



Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

Music fit for a King

Henry VIII: Connoisseur, patron, performer and composer of music



In this introduction to an occasional series of brief articles, Liveryman Dr Frances Palmer explores the myths and history surrounding England's most musical king (1509 – 1547; born 1491)

Visitors to the exhibition *Butcher, Baker, Candlestick Maker* in the Guildhall Art Gallery during summer of 2012 cannot fail to have noticed the large Holbein painting of Henry VIII with the office holders of the Barber-Surgeons' Company. The painting, which normally hangs in the Barbers' Hall, will remain in the Guildhall Art Gallery until autumn 2013. A sister painting, which is known to incorporate the cartoon – the final, full-sized preparatory version – hangs in the Royal College of Surgeons.

The painting can be precisely dated to a

troubled time in the King's personal and public life; alongside the upheavals in religion, policy and diplomacy that get into history books, there were also major changes in the musical establishment at his court. In 1540, the Barbers' Company, which already included many barber-surgeons, was amalgamated by act of parliament with a newer group of specialised surgeons. The portrait shows the King presenting a document to Thomas Vicary, master of the company in 1541. An examination of the cartoon in 1819 revealed the inscription 'HH 1541' – probably Holbein's signature agreeing the preparatory drawings and approving the start of work on the final version.

Henry VIII was fifty on 28 June 1541 and advancing age had not been kind to him. The problems started with a serious jousting accident in 1536; a large wound had opened up on his leg; it failed to heal

and required daily attention from his team of surgeons – Thomas Vicary, John Aylef and James Monford, seen on the right-hand side of the painting. His mobility was affected, he was putting on weight and the enforced idleness was probably irksome to someone who had been a fine athlete as a young man. The accident left the king unconscious for two hours; modern commentators have suggested that this caused personality changes bringing a streak of cruelty and irascibility to the fore. The shock of the accident sent Anne Boleyn into premature labour. After the miscarriage of a boy she rapidly fell from favour and was executed four months later. The King immediately married Jane Seymour and while she succeeded in bearing the longed-for heir she died in childbirth in 1537. A catastrophic experiment with marriage to a foreign princess followed in 1540; he repudiated Anne of Cleves days after the wedding – Dr Butt and Dr Chambers, the physicians who testified that the King had found her so repulsive that he had been unable to consummate the marriage, are on the left of the painting, witnessing the presentation. At the date of the portrait, the King was married to Catherine Howard, who would be executed in the following year.

The King's marriage to Anne Boleyn precipitated the English reformation; he rejected papal authority and established himself at the head of a separate English church, dissolving the many religious houses. Our schoolbooks normally present this as a matter of putting a few greedy, worldly monks onto the streets, but the reality was, as always, more complicated. A network of educational establishments, healthcare organisations, social services and cheap accommodation



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Diary 2013

19 May	Jazz 'Winner's Gig' Soho Jazz Club 7.30pm
20 June	Midsummer Banquet Mansion House Time TBA
24 June	Election of Sheriffs Guildhall Noon
27-30 June	Livery Club Visit Versailles, France
1 July	Maisie Lewis Concert Wigmore Hall 7.30pm
2-5 July	Jazz Concerts City of London Festival Various venues
11 July	Informal Lunch Venue TBA 12.30pm
10 September	Bach Cantata & Livery Club Lunch Bishopsgate Hall 1.05pm
13 September	Lord Mayor's Composition Prize Mansion House Time TBA
15 September	Jazz Competition Soho Jazz Club 7.30pm
2 October	Company Evensong St Paul's Cathedral 5.00pm
13 November	Installation Dinner Goldsmiths' Hall Time TBA
11 December	Carol Service St Michael, Cornhill Time TBA

What a Year!



The Master with Kevin John, the Company Chorister, at St Paul's

When I joined the Court in 2003 – long before Ken Livingstone's Olympic games bid, when the Queen's Diamond Jubilee wasn't on anybody's radar, before the present Lord Mayor had considered becoming an Alderman and I had conceived even an inkling of the tinkling of new church bells – I found myself in the company of three other new recruits. The then Master, Nigel Tully, asked us in which order we would like to be considered for high office and, being taught to be cautious, I opted to go last! I could not have planned it better if I had tried, for 2012 was the most marvellous celebration imaginable of London, the City and UK plc.

Of course, occupying the chair of such a wonderful Company is a privilege of inconceivable dimensions, with the

Musicians' wide-ranging activities flourishing, and I have been humbled, impressed and mesmerised by the quality and diversity of our involvement in the musical world. I have also been struck by the genuinely high esteem in which the livery at large holds us Musicians. Why is that? Certainly, we are the only performance-based Livery Company but more important, I think, is that we combine high standards with a sense of fun. No one throws a better party than the Musicians' Company! So, stunning jazz nights, set-piece church events, dinners, performances by our Yeomen, the Corporate Members' reception at Lloyds' of London and the Buckingham Palace garden party all feature high in my book.

But what have I enjoyed most? Impossible to say with well over two

► Continued from page 1

for travellers had been disbanded, and the money supporting them had found its way into the royal coffers. Some was used to enrich the King's loyal supporters and replace the old nobility, but the remainder was burning a hole in his pocket: existing palaces at Hampton Court and Greenwich were extended and improved; the vast, impressive and hugely expensive palace of Whitehall replaced York Place and the hunting lodge of Nonsuch was developed into a lavish country house for the King's private entertainment.

It is perhaps glib to refer to a 'mid-life

crisis' but on 9 June 1539 Charles de Marillac, the extremely astute new French Ambassador to Henry's court wrote: *The King, who in some former years has been solitary and pensive, now gives himself up to amusement, going to play every night upon the Thames, with harps, chanters and all kinds of music and pastime. He evidently delights now in painting and embroidery, having sent men to France, Flanders, Italy and elsewhere for masters of this art, and also for musicians and other ministers of pastime.*

Henry VIII took a keen personal interest in music; he, like his sisters and all his children, was a more than adequate performer on the lute and virginals. He also sang and even composed. He had

hundred invitations to concerts, shows, receptions, luncheons, dinners, services and competitions!

My selection must include (in no particular order): two prom concerts, one featuring the National Youth Orchestra, the other a late night jazz Prom when Liveryman Martin Taylor and Honorary Freeman Guy Barker performed *Spirit of Django*, a Company commission; the European Youth Orchestra's performance at the Edinburgh International Festival of *Twenty Seven Heavens* by Richard Causton, in part commissioned by the Company in collaboration with the Performing Rights Society Foundation; the Lord Mayor's "Diamond Jubilee Big Curry Lunch" which we supported through a grant; the première of Tansy Davies's *Delphic Bee* in Mansion House as part of the 50th City of London Festival (again partly commissioned by ourselves); the many prize competitions held at the conservatoires but most especially the Guildhall School of Music & Drama's Gold Medal prize at the Barbican Hall (including a presentation to the winning concerto soloist, Ashley Fripp); the extraordinarily entertaining Beethoven Society of Europe's Beethoven medal competition at the Austrian Cultural Commission (where we presented the medal to Erdem Misirlioglu then took it off him and re-presented it at his celebratory recital in St Martin-in-the-Fields!); the British Open Brass Band Competition in Symphony Hall, Birmingham, with sixteen entries all playing the same piece but what a marvellous piece it was: *Elektra* by Liveryman Martin Ellerby; the annual visit to Glyndebourne to discuss the John Christie Award and attend a double bill of Ravel's *L'Heure Espagnole* and *L'Enfant et les sortilèges* (together with a slightly damp picnic in the company of Mr & Mrs Adrian Davis, Mr & Mrs Elizabeth Pridmore and Mr & Mrs Rick Alford); the

inaugural City Livery Concert with Renée Fleming and Valery Gergiev driving the London Symphony Orchestra through music by Debussy and Stravinsky (have I mentioned that the LSO is consistently ranked amongst the top five orchestras *in the world*?!); the St Paul's Cathedral Evensong where our chorister, Kevin John, was undoubtedly the best singer; and our inaugural Lord Mayor's Composition Prize, won by Adam Kornas for his *Paradise Regained* for string quintet.

As if this were not enough, we played a full part in the 2012 extravaganza: one of the bells on the herald barge bears the Company's arms (which were also displayed on the side of the vessel); we hosted a table at the diamond jubilee lunch in Westminster Hall; the Duke of Edinburgh (Honorary Freeman) presented us with tickets for the diamond jubilee concert; I saw Usain Bolt run the 100 metres (unrelated to the Company admittedly, but I heard a fabulous electric string quartet in the Olympic Park); the Musicians' Company hosted the Presentation Dinner for Lord Mayor Elect, Court Assistant Roger Gifford in Apothecaries' Hall; we were out in force for the Silent Ceremony; had the privilege to present the new Lord Mayor with a magnificent hand-crafted four-sided music

stand; and had a float at the front of the Lord Mayor's Show (the first time an organ had been played on a float and the first time a Master and an Immediate Pastmaster were told to make less noise!); some were invited to the Lord Mayor's Banquet, and the Company is assisting with the City Music Foundation, the Lord Mayor's Appeal for 2013.

What next? In most Companies Pastmasters are put out to grass. Not the Musicians! I shall be chairing the Brass Band Committee (I knew I shouldn't have been so enthusiastic about the British Open!); at the Master's request, the Lord Mayor's Composition Prize (which is likely to be for the new Mander organ installed in the Egyptian Hall for the year before moving permanently to Westminster Abbey); and the Popular Music Working Party (about which, possibly, more later).

I was privileged to be a Warden under Paul Champion and Maurice Summerfield and I thank them for endless wise counsel; and to the new team, John, Anthony and Kathleen, I offer my heartiest congratulations. Thank you all for your help, support and encouragement but, above all, thank you Maggie and Amanda.

*Immediate Pastmaster Alderman
Dr Andrew Parmley*



The Herald Barge leading the Diamond Jubilee Flotilla

Photo: Jake Murray

inherited a high-gothic court because his maternal grandfather, Edward IV, modelled the household on the court of Burgundy and the frugal Henry VII had been content to maintain this *status quo*. Loud music in the open air and in large indoor venues was played by a band of shawms and sackbuts; quieter music for indoor venues was provided by ensembles typically made up of a bowed-stringed instrument, a lute or harp, and the tabor-and-pipe.

Renaissance-style choruses of families of similar instruments in different sizes start to appear at court from the late 1530s. The first to arrive in 1538 were the 'new sackbuts' – musicians from northern Italy who played on trombone-style brass

instruments. The Bassano family, a group of brothers and cousins from Venice who played recorders and other wind instruments, were granted a permanent position at court in 1540 after negotiations lasting several years. The 'Italian viols' also arrived in 1540. Again they came from northern Italy, and with strong links to the area around Cremona they may have played violin-family instruments. By the end of the reign in 1547 there was also a group of flute players – contemporary sources consistently distinguish between flutes and recorders and interestingly, some of these musicians may have originally played in the 'gothic-style' ensembles and re-trained to form a more modern ensemble.

ACKNOWLEDGEMENTS

Many thanks go to: Milly Farrell, Acting Curator of the Royal College of Surgeons and to her colleagues in the library and archives; Joy Thomas, Archivist of the Barbers' Company.

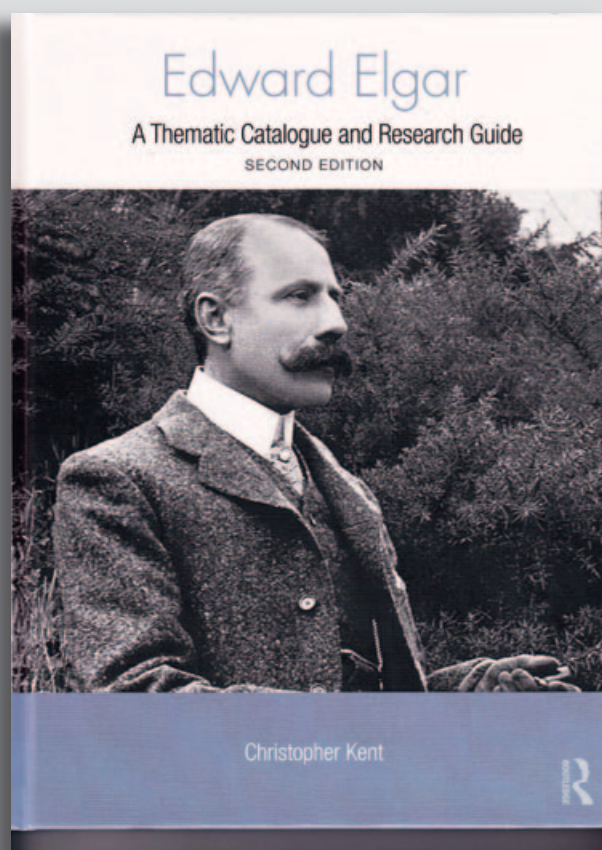
Articles outlining the history of the paintings and the cartoon can be downloaded as a pdf at the following address:
<http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2494009/pdf/annrcse01511-0009.pdf>

The letter from Charles de Marillac is summarised in *Letters and Papers* vol XIV\I letter 1092 p498, which can be accessed through British History Online.

ELGAR THEMATIC CATALOGUE AND GUIDE TO RESEARCH

Honorary Fellow of the University of Reading and a Fellow of The Society of Antiquaries of London, Liveryman Dr Christopher Kent provides a background here to a more substantial article on Elgar's *Elegy* (heard at the annual Company Evensong in St Paul's) which we hope to publish in the next issue of *Preserve Harmony*.

As a schoolboy and student in the late 1960s and early 1970s my expressions of scholarly interest in Elgar were not infrequently looked on with scepticism, for his music had not regained the international rehabilitation that it is rightly accorded today. Yet there was encouragement, initially from Percy Young, and subsequently from A. Hyatt King and Brian Trowell as I embarked on my Ph.D. study of Elgar's sketches, then virgin territory amongst musicologists. In 1978, with the thesis completed, my thoughts turned to the need for a complete edition of his music and a thematic catalogue. The former was begun by Novellos and now continues under the aegis of The Elgar Society. The latter had its roots in a volume in the Garland Composer Resource Manuals series published in 1993. Unfortunately, it was not then possible to include the thematic extracts and *incipits* vital to a Thematic Catalogue. A decade later, Elgar editions and literature had increased considerably and a revised second edition was needed. Following useful advice from our Pastmaster Leslie East, I contacted Routledge and, after some negotiation, a revised edition was contracted to include the Thematic Catalogue. This I had copied by hand before the advent of computer music writing programmes, and it now comprises around 1,320 music *incipits*. A hard book version of 492pp. was published earlier this year (ISBN: 978-0-415-87557-8) and an e-book edition (ISBN: 978-203-86005-2) will be available shortly. I am most grateful to The British Academy for a Research Grant in support of this publication.



Karl Jenki

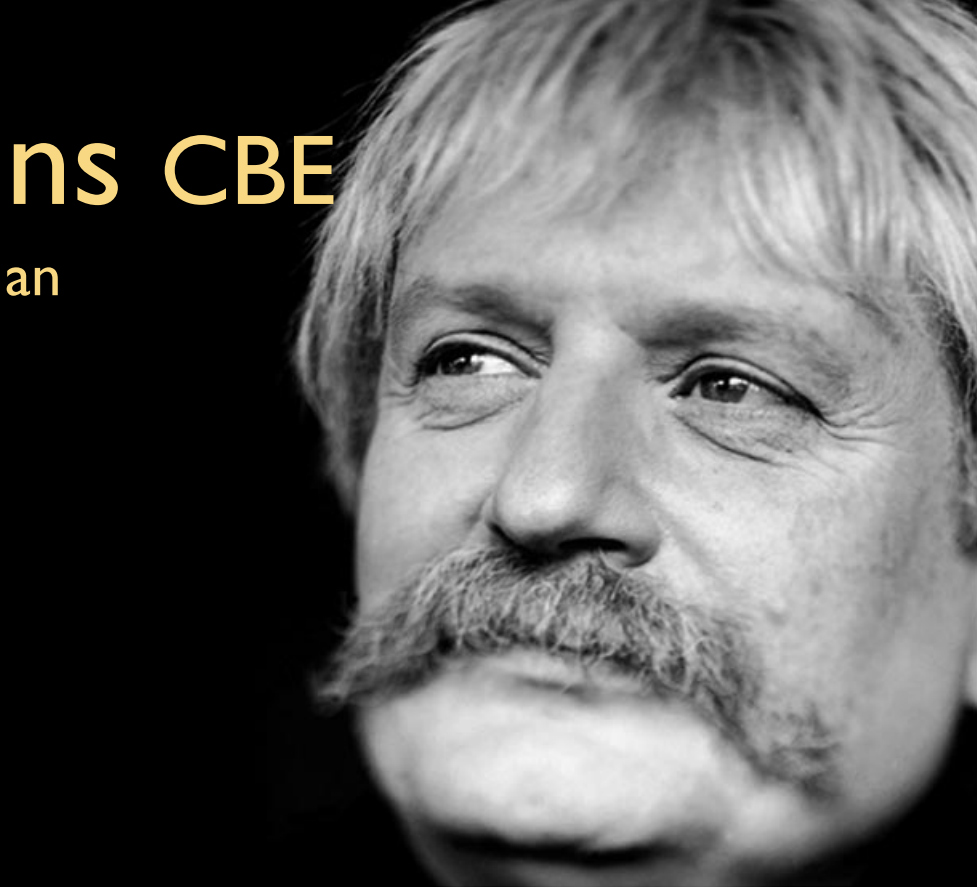
The Musician's Musici

It is difficult to know where to start with Liveryman Dr Karl Jenkins, the world's most performed living composer. The Millennium Commission, The Armed Man: A Mass for Peace, has alone had over 1000 performances. Everything he has done as a performing musician and composer has been blessed with success and recognition. And yet, when you meet him, this short, stocky, unassuming and soft spoken man with his beguiling Welsh lilt seems the most unlikely of musical giants.

In researching our conversation I had lighted upon his Desert Island Discs selection from 2006. The one record he would save is *Hab' mir's gelobt*, the final heartrending trio from *Rosenkavalier*, his book the *Michelin Guide to France* and his luxury a piano. He also included tracks by Miles Davis, Donald Fagen and Weather Report. Herein lies the key, at least for me. He clearly just loves music in all its many manifestations, styles and genres in a critical but non-judgmental way. He inhabits a real world and explores it. Like most of us he is moved and inspired by tunes, by rhythm and by harmony. And he speaks through his music.

Adiemus was the composition that shot him to fame, a work that started out as an advert for Delta airlines and one in which he clearly found his "voice". It is a voice, as he describes it, which is firmly grounded in tonality and has an innate melodic gift at its heart. Everything is grist to the mill, and what some might see as eclecticism is no more than an ability to take what works, from wherever it comes, and use it in original ways that communicate and move audiences and performers alike. Charles Rosen, in talking of the Classical Style, said that the musical language which made it possible was that of tonality which was a living, gradually changing language from its beginning. This is still going on. In truth, not much about composing enduring music has really changed.

Yet Karl Jenkins divides musical opinion sharply. Some serious critics are clearly unable to square his ability to communicate so effectively in music with performers and audiences alike with what they see as a lack of intellectual rigour.



What really worries them, I suspect, and fuels their sense of indignation is that their analyses and commentaries are rendered superfluous by the direct and powerful appeal of so much of Karl's work. You simply do not need a critic by your side to access his music – particularly the one, who had best remain nameless, describing one of his works as “banal manipulation”. If the last 20 minutes of *Der Rosenkavalier* is also this, then bring it on!

It is a measure of the man that this does not seem to bother Karl in the slightest. There is a serious, grounded side to him, and an absolute conviction that he is writing his music as he hears it. His years in the profession at the highest levels in classical, jazz and rock music, garlanded by many awards and honours, have given him the best of all understanding of what performers like to play and audiences respond to. I remember very clearly the excitement of a seasoned member of the LPO after the *Adiemus* sessions that this was music that was great to perform and to listen to, and could there be more of it!

He is rooted in Wales, growing up in the Gower peninsula after the war, immersed in a musical environment. His father was a schoolteacher, organist and choirmaster. A grammar school boy, Karl started his musical path as an oboist in the National Youth Orchestra of Wales and later went on to study music at Cardiff University and the Royal Academy of Music.

Composing, at that time, did not seem a likely path. In the academic environment of University it was expected that music would be written in a specified, atonal way. He did not care for this, having turned his back on atonality as a teenager, finding in jazz and world music indigenous

tonal voices that he felt spoke in ways that were right for him.

Throughout the 70s he was a very busy jazz and rock musician of the highest order with international recognition and prizewinning recordings. It was his developing work with Bartle Bogle Hegarty in the 1980's, writing music for commercials, that laid the foundations of his work as a composer, leading to the commission for the Delta Airlines TV commercial that would grow into the *Adiemus* project. The depth and strength of the response effectively launched his life as a fully-fledged composer and brought his work to a huge and welcoming public.

It was his media composing that enabled him to develop his ability to convey this in his music. He is, he told me, a sort of musical tourist, seeking out traditional indigenous music as a touchstone of inspiration.

Since then there has been a continuing series of commissions: oratorios, concerti and orchestral pieces, all of which reflect his basic tenets of tonality and accessibility. He sees an ‘emotional connection’ that is a quintessential component of what music is all about. He says he could not compose without this. Many might be embarrassed by emotion in music, but it is this power to move, both innate and primitive, that lies at the heart of so much of his work. This is what lifts it above the intellectual competence of much modern music. For him, you cannot express different emotions within atonal music that is neither happy nor sad.

He is reluctant to give advice to young composers on what they should do. He feels his career developed in unforeseen and unplanned ways, and could not be taken as a model for anyone! However, he believes that it is really important that musicians and singers enjoy performing their pieces. These are the people who really matter if their music is to be successful.

However, he is doing practical things for young musicians and is working on the creation of a foundation with the Company to support and encourage musicians at the beginning of their professional careers.

Practical, grounded and a joy to meet, Karl is the ultimate musicians' musician. We are fortunate indeed to count him as one of our Musicians.

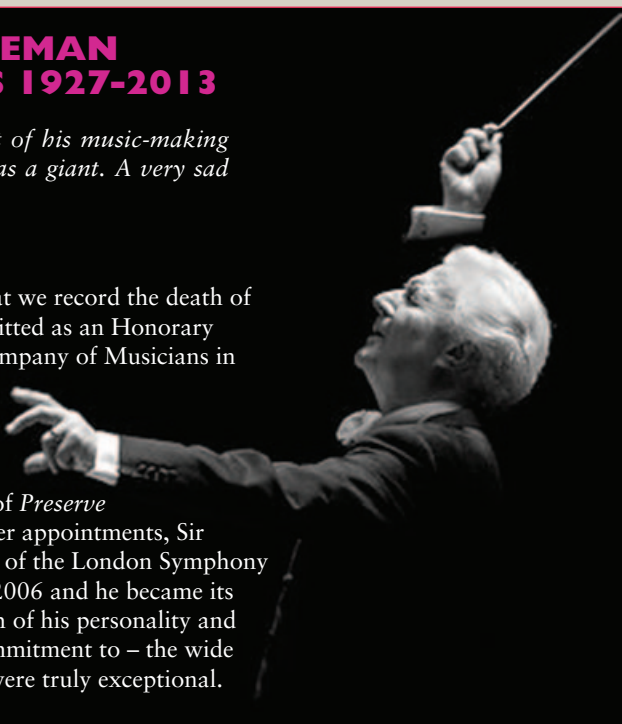
Court Assistant Christopher Lawrence

HONORARY FREEMAN SIR COLIN DAVIS 1927-2013

“The warmth and excitement of his music-making will be terribly missed. He was a giant. A very sad moment for British music.”

Sir Antonio Pappano

It is with profound sadness that we record the death of Sir Colin Davis, who was admitted as an Honorary Freeman of the Worshipful Company of Musicians in October 2005. A full appreciation of Sir Colin and the influence he had upon music-making worldwide will appear in the autumn edition of *Preserve Harmony*. Amongst many other appointments, Sir Colin was principal conductor of the London Symphony Orchestra between 1995 and 2006 and he became its president in 2007. The warmth of his personality and his understanding of - and commitment to - the wide range of music he conducted were truly exceptional.



Installation Dinner 2012



Left to right: Liverymen HH Judge Tim Pontius and Margot Mouat with guest Charles Payne



Andrew Carwood and members of St Paul's Cathedral Choir



Left to right: Guest Speaker Lord Archer, Mrs Morehen, The Master and Dame Mary Archer



The splendour of Drapers' Hall



Left to right: Wing Commander Duncan Stubbs, Lt Col Nick Grace and Lt Col Bob Meldrum



Leon Keuffer (violin) and Brenda Blewett (piano)



St John's, Smith Square

A CELEBRATION OF BRASS CHAMBER MUSIC

in memory of Philip Jones (1928 – 2000)

A Celebration of Brass Chamber Music was held in memory of Philip Jones at St John's, Smith's Square, in February. Philip had a most impressive career in brass music, founding and directing the Philip Jones Brass Ensemble in 1951 and performing until 1986. He played Principal Trumpet for many leading orchestras, and was Head of School Wind and Percussion at the RNCM and the GSMD and became Principal of Trinity College of Music from 1988 to 1994. He was awarded the Cobbett Medal of the Worshipful Company of Musicians and served as a member of the Court of the Company becoming Junior Warden in November 1999 until his death in 2000.

The spark for staging a concert in two parts (one in the afternoon, the other in the evening) to be given by eight Conservatoire Brass Ensembles sprang from Liveryman Ursula Jones, Philip's widow, in a conversation with Pastmaster Paul Champion, and they both gave assistance initially with the mounting of the concert. Elgar Howarth helped in coordinating the programme. Paul pointed Ursula in the right direction by introducing her to Freeman Paul Davies, the then General Manager at St. John's, Smith Square. Ursula proceeded to organise and fund the event, inviting the Principals of eight major Music Colleges to participate in the celebration. All the

Principals enthusiastically accepted the invitation and the performances took place to great acclaim.

The contributing conservatoires in Part I were The Birmingham Conservatoire Brass Ensemble; Brillante Brass (Royal Northern College of Music); Fortune Brass (Royal Welsh College of Music and Drama); and Bold as Brass (Guildhall School of Music and Drama). Part II included Gianni Brass (Trinity Laban); Bells Up (Royal Conservatoire of Scotland); Total Brass (Royal Academy of Music); and Kensington Brass (Royal College of Music). The young star trumpeter Alison Balsom gave the introductions.

The ensembles ranged in number from four to twelve young players, each performing for twenty five minutes with greatly varied repertoires, including *Praetorius* arr. Purser, *Bull* arr. Howarth, J.S. Bach's *Little Fugue in G Minor* arr. Alexander and R. Strauss's

**Left to right:
Liveryman
Dr Ursula Jones
and The Master**

Fanfare Stadt Wien arr. Prince. Other composers included Lutoslawski, Peter Maxwell Davies and André Previn, and many contemporary composers including Lennon/McCartney arr. Bissill, Rob Jones (b. 1993), Mike MacLennan (b. 1989).

Space does not allow an individual musical critique for each group, but in the excellent acoustic of St. John's, the ensembles performed with a great awareness of musical style, strong dynamic contrasts and fine intonation. Some of the outstanding moments were the dissonant trumpets in the world première of Rob Jones's *Wysiwyg* (What You See Is What You Get) and the pre-revolutionary Russian Victor Ewald's *Quintet no. 3 op.65* composed around 1812. The *Hymn from the Songs of Sanctuary* Karl Jenkins (b. 1944) had a Welsh tinge and sensuous playing. The *Variations on a theme from Paganini* arr. Joseph Horowitz (who attended the concert) was well received. There was a splendid performance of Lutoslawski's *Mini Overture* a 50th birthday present to Ursula, premièred by the Philip Jones Brass Ensemble in March, 1982 in Lucerne. *O Magnum Mysterium* arr. Lauridson (b 1943) for Brass Quintet was most moving, and Jim Parker (b 1934) composed *A Londoner in New York* (which received its first performance by Philip Jones Brass Ensemble in the USA in 1984) and was brilliantly performed by the young musicians.

The Philip Jones Brass Ensemble made many recordings, still available on CDs, and *The Odyssey of The Philip Jones Brass Ensemble*, a book published in October 1986 by Editions BIM in Switzerland, chronicles the history of the group from its modest beginnings to its international success. The concerts were a great musical success, a tribute to Philip's memory and a tremendous experience for the young brass players. Great credit for mounting such an event must be given to Ursula who hopes that a similar event may take place in two years' time, perhaps in Manchester or Birmingham.

Pastmaster Peter Fowler



The Lord Mayor's Composition Prize 2012

Among the initiatives suggested at the inaugural meeting of the Suggestions Committee was a proposal by Liveryman Michael Hockney that the Company might establish an annual competition for young composers. This came to fruition as the Lord Mayor's Prize for Composition, and the first awards ceremony was held in the splendour of the Egyptian Hall of Mansion House last October.

As then Master, Andrew Parmley explained that the prize is intended to recognise Britain's young composers. (The flourishing of young composing talent was also to be well represented later in the year at the British Composers' Awards ceremony.) Young composers in the conservatoires were invited to submit an eight-minute work for string quintet. The invitation brought forth a deluge of entries, although the judges, Pastmaster Leslie East, Paul Patterson and Honorary Fellow Levon Chilingirian, had to rule out some of them as being 'unplayable'.

The winner of the £2,000 prize was Adam Kornas who writes about the experience on the next page. In his third year studying composition at the Royal College of Music, Adam previously studied at Chetham's. His work, *Paradise Regained*, takes its title from Milton's poem, although it was not directly inspired by it. Initially, he had in fact set out to write a pessimistic piece, but brightness started to break through, taking it in a positive and affirmative direction. Searching for an appropriate title, he saw a parallel with the transformation from *Paradise Lost* to *Paradise Regained*.

Stylistically the piece is clearly located within the great tradition of writing for strings, using a musical language showing the influence of Elgar, Vaughan Williams, Richard Strauss and Schoenberg. Descending figures on the 'celli matched against ascending figures on violin and viola create an initial dramatic tension. Against this background, a motif suggestive of conflict leads to an *allegro* out of which emerges a consoling theme on viola and 'cello. This expands to achieve an affirmative and exultant ending. The listener's ear is guided through the piece by virtue of the clarity of the construction, without in any way being facile or predictable.

Jury member Paul Patterson commended the composer for the concept of the piece and for the assured working out of the main motifs. The then Master-elect John Morehen welcomed the work as "a piece of contemporary music which can be described as beautiful", commending Adam as "a composer who has something to say and can say it concisely".

The work was performed by the Guildhall Quintet – Jonathan Chan (Canada) and Venetia Jollands (UK) – violins; Elitsa Bogdanova (Bulgaria) – viola; Leander Kippenberg (Germany) and Jonathan Blochem (UK) – 'celli. Theirs was a highly committed performance, showing considerable refinement and verve in both Adam's composition and an accompanying Boccherini Quintet. Throughout we saw strong musical personalities communicating clearly with each other, and convincingly with the audience.

Liveryman Roy Terry



Left to right: Liveryman Michael Hockney and prize winner Adam Kornas

The 2012 prize winner writes...

It was a real honour to receive the Lord Mayor's Composition Award and the fact that it was the first year of the award makes it extra special. I'm really grateful to everyone involved in setting up the award and I hope it continues for many years to come as it provides such a great opportunity to encourage new music to be written.

I'd also like to thank the string quintet who gave the première at the award ceremony. Working towards a performance is my favourite part of the compositional process, and the musicians from the Guildhall School of Music and Drama were quick to realise the sense of the piece. To have them perform my piece, at such a beautiful venue as the Mansion House, was an amazing experience and one I am very grateful for.

Adam Kornas



Guildhall String Quintet

The Lord Mayor's Composition Prize 2013

The brainchild of Liveryman Michael Hockney, the first LMCP held at the Mansion House last year was, as reported these pages, an undoubted success. The winning composition by Adam Kornas for a two 'cello string quintet showed all the qualities the judges were looking for in terms of technique, creativity, performability and the ability to engage an audience. The prize attracted a strong list of entries from young composers, which impressed our judging panel.

The support of Sir David Wootton, last year's Lord Mayor, was instinctive and generous and it was always the desire of the Company that this should be repeated. Our own Lord Mayor, Court Assistant Alderman Roger Gifford, has taken up the baton and the competition will take place again with the winning piece played at a recital at the Mansion House on 13 September – a diary date for us all.

The City Corporation presented a chamber organ to Her Majesty the Queen on the occasion of her diamond jubilee. This year the instrument is 'in residence' at the Mansion House before going to its permanent home in Westminster Abbey, and is being used for a series of recitals (also reported in this issue). We felt it appropriate, therefore, that the prize be for a piece for organ. We have stipulated that it be no more than eight minutes in length and suitable for a first performance on this instrument in the Egyptian Hall at the Mansion House.

Paul Patterson has kindly indicated a willingness to resume his judging duties and James O'Donnell, Organist and Master of the Choristers at Westminster Abbey, will join him.

The auguries are good and we are confident that, once again, we will celebrate exciting young compositional talent this autumn. The closing date for the submission of scores is 1 July 2013.

Court Assistant Christopher Lawrence

The 2013 Dankworth Prize for Jazz Composition

In common with many livery companies, the Musicians' Company administers a number of prizes, awards and endowed funds; all put to good use to further our "art and science". One of the more recent prizes, which we have added to our brief, is that of the *Dankworth Prize for Jazz Composition*. Founded by businessman, engineer and double bass player Art Mead, the Company took over the administration of the prize some years ago, naming the award in honour of the late Sir John Dankworth, a liveryman of the Company. The award, which is funded jointly by our Company and the Wavendon Foundation, is made in two parts; one being for Big Band composition, the other for a Small Ensemble piece.

Within our various awarding committees, our Company is in a strong position when it comes to professional expertise. The Jazz Committee is no exception, having a core committee, which is augmented by an "advisory panel". It is from this wealth of knowledge that contenders for the Dankworth Prize are judged, the panel of judges being Tim Garland, Frank Griffith and Nikki Iles.

This year's awards were presented at Kings Place within the context of a tribute evening to the late Sir John Dankworth by the Royal Academy of Music's jazz department led by the department's Director, Nick Smart.

A capacity crowd was treated to a Dankworth aural retrospective, for which Nick Smart had patently dug deep into the huge canon of our own jazz knight's writings. Emily Dankworth presented the Prize for small ensemble composition to Tom Green for his composition for seven-piece band *Equilibrium*. Tom, a physicist from Cambridge University is a trombonist currently on the post-graduate jazz course at the Royal Academy. Prior to the presentation, Leslie East, Chairman of the Musicians' Company's Jazz Committee thanked Art Mead for his inspiration and vision in instigating the Awards in 2007.

The Big Band Prize was awarded in the second half of the evening by Jacqui Dankworth but not before renowned jazz educator Frank Griffith said a few words about the standard of the compositions submitted to the judges. The prize went to Australian saxophonist Daniel Thorne for his rhythmically and tonally complex *Neverever*.

One undoubted highlight of the evening was Dame Cleo Laine singing from her late husband's noted selection *Shakespeare and All That Jazz*. Cleo's appearance and tenacious performance belied her eighty-five years of age!

Liveryman Stephen Plumb

Amongst the interests of Sir Harrison Birtwistle, the acclaimed composer and Honorary Freeman of the Worshipful Company of Musicians, is a long-time love of cricket. His conversation with Stephen Fay led to an article in MCC Magazine, which we reproduce here with their kind permission.

The composer Sir Harrison Birtwistle has come a long way from his parents' confectioners shop in Accrington. Among cricket watchers, the Lancashire mill town is better known as the birthplace of Bumble, aka David Lloyd. Although Birtwistle cannot match Lloyd's Test average of 42.46, he does have a reputation that extends way beyond this country, to the US and Europe, and he has the extra prestige of a CH – Companion of Honour – to add to his knighthood.

He retains keen memories of his youth. 'I still know what it feels like to play the Mozart clarinet concerto and how to bowl a leg break,' he says. Accrington was an ambitious club in the Lancashire League and local lads were able to play there on Wednesdays and Fridays. Birtwistle was encouraged to practise his leg breaks by bowling at the club professional who, he recalls, was an Australian player named Reg Craig. He remembers a rainy summer's day in Accrington when Craig tried to cheer him up by signing his bat. When he spoke to an MCC Members' dinner a

“the spectator can never be sure what is about to happen”

couple of winters ago, he included himself at number 11 in his all time England team: “They needed someone who could turn their arm”, he says. Lancastrians can be very droll.

Birtwistle's career was cut short when he discovered that he was scared of being hit by a cricket ball. Subsequently, he became a confirmed spectator, first at Old Trafford and then at Lord's. As a 14-year-old he watched Arthur Morris and Sidney Barnes at Old Trafford, and soon decided that he was only interested in Test matches. Watching on TV gives him little satisfaction. “After a dismissal, you never see the batsmen passing each other, but it's an interesting psychological moment. Cyril Washbrook always dragged his bat.” Washbrook was his favourite.

After completing his course at the Royal

Northern College of Music in Manchester, Birtwistle did National Service as principal clarinet in the Royal Artillery Band. He then moved to London, stopped playing his instrument and started composing. He also became a regular visitor to Lord's. His memories are not of dramatic victories or defeats, but of images that linger in the mind. He recalls with pleasure sitting on the grass at Lord's and watching Basil D'Oliveira fielding on the boundary.

He is a detached spectator who does not care much about who wins or loses. He judges individual performances in the same way that he would make an artistic judgement of a musician's performance. Some simply stand out, such as Glenn McGrath's spell that reduced England to 21 for 5 at Lord's in 2005. Birtwistle strains to find the precise words to describe his feelings about music and cricket. He explains that unpredictability is an essential element in his scores. Unlike traditional classical music, his pieces are built around themes that develop and repeat yet the music is written within a formal structure, just as cricket is played within a formal framework of overs and innings. To him, the charm of both cricket and his music is that the spectator can never be sure what is about to happen.

Birtwistle has been influenced by 20th-century composers Messiaen and Stravinsky, though Pierre Boulez, the contemporary composer he most admires, says he simply doesn't know where Birtwistle's music comes from. Some of it must come from Accrington. As an adolescent, Birtwistle was a prodigious performer, playing for the Christmas panto and for local variety shows. He also played in the North East Lancashire Military Band, which was unusual because it included woodwind players like himself, as well as brass. When he ran the National Theatre, Sir Peter Hall appointed Birtwistle as music director, and he commented: “Whenever I hear your music I hear a band.”

Birtwistle has never lost his interest in band music and has composed for the Grimethorpe Colliery Band. (He overheard one bandsman say to another: “It'll be alright when he puts t'tune over t'top”.) Now he has a pipedream. Encouraged by Mike Brearley's wife Maria, Birtwistle has been contemplating a composition that would be suitable for a brass band to play during a lunch interval at Lord's – “something extremely simple that reflects the ritualistic quality of cricket,” he says.

Let's hope he strikes a chord...





Timothy Byram-Wigfield, Director of Music of St George's Chapel, Windsor Castle, giving the second recital in the Queen's Organ Signature Series at Mansion House.

in his appreciation of both the recitalist and the designers and makers of the organ, after which members of the audience had a chance to examine the instrument. Having already been impressed with the sound, closer examination also revealed the extraordinary quality of craft in the finely detailed cabinet work of the case. The instrument was made by N P Mander Ltd. the world-class organ builder based in Bethnal Green, founded by the late liveryman, Noel Mander.

There are still four concerts remaining in the series: 10 June; 23 July; 12 September (given by James O'Donnell, Organist and Master of the Choristers of Westminster Abbey and who

was very much involved in the design of the organ) and 15 October. I recommend you try and catch one as proceeds of the concert go to the 2013 Lord Mayor's Appeal with tickets available on line through www.thelordmayorsappeal.org



Liveryman Adrian Mumford

The Queen's Organ Signature Series Mansion House

The opening concert in a series performed by the organists of Her Majesty's Chapels Royal and Royal Peculiars took place on 25th January. It was held to celebrate the newly commissioned chamber organ, which will be presented to HM The Queen by the City of London on the 60th anniversary of Her Majesty's Coronation in 1953. After residing for much of the year in Mansion House, it will move to its permanent home in Henry VII's Lady Chapel at Westminster Abbey in time for the official presentation in November.

The evening opened with a champagne reception hosted by the Lord Mayor, Court Assistant Alderman Roger Gifford, before the audience moved in to the Egyptian Hall for the concert. Huw Williams, a former Assistant Organist at St Paul's Cathedral and now Sub-Organist of the Chapel Royal, St James Palace, performed music essentially based on the theme of the coronation. The programme included music by Bach, Mendelssohn, Widor and Elgar's *Imperial March* (which had been written to celebrate Queen Victoria's Diamond Jubilee in 1897). The surprise stop on the organ was deployed in a Handel organ concerto, which chirped a bird song, while a mechanical bird was elevated and rotated just above the organ case. I am curious as to what use such 'musical graffiti' will be put when the organ is in Westminster Abbey!

Huw's programme was flawlessly executed and perfectly judged to show the many sounds and facets of the organ. Its scaling and voicing – clearly designed for a larger space – was warmly rounded and full, be-lying its appearance as an early 18th century chamber organ with its rich dark walnut case and gilded front pipes. Huw's encore, *Le Coucou* by Daquin provided another opportunity to hear the enchanting and witty bird song.

At the end of the concert, the Lord Mayor was warm

THE COMPANY GIFT

Readers of the Lord Mayor's Show Souvenir Issue of *Preserve Harmony* will know that, as his Mother Livery Company, the Musicians had the honour of presenting the Lord Mayor with a four-sided music stand, crafted by Stephen Cooper. Unfortunately, we were unable to include a photograph at that time, but here is the Lord Mayor, Court Assistant Alderman Roger Gifford, with the Company Gift photographed at Mansion House just before the second of the current Queen's Organ Signature Series.



DISCOVERING THE NORTHERN LIGHTS

Adam Johnson

Photo: Tom Sisson

Readers will know from the Yeomen's News page of this publication that much has and continues to be achieved by our highly talented prizewinners. The same is, of course, also true of both members of the Livery and Company Freeman. Here, as part of an occasional series, we ask Freeman Adam Johnson to give us an insight into the creation of his exciting new orchestra.

"Sibelius, always Sibelius" was Sir Patrick Moore's reaction to the suggestion that the famous theme music for "The Sky at Night" be altered. (Sibelius' incidental music, *At the Castle Gate*, from *Pelléas et Mélisande* was synonymous with the opening TV credits and starry skies for over 50 years.)

My own journey with Sibelius has taken a rather large leap forward from playing *Finlandia* on my piano at the age of 14. Even then, I remember only wishing to play the opening sections up until the *Be still my soul* chorale, which at that point

wasn't nearly as interesting harmonically. It was evident to me, at that early age, that here was a composer with vastness inherent to his musical language, and the drama of evoking the landscape around him. Despite dismissing any hint of a programmatic element to his own music, Sibelius nevertheless seemed to me then, and to this day, to carry landscape inside each note.

When I began my own orchestra, the Northern Lights Symphony Orchestra, the question of long-term association with Sibelius was not in my mind. This was yet to come.

I presented a concert on 21 November 2007 (my 30th Birthday) bringing as many friends from the Royal Northern College of Music together to perform as an orchestra. Attending the RNCM in 1996, I wished to study both piano and composition. Unfortunately this was not allowed and I battled to do more composing with the esteemed Professor Dr. Anthony Gilbert. I graduated as an award-winning composer in 2000 having already conducted many musicians (playing my

own compositions then), now section leaders in the Northern Lights Symphony Orchestra. Indeed, our Principal Flautist Dan Watts, and Principal 2nd Violin Leader Hazel Correa, are NLSO trustees.

Following a Master's Degree in Conducting under Sir Mark Elder in 2007, it seemed appropriate to bring forces together to create something new. Graduates from conservatoires around the world are always faced not only with reassessing their personal musicianship after focused technique work for four years, but also with moving forward in the "real world" – awards and accolades are suddenly not nearly as easily gained! It was clear to me that many extremely gifted colleagues were faced with hours of teaching, gruelling auditions, back-desk orchestral playing as extra work, or leaving the profession completely. Sadly this is still the case.

The moment of truth occurred when I met a highly experienced orchestral player less than an hour after she came off stage. I asked: "How was the concert?" – "Fine" was the reply. "What did you play?" –



would never otherwise have occurred. A whole stream of events issues from the decision, raising in one's favour all manner of unforeseen incidents and meetings and material assistance which no man could have dreamed would have come his way."

Johann Wolfgang von Goethe

The ensuing "whole stream of events" was quite unprecedented.

Obviously our name was decided upon because the majority of the NLSO graduated from the Royal Northern College of Music. However this was not enough to enable us to stand against London orchestral competition. Our focus was necessary for our charitable status, a Board of Trustees being created, and we agreed that as an orchestra we would specialize in music from where the *Aurora Borealis* can be seen. This includes not only that of Scandinavia and Finland, but also Russia, Estonia, the USA and the UK. We were able to forge relationships with relevant societies, Finnish Music Publishers, the Finnish Embassy in London, music clubs, choirs, trust, and potential corporate sponsors. We were thrilled to welcome as President of the NLSO, Rodney Slatford OBE, and as Patron, Lady Fraser. Furthermore, I am delighted to have as Honorary Patrons Joanna Lumley OBE, Jonathan Pryce CBE and Maestro Leif Segerstam.

Within a few years we gained substantial associations with many music societies and were named Orchestra in Association with The Sibelius Society UK in 2010. We recorded our first CD *Live – Sibelius, Brahms & Tübin*, now on sale, and we are proud to have for two years running,

Corporate Sponsors Hurtigruten Ltd, and Visit Norway for wonderful concerts at Cadogan Hall.

The NLSO is proud to have recently acquired Association with Bow School for Maths and Computing. Our mission is to provide intensive in-school musical educational workshops in many schools, which will enhance the learning of the students by introduction to and teaching of the various components of orchestral musicianship, classical music and integration into rehearsals and performance with the NLSO. In every season we perform many works by Jean Sibelius, and my deep understanding of his work is only just beginning, but with each piece I am inspired by the greatness and drama of his music.

The NLSO 2013 Season ends on 25 May at St Martin-in-the-Fields when we will be performing a special family concert including *Peter & the Wolf* with Jonathan Pryce as narrator and the World Première of Edward Gregson's *Flute Concerto* (supported by the John S. Cohen Foundation). This is in collaboration with many London schools and also features sign language interpretation. The NLSO has swiftly become an extremely well respected orchestra and our following grows daily. We are very proud of the work we have put into creating such an exciting new orchestra in London as well as incredibly grateful for all the support we receive from our patrons.

In 2011 I was elected a Freeman of the Worshipful Company of Musicians – an honour of which I am very proud.

"No idea". "I see. Who was the conductor...?" – "No idea!"

I was informed that this conversation was in no way out of the ordinary.

Horrified, I decided to create an orchestra whereby this conversation could *never* take place! Performing with friends and musicians who have mutual respect for one another (I am reminded and inspired by *Il Giardino Armonico*) creates a unique orchestral environment and this struck me immediately at our very first rehearsal with the NLSO in 2007.

Our inaugural concert featured 'cellist, Jamie Walton (also a Freeman of the Musicians' Company) performing Saint-Saëns' *Cello Concerto No.1*, Beethoven's *Symphony No. 7* and *Façades* by Philip Glass. We received a standing ovation and the venue, St. Saviour's Church Pimlico, would become our residence. It became evident that this would not be the only time our ensemble would perform together.

"The moment one definitely commits oneself, then providence moves too. All sorts of things occur to help one that



The Northern Lights Symphony Orchestra at Sevenoaks School

LIVERY CLUB VISITS



The Music Museum's Mighty Wurlitzer

MUSICAL MUSEUM AT KEW BRIDGE

Orchestrion, organette, celestina, push-up, orchestrelle – some of us may have heard these words for the first time on

Saturday 2 March! The Musical Museum in Kew has one of the world's foremost collections of automatic instruments, from the tiniest clockwork musical box to the self-playing Mighty Wurlitzer. We took a musical journey into the past experiencing these exciting instruments, many restored to full playing condition. Today, at the touch of a button, we are used to hearing music reproduced with amazing fidelity.

Roughly a hundred years ago most people never heard an orchestra, concert pianist or opera singer during their lifetime. The local band or church choir formed their musical experience. For about fifty years, until the advent of electronic recording and 'talking pictures' in the late 1920s, automatic musical instruments were produced in large numbers.

Our visit started with a tour led by Owen Cooper, giving background information on the collection and 'playing' a range of instruments. His involvement goes back to when the collection was housed in a leaky church with many of the instruments covered in polythene. A great enthusiast, he played a key role in achieving the purpose-built building (now home to the collection), and works on instrument restoration.

We had a delightful lunch in the concert hall with savoury pies based on the local Maids of Honour pies. The highlights of our visit followed when Liveryman Michael Broadway, an organ builder, pianola restorer and performer, gave a recital on his 'push-up' coupled to the Museum's piano. He used rolls that are a direct transcription of the score; if the roll were simply set going, we would hear an *a tempo* rendition played at the same volume throughout. However the intervention of a player, using pedals and levers to explore the dynamics and tempo, gives a musical performance from the bare notes. Michael played music composed by freemen of the Company (Elgar, Walton

COMPANY YEOMEN NEWS

Those of us working closely with Yeomen have an inordinate sense of pride when learning of their successes. This is true not only of current Yeomen, but also of those who have moved on, having been Yeomen for more than five years. We read of the *Sacconi Quartet* setting up their own Festival in Folkestone, *Evelina Puzaite* giving a very well received recital at the Carnegie Hall last year and *Amy Dickson* topping the charts in Australia with her new album. We rejoice to think that the Company has helped these and so many more young musicians on their way upward.

To help Members know more about career progressions of newer Yeomen, Lucy Beacon, Berendina Norton and Patricia Prindl painstakingly research and publish a comprehensive list of forthcoming Yeoman gigs on the Company website at <http://www.wcom.org.uk>. Just click on 'Yeomen's notes' and you'll find the list.

Please find a gig near you and go to encourage our Yeomen. You will make a new young friend whilst enriching your own life through observing a budding performer grow into something really special.

Schools Outreach

On the schools outreach front, we have seen another busy term. Eighteen sessions involving seventeen different yeomen, playing brass, violin, flute, percussion, accordion, guitar and voice have been delivered. Currently, we are in contact with thirty-five schools in eight different London Boroughs.

Next term has thirteen sessions already in the diary meaning that for the year, we expect twenty four Yeomen to have presented at least forty three sessions to approximately 2,500 children – for most of whom a live music experience is rare.

Our outreach volunteers are constantly finding fresh performance opportunities for Yeomen too; recently including two

concerts each for The English Speaking Union and the Rye Festival. Further suggestions for Yeomen performance opportunities would be most welcome.

A further strand of the Yeomen Project involves encouraging and supporting our Yeomen with advice as they embark on their careers. Very often just a sympathetic listening ear is all that is needed for them to test out their thinking about the direction in which they should go.

Although we now have eighteen



Michael Shore encouraging Culloden School pupils to imagine what they hear conjures up for them

and Stanford) and a piece by Herbert Howells, Master of the Company in 1959, written specially for the Pianola.

Our second treat was the Mighty Wurlitzer rising from below the stage as the Museum's resident organist Chris Barber played it; i.e. not in self-playing mode. He told us about the instrument, demonstrating some of its percussion instruments and many sound effects and played some toe-tapping numbers from musical films.

Our thanks go to Livery Club President Jenny Chism for her hard work and impeccable arrangements, making the visit a great success, and to our Pianola and Wurlitzer maestros, Michael and Chris, and Owen, our guide.

Liveryman Ann Redfearn



Michael Broadway's 'push-up' pianola connects with the Museum's Piano

ALL IN A DAY

For thirty members of the Livery Club it was an autumn visit to a famous house in the country, a gentle walk in the garden for some, a leisurely lunch and an afternoon at the theatre. Yes, to Glyndebourne for the Festival Touring Opera Company's final dress rehearsal of Michael Grandage's highly praised new production of Mozart's *The Marriage of Figaro*.

On stage it was 'a day of madness' as we lived through the frenetic run up to Figaro and Susanna's wedding, in a fresh take on this perennial favourite, set in 1960s Spain, with contemporary costumes – the Count in flared trousers, the Countess in flowing dresses and platform sandals, and jiving at the wedding party. Christopher Oram's beautiful sets of the Moorish palace and gardens were timeless, and from the first notes of the Overture the pace was set. The great ensemble at the end of Act 2 was particularly memorable, and we were pleased to see Yeoman Kathryn Rudge in the role of Cherubino.

Our thanks are due to our new Livery Club President Jennifer Chism and to Margaret Alford for making it such a happy day.

Liveryman Jeannette Holmes

A WORLD PREMIÈRE

At the 2012 Company Carol Service at St Michael's, Cornhill, we were privileged to hear two delightful pieces composed by the Master, Professor John Morehen.

Joys seven, a brief, bright and lively carol, provided a complete contrast to music earlier in the service by sixteenth/seventeenth century composers, such as William Byrd and John Amner. After a joyful, gentle start by the sopranos, bright passages on the organ were followed by a crescendo to full choir, with a glorious triumphant ending. Later we were treated to the World Première of *As up the wood I took my way*. The quiet organ introduction led to the sopranos singing in a more contemplative lilting style. A passage for unaccompanied choir was followed by robust organ, introducing strong full choir. This then reverted to the more contemplative style of the opening to bring the piece to a quiet finish.

Both works were performed, as one would expect at St Michael's, exquisitely under the direction of Pastmaster Jonathan Rennert. We are all very blessed to have the benefit of such inspired compositions and talented performers. A splendid and uplifting start to Christmas!

Liveryman Simon Morrison



Freeman Ksenija Sidorova at Chisenhale School, Bow

Liverymen and Freeman involved in the Yeomen Project, we are always looking for more volunteers. If you would first like to see Yeomen in action in schools, you are welcome to accompany team members and Yeomen on such visits; please contact Nicolas Chisholm at nicchis@aol.com or phone 01273 471733.

Yeomen Performance News

The Yeomen have been fantastically busy recently. Since September 2012 the talented *David Butt Philip* has been a member of the prestigious Jette Parker Young Artists Programme at the Royal

Opera House. After making his debut in Meyerbeer's *Robert le Diable* in December, this spring he will sing *Nabucco* and *Die Zauberflöte*. Several Yeomen released new albums this season. *Irminka Trynkos'* debut CD *Hidden Treasure: The Waghalter Project* was recorded with the Royal Philharmonic Orchestra and features premiere recordings of violin music written by this lost romantic composer. *James Turnbull's* new recital disc, *The English Oboe: Rediscovered* was launched with a concert at Princess Alexandra Hall, Royal Overseas House. Also pianist *Hiroaki Takenouchi's* album *Catoire/Sherwood: Piano Concertos* was released to great critical acclaim. All these albums are available via the usual outlets.

Proving just how talented the Company Yeomen are; not one, but two Yeomen, *Allan Clayton* and *Duncan Rock* have been nominated in the Young Singer Category of this year's International Opera Awards. Duncan Rock also featured in this year's Musicians' Benevolent Fund calendar (now available at £6.00). To purchase, go to: <http://shop.helpmusicians.org.uk/>.

The Curse of the Poppy!

While in Poland for a concert, one of our Yeomen, Seb Philpott, got more attention than he expected – but not in a good way. Eating breakfast, he couldn't resist a poppy seed cake. He had an anaphylactic reaction and almost didn't make it:

"I had to go to A&E where the Polish nurses stuck things in me and I had to take loads of drugs and be driven around different hospitals in an ambulance.

Anyway, I pulled through, and continue to exist. We drove the 200 miles to the venue very quickly and got there just in time. I walked on stage with my face looking like Schwarzenegger's at the end of Total Recall".

We too are glad that Seb is very much with us; his performance was recorded and subsequently played on Radio Three; well done Seb!



SIMON WALEY: CLERK TO THE WORSHIPFUL COMPANY OF MUSICIANS 1994-2001

We are very sorry to record the death of Simon Waley, our former Clerk. He was characterised by a friend at his funeral, as "one of life's achievers, a man of many and varied talents which he put to the best possible use." And so it proved during his time with us. He was invited to become our Clerk by Sir Alan Traill at a time when we shared offices with The Honourable The Irish Society where he was secretary. His city background, Freemasonry and farming skills all combined to enable him to bring real gifts and experience to the task of addressing problems and setting our Company fair on its course. We are much indebted to him. Not least for the insightful advice he gave our present Clerk: "When a Master of a Company wants to do something ridiculous or outrageous, tell him that *traditionally* it is always done this way, Master." Rumour has it that this advice has always worked!

IN MEMORIAM

We record with regret the deaths of following Liverymen:

John Carol Case OBE
James Common
Graham Hawkes
Peter Stickley
Simon Waley
Francis Cassavetti
Terry Darke
Diana Ramsden

Errata

Regrettably, page 6 of our last issue should have stated that **The Eden Stell Guitar Duo** performed the premiere of *Latin Serenade to the City of London* (not the Stell Guitar Duo) and the photo caption omitted to mention that Stephen Dodgson received the Company's 2010 Walter Willson Cobbett Medal. The 2013 Guitar Foundation of America International Convention's Award Ceremony will be held in Louisville, Kentucky on 30 June 2013.

NOTE: We were deeply saddened, when going to press, to learn that Stephen Hodgson passed away peacefully in his sleep very recently.

MUSICIANS OF THE MILLENNIUM

Members can access an updated version of *Musicians of the Millennium* on the Company website as follows: go to www.wcom.org.uk and click on 'Members Area' enter user name and password (available on page 3 of the Yearbook) click on 'List of Forthcoming Events' ('Musicians of the Millennium' appears at the top of the list). Click on 'more' in the details column to the right you will then find under 'booking' a pdf document of the *Musicians of the Millennium* that you can click on and download.

CONGRATULATIONS

Our congratulations go to Liveryman **Michael Broadway**, who is currently **Master of the Worshipful Company of Glaziers**. Here are Michael and his wife **Frances** following his installation on **29 November 2012 at Glaziers' Hall**.



A PENNY WHISTLE

On hearing that **Murray Craig**, Clerk to the Chamberlain's Court, is collecting items from various livery companies to display in the City's Freedom Court Room, Liveryman **Robert Wilson** found a very nice Penny Whistle, had a stand for it designed and engraved and presented it to Murray on behalf of the Company.

DATES FOR NEXT YEAR'S DIARY!

Details of the latest winners to perform at future Musicians' Company Concerts are:

Maisie Lewis Young Artists' Fund

3 February 2014 at Wigmore Hall
Laurie Ashworth (soprano) with William Vann (piano)

Francesco Scelzo (guitar)

Concordia Foundation Artists' Fund

7 July 2014 at Wigmore Hall
John Savournin (baritone) with James Young (piano)

The Jubilee Quartet (string quartet)

Maisie Lewis Young Artists' Fund

Date and Venue TBA

Joseph Shiner (clarinet) with Frederick Brown (piano)

Samson Tsoy (piano)

COURT NEWS

NEWYEAR HONOURS 2013

Our warmest congratulations go to:
Liveryman Professor Derek Avis OBE
Liveryman Professor Kevin Thompson OBE
Freeman John Heighway RVM

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AWARDS

Walter Willson Cobbett Medal:
Susan Tomes

Charles Santley Memorial Gift:

Sarah Connolly
Ian Bostridge

Beethoven Medal:

MinJung Baek

Harriet Cohen Bach Prize

Ke Ma

The WCOM Dankworth Jazz Composition Prize

Big Band Prize: Daniel Thorne
Small Band Prize: Tom Green

Ivor Mairants Guitar Award

First Prize: Armen Doneyan (Conservatoire de Paris)
Second Prize: Srđan Bulat (Royal Academy of Music)

Third Prize: Morgan Buckley (Royal College of Music)

The Prince's Prize:

Ashley Fripp (piano)

Mrs Prudi Hoggarth Audience Prize:

Francesco Scelzo (guitar)