



## THE COMPANY OFFICE

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## Diary 2007/8

<b>11 December</b>	Company Carol Service, St Michael's, Cornhill, 6.00pm. Followed by supper at Brewers' Hall
<b>30 January</b>	Barrett Lunch, Cutlers' Hall
<b>March tbc</b>	Livery Club visit to Finchcocks
<b>16 March</b>	Jazz winner's gig, Pizza on the Park 7.30pm
<b>31 March</b>	Maisie Lewis Concert, Wigmore Hall 7.30pm
<b>May tbc</b>	Livery Club visit to the Isle of Wight
<b>25 June</b>	Midsummer Banquet, Stationers' Hall, 6.30pm

When the Lord Mayor makes his official annual visit to Treloar's School and Further Education College, the Masters of the Livery Companies are all invited to accompany him. Both establishments are for students with special needs. Our Master, who went in February this year, was obviously impressed and moved by the attitude of the students themselves and the care and understanding given to them by those who look after them, as indeed were many of his predecessors. Ninety percent of the students are in wheel chairs and nearly all have some form of communication difficulty.

It was a Canon at St Paul's who recently said "Music is the ultimate form of communication". So it probably

didn't come as a surprise that our Master chose Treloar's for our first outreach event in early July performed by Amy Dickson, a saxophonist and recent company Maisie Lewis Performance Prize winner and winner of the 2006 Prince's Prize. Three of us went along to support her, the Master, Liveryman Patricia Norland, and me.

Amy turned out to be the best ever choice. She seemed to delight in the challenge and soon showed that she had the ability to radiate out to all those in the audience. Starting with some chosen pieces (which seemed to surprise many as to the beauty of the sound of the saxophone and the high degree of technique needed to play it) Amy then explained how the sound was created and how the reed and the instrument were made. Finally she was

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will reflect a great interest of mine developed over the past 30 years – the role of the contemporary composer.

The third realisation about the Company emanates from this concern. For whatever reason, I believe we have too few professional practitioners, and especially too few composers, as members of the Company. Those who earn their living primarily from performing or composing

and find membership of an organisation like ours a challenge. Either their working schedule precludes participation or their earning level does not afford them the access to membership. The Company's strength in part comes from its varied constituency, from full-time professionals through those, like me, with more regulated music business existences, to those who are true 'amateurs', music lovers who participate in their own way or are

