helping to bring about those life changing experiences for all those involved in our work. The Yeomen Young Artists are our ambassadors in this, but everyone in the Company is involved in this formidable achievement. And it is all done in an atmosphere of

fellowship and fun. What more could one want?

The Musicians' Company has been in existence for several centuries, but you may not know, unless you have consulted our splendid archive, that the first Master of whom we have records, John Clyn, took office exactly 500 years ago this year, between Michaelmas and mid November 1519. It is an old Company, but its future has never looked brighter. May the years to come be as illustrious and influential as their predecessors. I am privileged, very proud and not a little humble, to be the Master.

THE MIDSUMMER BANQUET 2019



L-R The Master, Nicholas Mulroy, Dr Rosa Solinas, Sir John Eliot Gardiner, Liveryman Margaret Steinitz



L-R Peter Westbury, Junior Warden Jeff Kelly, Mrs Suzanne Nichols, Senior Warden John Nichols, The Master, Mrs Marylyn Lewin, The Clerk, Hugh Lloyd, The Beadle, Shaun James.



St Paul's Cathedral Choir conducted by Simon Johnson; Musicians' Company Chorister Friedrich Freienstein in the centre; Liveryman Jon English behind



The Stationers' Hall



Nicholas Mulroy, tenor, accompanied by Matthew Wadsworth, theorbo and the Sacconi Quartet, Ben Hancox, violin, Hannah Dawson, violin, Robin Ashwell, viola and Cara Berridge, cello

THE PRINCE'S PRIZE 2019

The distinguished members of the jury deciding who should receive the award of £10,000 and a Silver Medal were conductor Jane Glover CBE, saxophonist John Harle and singer Donald Maxwell.

Discerning the potential of each participant to build a high profile career in music was a remit of considerable complexity. As well as discriminating between two singers, a pianist, a trumpeter, and a clarinettist, the jury had to call upon something akin to a fortune-teller's skill.

Given that all five participants were multi-award winners with impressive CVs who have already appeared in prestigious venues with renowned ensembles and conductors, a high standard could be taken for granted. Matilda Lloyd was mid-way through a series of concerto performances with the Orchestra of Rouen Opera, whilst Dominic Sedgwick took his bow and then hot-footed it back to the Royal Opera House where, as a Jette Parker Young Artist, he was singing in *Billy Budd*.

As established medal-winners, each participant demonstrated individual qualities which were reflected in their choice of repertoire – a choice which was probably a strong factor for members of the audience when voting for the winner of the Mrs Prudi Hoggarth Audience Prize of £500.

While providing a challenge for the jury, the mixture of artists and the selection of music proved very much to the benefit of the audience. The rich variety of programmes – ranging over three centuries from Martini to Elliott Carter – constituted a 'Cook's tour' mini-festival.

Stylistically the individual repertoires ranged from essentially

romantic (Dominic Sedgwick – baritone); to romantic and neo-classical (Andrei Iliushkin – piano); baroque and contemporary (Matilda Lloyd – trumpet); romantic, contemporary popular and classical (William Thomas – bass); and romantic and contemporary (Elliot Gresty – clarinet).

A week later, Graham Johnson was at Mercers' Hall giving his Gresham College lecture-recital entitled *The Unclaimed Accompanist*. Speaking of the tendency to see the accompanist as 'playing second fiddle', he observed the growing practice in the USA of referring to the accompanist as 'the collaborative pianist'. Four of the participants had the great benefit of working with fine 'collaborative pianists' – Ceri Owen, Leo Nicholson, Michael Pandya and John Flinders. Given the relatively small size of the recital hall, balance was best achieved by those who chose not to

play with the piano lid fully open.

Announcing the award of the 2019 Prince's Prize to clarinettist Elliot Gresty, Donald Maxwell identified his excellent communication with the audience and his mastery of a wide range of genres. Elliot went on to celebrate his receipt of the prize by playing and being interviewed by Sean Rafferty on BBC Radio 3's 'In Tune.'

The bass, William Thomas, topped the poll for the Audience Prize. William had already built a fan base by singing at the Livery Dinner – further evidence that the Company commits to its young artists for the long term.

Steward ROY TERRY

The Master and Elliot Gresty



Dominic Sedgwick

Photo: Amanda Ratcliffe

Photo: Clare Park



L-R John Flinders, Andrei Iliushkin, Elliot Gresty, Matilda Lloyd, Leo Nicholson, William Thomas

Photo: Amanda Ratcliffe

The Musicians' Company and Jazz

At the 1989 Installation Dinner I, (a young and inexperienced Liveryman) was placed next to the then Junior Warden, Jeffery Lockett. I found myself telling him that the Company was wonderful, but I was amazed that nowhere in its broad range of awards was there any recognition of jazz as an important genre of music. I added that Bach, Mozart and Beethoven – all famous improvisers in their day – would find the omission equally surprising and that most jazz musicians revere Bach and see him as jazz's spiritual father.

Jeffery took this very positively, to the extent of suggesting that he and I should persuade the Company to include jazz in the range of music that it supports. Between us we donated a capital sum to fund jazz activity (Jeffery's contribution was much larger than mine) and came up with the idea of annual awards for a rising young jazz star and a senior player whose lifetime contribution to jazz should be recognised. The Jazz Committee of the Worshipful Company of Musicians was born!

Tina May (recently elected as a Court Assistant) was the first young Medallist in 1992 and John Dankworth (as he still was in 1993) the first winner of the Lifetime Achievement Silver Medal. The annual competition for Young Jazz Musicians was launched in 1994 and won by Andy Panayi, followed by Mark Nightingale, Tim Garland, Steve Brown and Jim Watson – all now luminaries of the UK and international jazz scene. Ronnie Scott was the next Lifetime Achiever, followed by Humphrey Lyttleton and then (spoiler alert) Bill Ashton, founder of National Youth Jazz Orchestra (NYJO), in 1996. John Dankworth (then CBE) joined the Committee a few years later and I got tremendous personal pleasure from inviting Dame Cleo Laine to become an Honorary Freeman of the Company during my Mastership in 2002. The icing was put on the cake when John was knighted in 2006 – our first jazz Knight and the Company's only Knight-and-Dame couple in its history as far as I know.

So where does the

Company stand today in jazz? I will split my answer into two sections: our awards and gigs, and NYJO.

In the world of jazz, the Musicians' Company is now seen as a major supporter of excellent emerging young professionals. The finalists whom we invite to our annual competition respect the amazing roll-call of previous winners and are eager to win the £1,000 prize and associated Winner's Gig. Winners of the Lifetime

Achievement Award are proud and touched to be added to a list starting with John Dankworth and Ronnie Scott; Court members will attest to some memorable award ceremonies in recent years for senior figures such as Peter Ind and Frank Holder. We help to sponsor and run the Will Michael Awards for jazz education, now under the umbrella of the Music Education Council and our new series of 'supper club' gigs at Crazy Coq's got off to a great start last year with Tina May and her band of Medallists (Steve Brown, Adam King and Jim Watson). The annual concert featuring the Dankworth Prize for original Jazz Composition and the Eddie Harvey Arrangement Award has become a highlight of the year as the four London conservatoires have taken it in turn to host it; and the Royal Birmingham Conservatoire presented it for the first time in 2019. And that's before we even mention what I am bound to see as the jewel in the crown – the Company's remarkable success with NYJO, a story that bears re-telling for the record.

Sir Alan Traill, Master in 2000, the Company's Quincentenary, was keen to mark his year with a major sponsorship initiative. I



L-R, Sir John Dankworth, Professor Deborah Cunningham, Dame Cleo Laine, Pastmaster Nigel Tully

managed to persuade him and subsequent Masters Gavin Barrett and David Hill, that cementing the Company's place in Jazz by sponsoring the NYJO for 3 years would do the trick; and fortunately the Court approved our proposal to the tune of £30,000 per annum for 3 years. What I failed to see coming was that the Company would insist on having a seat on the NYJO Board to oversee its investment; Alan gently explained to me that I was the only candidate for the job, so I became a Trustee of the NYJO.

I must admit that I was slow to play myself in, but in 2008 it became clear that all was not well and that the NYJO needed a shake-up if it was to continue to play its vital role in British jazz education. After a year of serious investigation and consultation with colleagues and the Company, I took over as Executive Chair of the NYJO, a position I still hold. It is *pro bono* of course and only takes seven days a week, 365 days a year, so I mustn't complain!

At this point, at the risk of appearing to boast, it's only right for me to mention the successes that the NYJO has achieved in the last 8 years, because fundamentally they only happened owing to the Musicians' Company, which should

Photo: Grace Owen Pictures

Pastmaster Nigel Tully,
Executive Chair NYJO

NYJO's Mark Armstrong teaching students to improvise

2018 Young Jazz Musician Award Winner's Gig

be extremely proud of the positive influence it has had on a major music education institution. In summary:

- NYJO is roughly four times larger than it was in 2010, with almost all the expansion dedicated to its national education programme, and has become an Arts Council England National Portfolio Organisation.
- The main performing 23-piece orchestra (maximum age 25) has maintained its reputation for excellence, the most recent evidence of which was its critically-acclaimed BBC Prom in August 2018 featuring the Stan Kenton Grammy-winning version of *West Side Story* which even Kenton himself never dared to perform live in its entirety.
- Even more importantly, NYJO has become the country's leading jazz educator with over 90 active local partnerships across England and Wales including four Regional Academies, reaching over 9,000 schoolchildren last year, mainly in under-provided areas which otherwise would not have any jazz education. In recognition of this:
- NYJO was awarded the title Jazz Educator of the Year in 2015 by the Parliamentary Jazz Appreciation Group.
- NYJO has active partnerships with both the ABRSM and Conservatoires UK, through which it maintains close links with the jazz departments of all the UK conservatoires.
- It also has built strong international relationships with its German & Dutch counterparts the BuJazzO and NJJO and the Brubeck Institute in California.
- In 2016 HRH Prince Edward, The Earl of Wessex, became NYJO's Patron – the first Royal Patron in Jazz.

The Court and the entire Livery of the Musicians' Company can and should take great pride in NYJO's transformation since 2010, which could not have happened without the Company's influence, advice and support. The relationship with NYJO is one of the strongest in the Company's portfolio, and I believe that it will go from strength to strength in the coming years. Jazz is a fast-growing art-form, which can bring life-enhancing benefits to all but particularly to those sections of our society which don't often experience serious art or for whom classical music is not immediately accessible. Long may the Company continue to support and enjoy jazz!

Pastmaster **NIGEL TULLY MBE**



James Davison

In a new venue for this event, the 606 Club, James Davison, 2018 Young Jazz Musician, presented his Winner's Gig. The 606 Club has been owned and run by Steve Rubie, originally at 606 King's Road and, since 1987, in its present basement in Lots Road. Pastmaster Leslie East, chairman of the Company Jazz Committee, commented 'Owing to a tour in Japan James was not available when he was to do his gig at the usual venue, Pizza Express in Soho. But we were very fortunate that Steve Rubie, to whom we had just offered the 2019 Jazz Lifetime Achievement Award, helped us out.'

Another Jazz Lifetime Achievement Award was presented by the Master, Michael Lewin, during the evening. As a regular performer at the 606 Club it was a fitting venue for the presentation of the 2018 award to Peter King, saxophonist, clarinetist and composer, with a career spanning six decades. The Master also presented James Davison with his award.

The friendly and efficient staff at the 606 Club served us from a varied menu of well-presented dishes, a change from pizzas!

James made it a celebratory evening, leading a personable young band of Sam Rapley, tenor sax, Jonny Mansfield,



Steve Rubie

vibraphone, Rob Barron, piano, Misha Mullov-Abbado, bass, and Will Glaser, drums. A widely varied programme from classics to accessible items composed and/or arranged by members of the band showcased their incredible musicianship and gave all of them the opportunity to demonstrate their amazing skills. The emphasis was on fun, swinging rhythms, displaying collective *joie-de-vivre* in their music.

James moved from muted trumpet to mellow flugelhorn and back again. The fastest tunes of the evening clearly illustrated the masterful playing of the musicians, particularly in the opening 'Brotherhood of Man' tribute to Clark Terry. We then had the unusual duo combination of James on trumpet with bassist, Misha Mullov-Abbado, playing numbers ranging from Duke Ellington to the Beatles. The band were joined by special guest singer, Grace Archer, for a couple of items including *Desafinado*, in homage to Brazilian jazz singer/composer João Gilberto, and *Sweet Georgia Brown*. Altogether it was after a delightful evening celebrating James' Award.

Liveryman **ANN REDFEARN**



Peter King and The Master



The Master and James Davison

'MUSIC IS THE MEDICINE OF THE MIND'

(JOHN LOGAN, 1744-1788)

In 2018, Alzheimers and dementia overtook heart disease to become the UK's single biggest killer. A record number of people over 65 (454,000) have been diagnosed. 225,000 more are diagnosed every year – one every three minutes. One third of the population will, at some stage, have to care for someone with Alzheimers or dementia. In the UK, a total of 850,000 people have been diagnosed: this figure will rise to 1 million by 2025 and 2 million by 2051, due mainly to improved diagnosis, but also to an ageing population. Dementia has been described as the biggest health and social care crisis of our time. Despite an immense amount of research, there is as yet no effective treatment.

While there may not be any effective treatment, there are ways of helping those who suffer from these dreadful diseases. Time and again, in research and in practical work with people with dementia, live music has been shown to have powerful positive short term benefits in reconnecting people to their past lives, bringing them out of withdrawal, restoring their sense of identity and well-being and bringing a sense of fun and achievement. The recent television programme on "Our Dementia Choir" brought home just how effective live music can be in achieving real results. A study in late 2018 by Live Music Now concluded that "regular participatory music programmes be considered essential" in providing significant benefits for patients. But whilst 66% of GPs agree that music and the arts can be beneficial for patients, (and it is a medical fact that singing in a choir boosts your immune system!) only 0.007% of the NHS budget is spent on the arts. This is a gap which the Musicians' Company can help to bridge.

Following its acclaimed Outreach programme in schools, the Company has now started a pilot programme of live music for people with Alzheimers and dementia. We have taken two Yeomen Young Artists (instrumental, and instrumental and singer) on regular visits into dementia cafés in South East London in a programme arranged with the local branch of the Alzheimers Society. The sessions have been very kindly funded by the Immediate Pastmaster from his discretionary funds. As in schools Outreach, sessions were highly interactive; and as the number of attendees was relatively small (between 20 and 30) Yeomen Young Artists could respond to individual needs and requests.

In the sessions which have been held so far, the Yeomen Young Artists have played a very wide range of music, from Bach (*Air on a G string*) through Strauss (*Blue Danube*), Bizet (*Habanera*), Dvořák (extracts from the *New World*) and Offenbach (*Can-Can*) to music from the shows (*My Fair Lady*, *South Pacific*, *The Sound of Music*) and film music (*Over the Rainbow*, *Singing in the Rain*, *Moon River*) to mention just a few. The atmosphere has been relaxed and intimate, with the Yeomen Young Artists showing all their skills at engaging with an audience in an informal and friendly way. The feedback from the audience, which has been extraordinarily positive, speaks for itself:

'Like being at the Proms'

'Has given me a really good feel for the day'

'Gifted musicians'

'Would like them to attend regularly throughout the year'

'A really good range of songs'

'Brought back lots of memories'

'Good the musicians interacted and not just played'

'Nice that they asked us what the songs were by giving us clues'

'Very nice that they didn't sing so we could'

Even more movingly, one lady, described by the Alzheimers Society Coordinator as having such memory loss that she found it difficult to express herself in words, and who generally remained inactive during their usual café sessions, suddenly got up and danced to the *Can-Can*, and then sang every song, remembering all the lyrics. An arresting and uniquely emotionally striking demonstration of the power of music.

We will be considering, with local Heads of the Alzheimers Society, how best to take the programme forward. Regular attendance so that patients have a consistent approach seems to be key: as does providing music to which the majority of patients can relate. Most dementia cafés in East London (Hackney, Newham, Tower Hamlets) have one session a month of music, and we could become involved with them as the principal music provider. Again, as in Outreach, such activity is not just of benefit to the people with dementia, but also to the Yeomen Young Artists: teaching them new skills and ways of presenting their programmes in front of often challenging audiences.

It goes without saying that all projects such as this cannot go forward without funding. Often, requests for donations may seem easier for those with deeper pockets, but the Company's Music for Alzheimers and Dementia Scheme provides an affordable opportunity to support a service which could be so important to so many people. We pay the Yeomen Young Artists in the dementia cafés the same rates as in Outreach: £110 a session. If we run a scheme in one London borough with two Yeomen Young Artists playing once a month for a year, we need to find £2,640. For three boroughs, we would need £7,920. That last figure represents £1.12 per Company member per month to bring live music to over 700 people with these crippling diseases every year. During my year as Master, I will be working to try and find some form of sponsorship for this programme, but in the meantime, if you would like to contribute to the Company's Music for Alzheimers and Dementia Scheme, donations can be made through the Future of Music Fund.

Please add that you would like your donation to go towards the Alzheimers Programme. This will enable us to identify the funds for the Alzheimers Programme in the accounts. Many thanks.



Lotte Betts-Dean and Freeman Catriona McDermid

The Master JOHN NICHOLS



Photos: Swiss Cottage School

Aleksandra Henszel and Freeman Catriona McDermid

Outreach 2018 – 2019

The past academic year has been full of fun and opportunities for our Yeomen Young Artists (YYAs) who undertook a total of 119 school visits with a total of 184 YYA's in schools, reaching 4529 children.

On a number of occasions, 2 YYAs were in attendance, matching a more experienced musician with a newer member. Facing a large number of children, sometimes as many as 90, can be a daunting experience and more recent YYAs have appreciated the opportunity to work with an experienced colleague which often gives more scope for what can be achieved in the session.

The style of our workshops has always been that they are interactive, so the children can participate as much as possible. In one school where the Head Teacher is highly supportive and enthusiastic, we have been able to work with the whole school, that is the children in Key stages 1 and 2, at the same time. For the session in the summer the Head identified conducting as the theme. This workshop, complete with YYA Leo Geyer (composer and conductor) on screen conducting Mahler's *Fifth Symphony* in Exeter Cathedral was wonderful and led to the children conducting Alena Walentin (flute) with great success and aplomb in *Twinkle Twinkle Little Star*.

A wonderful experience not only for the children but also the staff and volunteers!

The balance between standard outreach sessions and project work has changed significantly this year with much increased work in secondary schools. Enhancing GCSE composition in Gunnersbury and William Ellis Schools is being spread over two years. Two instrumental projects have taken place at the Oasis Academy and

Westminster City Boys: and an extended project involving young people at Swiss Cottage School for children with Special Educational Needs and Disability(SEND) is reaching a conclusion this term. Swiss Cottage asked us to work with young people with profound and multiple learning difficulties and medical needs. The project, led by Catriona McDermid and supported by Alena Walentin, Aleksandra Henszel, Caleb Wilson and Makoto Nakata, has been remarkable. We are in the process of evaluating our work and look forward to building on this experience for the future.

Thanks to the initiative of the New Master, John Nichols, some YYAs have also been involved in the pilot project for People Living with Dementia. This project has been well received and will be reviewed to identify the way forward. We have also continued our work at the Royal Hospital for Neuro – disability where we are able to offer three outreach sessions per year plus a concert.

Without doubt there will be more exciting projects this year. Plans are already in the early stages of development for Schubert's *Winterreise* in a primary school and probably in a secondary school.

Finally, my thanks to the sponsors who have made much of our project work possible; and to our tremendous group of volunteers who love their work in schools and help to enrich the musical experiences of children in schools and adults elsewhere who are living with major difficulties.

Liveryman JAN YERBURY
Director of Outreach



Liveryman Rachel Goldberg and Freeman Catriona McDermid

In the footsteps of Haydn Visit to Eisenstadt 24 – 27 May 2019

Photo: Jeff Kelly



Haydn Saal

For those of us boarding the flight at Heathrow on the morning of May 24th to the strains of Mozart, Haydn & Strauss there could be no doubts about our destination and the promise of pleasures in store. Twenty Company members and their partners arrived at Vienna airport to be joined by 14 like-minded participants to total 41. Our super-prepared Livery Club President, Ann Redfearn and her partner Keith greeted us and shepherded us to our coach. So began a most enjoyable and instructive long weekend.

First stop was lunch at the Schlosstaverne Rohrau and since the weather was sunny and warm we opted to eat outside. How better to enjoy our Wiener Schnitzels washed down with local lager, than under sunshades in the garden? However a short journey afterwards to Haydn's Birthplace soon reminded us of the focus of our trip. A single storey thatched cottage presented us with an approximation of how it might have been during the first 6 years of Haydn's

childhood. There were two particularly interesting pianos contemporary with Haydn which the pianists in the group were itching to try, but the only concession we were granted was the lifting of lids to reveal some fine ebony and ivory keys. The Museum provided a very comprehensive résumé of Joseph Haydn's life and gave us the perfect introduction to our forthcoming excursions, so all prepared we travelled to Eisenstadt to settle in to the Hotel Burgenland for the next 3 days. Drinks and a substantial dinner that evening provided the opportunity to make new friends and catch up with old ones.

Our destinations on the second day took us from Austria to Hungary through vineyards and fields of strip farming. We had skipped from Haydn's frugal youth in Vienna to his appointment at the age of 29 as Vice-Kapellmeister to the Esterházy family whose country estates became his base for the following 30 years. The favoured hunting lodge turned summer palace in Fertöd was where Haydn's

creative talent blossomed and the elegant entrance to the Esterházy palace made a perfect backdrop for the customary group photo. Inside extensive renovations had restored the interior to its original florid Italianate style.

Following a commendably swift and tasty Hungarian lunch we moved on to Franz Liszt's House, in Hungary during his lifetime. However Haydn's influence persisted. Liszt's father, Adam, had played the cello in Haydn's Esterházy orchestra. Another excellent Museum was followed by a visit to the adjoining concert hall where the acoustics were proudly demonstrated, although some felt that they were achieved at the cost of an interior resembling a large tea-chest.

By this time a warm day had become uncomfortably hot and energy levels dropped accordingly, so when we arrived in Rust on the shores of Lake Neusiedl a plea for rest and rehydration brought us to a café in the main square from where we could observe the renowned storks high on their nest baskets. Our guide entertained us with stories of the town's wily ability, through its history of diverse invaders, to exchange its



Esterházy Palace Fertöd

admirable wine for relative independence.

A short walk to the lakeside with no visible lake but reeds brought some surprise and a little disappointment, but global warming has had its effect here too and in spite of constant efforts to preserve it Lake Neusiedl is slowly evaporating. No such fears for the local wine however, and our final destination took us to the Mad winery. (Yes, that's

Photo: Ann Redfearn

Photo: Julian Cable



Rohrau Lunch in the Sun



Haydn's Birth House Rohrau

Photo: Paul Gobey



Liszt's Birth House



Berlin Academy Chamber Orchestra



Esterházy Palace Eisenstadt

its name!) A tasting amongst steel tanks made for a cheerful end to a packed but perfectly-paced day.

Sunday was to be rather more leisurely. It began with a visit to the Haydn-Haus, which Haydn lived in between 1766 and 1778. Now a museum, we were all fascinated by the portraits, personal letters and scores on display, not to mention the beautiful Anton Walter fortepiano made in 1780.

After several enjoyable hours of independent exploration, lunch and, in some cases, more delicious local wines, we gathered in the glorious surroundings of Schloss Esterházy. Beginning life as a medieval castle built purely for defence, it was slowly transformed into a grand architectural statement of glorious, ostentatious display.

The highlight of our visit was the Haydn'saal, widely acknowledged to be one of the world's most

beautiful and acoustically perfect concert halls. Many of Haydn's most famous works were composed and first performed here, and after three days in which we had learned so much about this great composer it seemed only right that it was here, in the magnificent Haydn'saal, that we finally heard his genius.

We were treated to a magnificent concert, courtesy of the Orchestra Academy of the Berlin Philharmonic conducted by the great Ton Koopman. Some of the world's finest young musicians performed works by JS and JC Bach, Mozart and Haydn (his *Symphony No. 98 in Bb major*). And how to conclude our final evening but with a magnificent dinner in Schloss Esterházy's former stables?



Haydn's House Eisenstadt

Our final morning began with a fascinating walking tour of Eisenstadt, culminating in a visit to the beautiful Haydn-Kirche. The church is built in two parts. To the east is a sort of artificial mountain, filled with passages and grottoes that contain statuary depicting the Stations of the Cross. Once a popular destination for pilgrimages, visitors can still climb up and down the 'mountain' and view the stations in succession.

The church itself is a Baroque trompe-l'œil fantasy. A side chapel contains Haydn's tomb and the church still has its original organ, built in the eighteenth century by the Viennese maker Gottfried Malleck. It was here that Haydn's six late masses were first performed, and we were treated to a superb recital by Professor Josef Bauer, organist of the Haydn-Kirche.

With that, our Austrian adventure was sadly at an end. Space prevents us from saying more, but as I'm sure you will have gathered this was a tremendous trip. We owe a great debt of thanks to Senior Warden John Nichols, who first suggested a trip to Eisenstadt, and Livery Club President Ann Redfearn, who planned and executed a delightfully varied and immensely enjoyable four days. Bravo!

Liverymen **KAY HARRINGTON**
and **SIMON PROBERT**

Livery Club Visit to The Charterhouse

"This is the place. Stand still, my steed, Let me review the scene, And summon from the shadowy Past, The forms that once have been".

A Glean of Sunshine (Henry Wadsworth Longfellow)

There could have been no more fitting a place for a recital by Lotte Betts-Dean, Jesse Flowers and Andrey Lebedev, holders of the inaugural New Elizabethan Award, than the Great Chamber at The Charterhouse. 1558 saw Queen Elizabeth I holding court there and King James I followed suit in 1603

before entering London as King. In a programme of music chosen by the Master to reflect the 2 great Elizabethan ages, there were songs by Dowland from the 16th century and Britten, Houghton and Dean from the 20th and 21st centuries. The Australian composer Brett Dean was in the audience

A hidden gem, The Charterhouse was built as a Carthusian monastery on the burial grounds of the Black Death. Monks were required to live in solitude and poverty, their cells being built round a communal cloister. London's citizens gave money and goods to the greatly revered monastery in return for prayers. The last monks left in 1538, the Crown having seized the property and left the main buildings in ruin.

Sir Thomas Sutton bought The Charterhouse in 1611. A philanthropist who put his personal wealth to work for the public good, he turned the Charterhouse into the largest charitable foundation of the seventeenth century.

The first schoolboys were the 40 Foundation Scholars who arrived in 1614, their education, board and lodging provided free by Sir Thomas. The school moved out of London in 1872, by which time it was also taking fee paying day boys.

Today The Charterhouse is home to the Brothers, gentlemen who live there thanks to the charitable actions of Sir Thomas Sutton 400 years ago. Today's Brothers are from a variety of backgrounds; independent gentlemen living in individual quarters but sharing the companionship of mealtimes together as well as many common interests and undertaking voluntary work both within and beyond the precinct of sheltered accommodation.

Our 2 groups were each guided by a Brother giving us a potted history of each area visited. Limited space prevents too much description, but particularly notable were the Norfolk Cloister site of the monastic cells, The Master's Court, where the Master of The Charterhouse lived in the south side in Tudor times and Wash-House Court, the oldest of the courtyards, a favourite of film companies.

The Chapel Cloister with memorial tablets on the walls led us through a fire-damaged door (evidence of a 1941 incendiary bomb) to the Chapel. Exploring the Chapel, we viewed richly carved woodwork and admired the elaborate and fitting monument to Sir Thomas Sutton beneath which his body lies.

Harry Stubbs, former organist of The Charterhouse, once invited me to sing evensong in the Chapel in a quartet which included Ernest Lough, the former boy soprano on the famous recording from the Temple Church of Mendelssohn's *Wings of a Dove* under Dr George Thalben-Ball. To my delight our guide was Liveryman Graham Matthews, former assistant organist of Winchester Cathedral when my brothers were choristers. Later organist of Sheffield Cathedral, Graham is now organist of The Charterhouse Chapel.

The fascinating and enjoyable afternoon concluded with a delicious tea in the old Library.

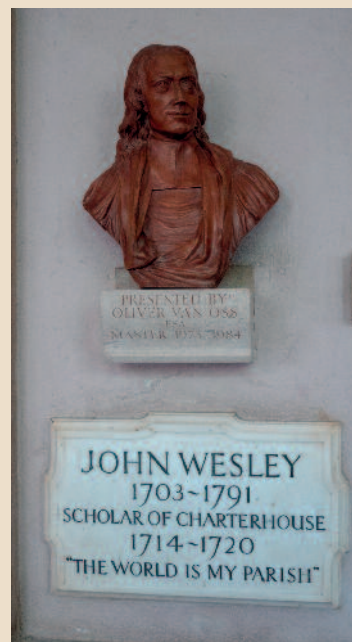
Liveryman **PIPPA DUTTON**



The Charterhouse



Lotte Betts-Dean, Jesse Flowers, Andrey Lebedev



John Wesley Memorial Plaque



Liveryman Graham Matthews with Livery Club Members

Photos: Robert Andrews

Future plans

As last year's visit to Windsor Castle was oversubscribed, a further visit was arranged for 3 October 2019. Our visit included a tour of St George's Chapel, seeing the Chapel Archives and selected music manuscripts. A buffet lunch at the Norman Tower was hosted by the Constable and Governor of Windsor Castle, Admiral Sir James Perowne. The afternoon started with a self-guided visit to the State Apartments. Afternoon tea in the Dean's Cloister preceded attending the choir rehearsal, followed by Evensong in St George's Chapel, with music by composers linked to the Musicians' Company.

Plans are underway for a visit to the Buxton Festival and the Peak District next year. We will hear two operas at the Festival: *La donna del lago* by Rossini (based on *The Lady of the Lake* by Sir Walter Scott) and *Acis and Galatea* by Handel, a co-production with the Early Opera Company. Buxton Opera House was built in 1903 and designed by Frank Matcham but gradually fell into disrepair and closed in 1976; it was restored in 1979 and an orchestra pit was added. Since then, the Opera House has been a full-time venue for stage productions with further internal and external renovations.

A Yeomen Young Artist recital will be arranged to coincide with our visit.

We shall visit Haddon Hall, described by Simon Jenkins in '1000 Best Houses' as "the most perfect house to survive from the middle ages". Present-day Haddon Hall dates from the 12th Century to the early 17th Century, whereupon it lay dormant until the 1920s, when the 9th Duke and Duchess of Rutland restored the house and gardens and once again made it habitable. Dates are being finalised but will be in the week beginning 13 July 2020 and more information will be available when the festival programme is complete.

Other plans for 2020 include visiting Westminster Abbey to see the Queen's Diamond Jubilee Galleries in the triforium and the Queen's organ in the Henry VII chapel, a gift from the Lord Mayor and the Corporation of the City of London in celebration of the 60th anniversary of the Queen's coronation. Separately we will see more renovations in honour of the Queen's reign in a visit to the Queen's Chapel of the Savoy where the landscaping of the gardens commemorates Her Majesty's Golden Jubilee; and improvements to the structure of the building, including the installation of a new commemorative stained-glass window, in honour of Her Majesty's Diamond Jubilee.

Livery Club President **ANN REDFEARN**

2019 IVOR MAIRANTS GUITAR AWARD

The 20th Ivor Mairants Guitar competition was held on April 5th at the Guildhall School of Music & Drama. Now awarded biennially in alternation with the Musicians' Company's *New Elizabethan Award*, the IMGA has an excellent record in bringing to the public's notice some of the most gifted young guitarists around. From this early springboard they have often risen to national and even international careers. So expectations were high again for this year's competition. On offer to the winner, as well as prize money, were a solo recital at the Guildford Festival and funding towards tuition in playing jazz-influenced contemporary music on the classical guitar.

Almost all of the participants were students at conservatoires in England or north of the border, and their ages ranged from nineteen to twenty five. For their programme each had to select at least one movement, of no more than five to seven minutes, from Ivor Mairants's own *Jazz Sonatas*. The other required item was to be chosen from a set list, which this year included works by the Italian Mario Castelnuovo-Tedesco; Frenchmen Georges Auric and Jean Françaix; from Cuba and Mexico, respectively, Leo Brouwer and Manuel Ponce; and the Spanish composers Vicente Asencio, Manuel de Falla and Joaquín Rodrigo.

Of the set works, as might have been predicted, the most frequently chosen were the Spanish pieces, and Will Scott, in third place, gave an idiomatic performance of these; his playing had firm



Dimitrios Soukaras

projection and an effective range of dynamics, but made insufficient use of vibrato to add colour and expression. In the Mairants, although he showed some lively qualities, it did not quite match the style and ease of Samrat Majumder in second place; despite a few untidy moments the latter's account of the two pieces by Castelnuovo-Tedesco had much to commend it: well thought out interpretations, delivered with strong focus and fluent technique. What marked out the winner Dimitrios Soukaras's performance, however, was the warmth and fullness of the tone he consistently produced on his guitar; his musical ideas and

presentation were always compelling, even when they moved slightly away from the markings in the score, and particularly in the Brouwer he displayed an evident command of the stage. With other international competitions already under his belt, Dimitrios looks set for a bright future.

The proceedings were most ably organised by Amanda Ratcliffe the Deputy Clerk. The panel of adjudicators comprised Michael Lewin (non-voting Chairman), Mark Ashford, Christopher Stell and Miloš Karadaglić, himself a past winner of the IMGA.

Immediate Pastmaster **MICHAEL LEWIN**

THE COBBETT MEDAL

The Cobbett Medal is awarded for Outstanding Contribution to Chamber Music and the 2019 recipient was John Gilhooly, Director of the Wigmore Hall since 2005.

Born in Limerick, John studied history and



John Gilhooly

political science at University College Dublin and was also a student of the legendary Irish Soprano Veronica Dunne, whose fame lives on as the founder of the internationally acclaimed Singing Competition.

Prior to becoming Executive Director of the Wigmore Hall in 2000 John was Manager of the O'Reilly Hall at UCD and then Harrogate International Centre before working on the planning and opening of the EXCel Centre in Docklands.

John has overseen the artistic, financial and administrative transformation of the Hall over the past 16 years. His tenure has produced record box office returns and the Hall's highest ever levels of membership and annual fundraising. As Artistic Director he programmes the largest chamber music and song series in the world, and is noted for his commitment to outstanding emerging artists, diversity and contemporary music.

The Company's award to John also covers two other facets of his work with which the Company is particularly associated: promoting and supporting Young Musicians at the start of their careers and reaching new audiences through the Wigmore Hall's Learning Programme.

In 2010, John was elected Chairman of the Royal Philharmonic Society and among other voluntary posts is Chairman of Mahogany Opera Group, a

trustee of the Susan Chilcott Scholarship and the International Musicians Seminar Prussia Cove; and is a member of the Advisory Council for London Music Masters.

John was made an OBE in 2015, as well as receiving numerous foreign honours. He is a recipient of Honorary Fellowships from the Royal Academy of Music, The Guildhall School of Music and the Royal Irish Academy of Music; and Honorary Membership of the Royal College of Music.

Liveryman **DAVID WAKEFIELD**

JOHN CHRISTIE AWARD

The winner of the John Christie Award for 2019 is soprano Vuvu Mpofu. The announcement was made from the stage at the Glyndebourne Opera House during Glyndebourne Chairman Gus Christie's traditional last night speech.

South African soprano Vuvu Mpofu is a prizewinner at the Operalia Competition and the Hans Gabor Belvedere Singing Competition. In the current Glyndebourne season Vuvu sang First Nymph *Rusalka* and will sing Gilda in a new production of *Rigoletto* on the 2019 Glyndebourne

Tour. Future plans include her debut for Oper Koln as Corinna *il viaggio a Reims* conducted by Riccardo Frizza; Astarte *Der Schmied von Gent* (Schreker) in a new production for the Vlaamse Oper: and she will return to the Bayerische Staatsoper as a Blumenmädchen *Parsifal* and on the concert platform she will make her debut with the Deutsches Symphonie-Orchester at the Philharmonie, Berlin with Robin Ticciati.

The John Christie Award is described as Glyndebourne's most prestigious award and has been supported by the Musicians' Company since its inception over fifty years ago. Vuvu Mpofu joins a distinguished list of past winners including Ryland Davies, Richard Van Allan, Linda Esther Gray, Sir John Tomlinson, Gerald Finley, Alfie Boe, Kate Royal, Matthew Rose, Allan Clayton, Duncan Rock and Louise Alder.

THE COMPANY GOLD MEDAL – PASTMASTER JOHN RUBINSTEIN

John Rubinstein is the third member of the Rubinstein family to be both Master and Honorary Solicitor of the Company, following his grandfather Stanley and father Anthony.

Educated at Marlborough College and Magdalen College, Oxford, and admitted as a Solicitor in 1977, John became an apprentice to the Company aged 14, a Liveryman in 1975 and, aged 52, Master of the Company in 2005.

John is the Company's longest serving Honorary Solicitor: from 1996 when he joined the Court until 2018. During these 22 years he spent innumerable hours advising on complex legal issues that affect the Company including setting up some of our main endowments. He says 'The Hon Solicitor's job was to sort things out under cover – the less the Company heard me at Court, the better'.

John was the second Master to hold an Open Day for members and this popular innovation has been continued by Past Masters Paul Campion and Andrew Morris. He also took 4 students from the Royal College of Music to deliver an Outreach at a



Photo: Glyndebourne

Vuvu Mpofu

BAXTER HOSIER AWARD

The Biddy Baxter and John Hosier Music Trust is dedicated to enabling outstanding but impecunious music undergraduates to progress to postgraduate studies. There are few grants available to allow such gifted students to contemplate undertaking the higher degrees that will be an invaluable part of their training and thus hugely influential in enhancing their future careers.

Australian Wayne Kwon is only the second cellist to be awarded one of our Scholarships and in June he was congratulated by the Trust's Patron Sir Simon Rattle at the Barbican Concert Hall. His £10,000 Scholarship will be a tremendous help in funding his final year on the Master of Music course at the Royal Northern College of Music. Since 2015 the Trust has been administered by the Musicians' Company and all our Scholarship winners since then have been honoured by becoming Yeomen Young Artists of the Company.

BIDDY BAXTER MBE



Photo: Chris Christodoulou

L-R Biddy Baxter, Sir Simon Rattle, Wayne Kwon and Dr. Christine Twite



Photo: Amanda Ratcliffe

The Master and Pastmaster John Rubinstein

South London School – a first for the Company, now developed by others into the substantial current programme.

He is a keen supporter of brass bands. 'I almost know what a pop icon feels – it's such a buzz' when as Master he presented the Illes Medal at the British Open Championships on stage in front of a packed hall of Brass Banders at Symphony Hall, Birmingham. Additionally he enjoys the 'rigours of JS Bach, the classical romanticism of Schubert and his musical heaven – the *Four Last Songs* of Richard Strauss.'

John also plays croquet and hopes that the Musicians' Company may one day enter a team for the Inter Livery Competition. Meantime he has to play 'away' with the Cordwainers, having been Master Cordwainer in 2015.

Many congratulations to John on being awarded the Gold Medal for outstanding service over so many years to the Company. It must be a matter of considerable family pride that in receiving this, John succeeds his father who received this honour in 1999.

Pastmaster KATHLEEN DUNCAN OBE



HRH the Duke of Kent and Liveryman Margaret Steinitz

BRITISH GERMAN ASSOCIATION MEDAL OF HONOUR

Congratulations to Liveryman Margaret Steinitz on the award of The 2019 Medal of Honour of the British-German Association. Margaret was presented with the medal by HRH The Duke of Kent, Patron of the BGA, in a ceremony at St James' Palace in July. Founded in 1951, the BGA is a British charity that promotes mutual understanding and friendship between the UK and Germany. Its Medal of Honour is awarded annually to persons who have made an outstanding contribution to this purpose. Margaret was awarded the medal for her work with the London Bach Society, (which was founded by her late husband Dr Paul Steinitz OBE); and for forging links with Leipzig.



Photo: Amanda Ratcliffe

ADIEU PATRICIA KIDSON

Trish has worked for the Company for 16 years and retired in September.

Trish qualified as a Chartered Accountant in 1975 and was made a Fellow of the Institute 10 years later. She worked as a manager at Chartered Accountants, Bird Luckin, London until 1995 when she left to start up her own practice. Her senior partner at Bird Luckin was Maurice Hart who was the Hon. Treasurer of the Company. Maurice asked Trish to take over the Company's accounting in 2003.

Trish started with just the Clerk, Maggie Alford, running the whole operation. In the last sixteen years the number and range of musical and charitable activities has expanded so much that now the office needs 4 people plus many volunteers. What started off as a couple of days a month for Trish, has grown to three days a week!

In addition, the legislation relating to Charities, their financial management and reporting has become much more complex in the last decade. Add to that Data Protection Compliance and the need to do everything on-line with numerous passwords, instead of sorting things out by speaking to people on the telephone.

Consequently, Trish has decided it's time to hang up her calculator and concentrate on other things. She and her husband Jeremy live in East Sussex near Eastbourne (within half an hour of Glyndebourne!) and have been keen sailors for many years. They are actively involved in the local yacht club and recently replaced their sailing yacht with a motor cruiser, which they plan to use cruising the south coast of southern England and Brittany. Also, they have two young Schnauzer puppies who will accompany them on the boat once they have been marinated!

Trish says she has loved being with the Company: 'I've worked for many great Masters, made some good friends and enjoyed playing a small part in furthering the objects of the Company.' We wish her and her husband a long and happy retirement enjoying the delights of Glyndebourne, the sea and endless South Downs dog walks.

Liveryman **DAVID WAKEFIELD**

MUSICIANS' COMPANY CONCERTS 2019

Yeomen Young Artists Justin Sun (bassoon) and Lewis Banks (saxophone) presented their own challenging and musically assured programmes of largely 20th century repertoire at the Purcell Room on 25 March, supported by the Maisie Lewis Young Artists' Fund.

On 15 July it was the turn of the Marmen Quartet (strings) and Dominic Sedgwick (baritone) to demonstrate their talents at the Wigmore

Hall in the Concordia Prize Winners' Concert. The Marmen Quartet won the Serena Nevill Prize, Dominic the Founder's Prize and accompanist Ceri Owen the Barthel Prize

Also Clarinettist Joseph Shiner was the soloist in a sparkling and highly acclaimed performance of the Weber Clarinet Concerto No 1 at St John's Smith Square on 12 June with the Young Musicians' Symphony Orchestra under conductor James Blair.



Lewis Banks



Justin Sun



Joseph Shiner



Marmen Quartet



Dominic Sedgwick

AND FINALLY

COMPANY ACCOUNTS

It is just a year since I was appointed as the Hon. Treasurer and a lot has happened in relation to the financial governance of the Company. Firstly, Trish Kidson, who has acted as our Company Accountant since 2002 has stepped down to spend more time with her husband and hobbies. (See Adieu Patricia Kidson, page 15.) We had a very strong group of candidates to replace Trish and have been delighted to appoint Charlotte Harries who started with us on 18th September. We wish Charlotte all the best for her time with us.

Secondly, we have had the same auditors for some years and felt that it was time for a change. Again, we interviewed three very

strong candidate firms who all have other Livery clients and so were well versed in both the Livery movement and charity work; and have appointed Buzzacott LLP who have a City office in Wood Street. Our first audit with them for the year ended 31st December 2018 has just been completed and we look forward to working with the partner, Edward Finch, and his team in the future.

You will remember that a draft summary of the accounts was included in the annual yearbook together with a report from the Hon. Treasurer. We have decided that the full audited accounts of the Company and its three associated charities should be freely available to all members and these will now appear in the members only section of the

Company website together with a full report from me. I hope you will find this a better way to access the accounts which, with my commentary, should make them easier to understand fully.

Hon. Treasurer **JOHN MCCUIN**

FIVE HUNDRED AND FIFTY YEARS!

Readers will remember my fascination with fives from the Spring *Preserve Harmony*. This year marks the 550th Anniversary of Edward IV granting a Charter to the Brotherhood of King's Minstrels in April 1469. This is the body from which the City Minstrels derived, subsequently the Musicians' Company, duly receiving our Charter from the Lord Mayor and Aldermen in 1500. Also, as the Master noted in his article, our first recorded Master, John Clyn, took office in 1519, so another John becomes our 500th named Master. But rather wonderfully, and relatively unusually for City Livery Companies, we still do today what we have always done: encouraging and supporting music and musicians as effectively as we can.

Editor **DAVID WAKEFIELD**

Freeman Catriona McDermid
Freeman Darren Moore
Freeman Joseph Shiner
Freeman Jordan Sian
Yeoman Young Artist Aleksandra Henszel,
who have agreed to join the PH Advisory Group.

I would also like to record our thanks to Court Assistant Adrian Mumford, who has stepped down from the editorial team after many years' service on becoming the chair of the Yeomen Young Artists Advisory Committee.

Editor **DAVID WAKEFIELD**

CARTOONIST REQUIRED!

In the early years of *Preserve Harmony* Pastmaster John Iles used to enhance each edition with a cartoon. In the best tradition of print journalism I think this is a practice which we might resurrect. So, please, would any budding cartoonists who might like to display their talents in our twice yearly magazine get in touch. Thank you, in anticipation!

Editor **DAVID WAKEFIELD**

WELCOME CHARLOTTE HARRIES

We welcome Charlotte Harries as our new Company Accountant. Charlotte, who read Geography at Durham University, qualified as a Chartered Accountant, training with Pannell Kerr Forster in London and auditing a variety of clients including many charities. During a career break to bring up her children Charlotte was a School Governor and Chair as well as Treasurer of a Parent Teacher Association. She also worked in the school office. After her break she joined Bromley, Lewisham & Greenwich

Mind from where she joins us.

Charlotte is married to Paul and has two children both of whom are now at university. She sings in a choir and is learning to play the saxophone. She also runs a book club and enjoys skiing and cycling.

The Clerk **HUGH LLOYD**



IN MEMORIAM

We record with regret the deaths of the following members of the Company:
Susan Cornish
David Cohen
Philip Biggs
Neil Hoyle
Geoffrey Shelley

COURT NEWS

NEW COURT ASSISTANTS

John Harle
Carl Jackson MVO

CORPORATE MEMBERS

ABRSM
Boosey & Hawkes
The Early Music Shop
Edition Peters
Lark Music
Music Sales Group
Naxos UK
Trinity College London
Victoria College Examinations

AWARDS

THE PRINCE'S PRIZE

Elliot Gresty *clarinet*

MUSICIANS' COMPANY AWARDS

Emma Arizza *violin* (Trinity Laban)
Michael Choi *clarinet* (RNCM)
Benson Wilson *baritone* (NOS)

GOLDMAN AWARD

Ben Tarlton *cello* (GSMD)

CARNWATH PIANO SCHOLARSHIP

Artur Haftman (RCM)

MUSIC DIRECTION IN MUSIC

THEATRE AWARD

Matthew Jackson (RAM)

RAM BRASS ENSEMBLE AWARD

Ibex Brass

CHORAL DIRECTOR LIFETIME

ACHIEVEMENT AWARD

Sir Stephen Cleobury CBE

JAZZ LIFETIME ACHIEVEMENT AWARD

Steve Rubie

THE COMPANY GOLD MEDAL

Sir John Eliot Gardiner CH CBE

WELCOME

We welcome the following Liverymen and Freeman admitted since January 2019:

LIVERYMEN

David Bole
Tasoulla Christou
Philippa Dutton
Rt Hon Lord Gill
Laurence Holloway
Timothy Johns

Celia Palmer
Lela Weavers

FREEMEN

Kirk Bentt
Revd Philip Chester
Anthony Davis
Alan Freedman
John Gilhooly OBE
Sally Goldsmith
Fiona Kermack
Hon Ian MacGregor
Richard Sheldon
Jeremiah Stephenson
Claire Wickes