



Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

Music at the MANSION HOUSE

Being the Mother Company of the Lord Mayor is, of course, a great honour. But being a Musician, it also presented a wonderful opportunity for Court Assistant Alderman Sir Roger Gifford to ensure that music played a prominent role in his year of office. Here Sir Roger explains what that meant to him and Lady Gifford.

The official residence of the Lord Mayor of London was, famously, built to entertain and impress – and what could that possibly mean without music of every variety and at every possible opportunity? And that was how Clare and I found it as the 685th inhabitants of that extraordinary 18th century palace, replete as it is with one of the finest art collections anywhere in the world. Three good concert venues, two pianos, two bespoke minstrels' galleries and several sound systems for modern reproduction –

and an organ of our own contrivance for the year (see *Preserve Harmony* Issue 46) all made it a wonderfully music-filled year.

It is worth mentioning perhaps that an organ was especially appropriate for a sometimes difficult acoustic in the house's principal entertainment room, the Egyptian Hall. Larger groups do well against the sound of the inevitable air-conditioning, but soloists struggle as the barrel-shape of the ceiling can muddle and absorb sound rather than reflect it. Brass and woodwind, for instance, do

better than strings or voices. The house staff members are infinitely flexible – and well used to the vagaries of individual Lord Mayors – so we were delighted to be able to direct events to the most appropriate spaces. I have lost count of how many concerts we held during the year – perhaps fifteen of our own, not counting official dinners and sessions round the piano with some *ad hoc* sessions at all hours of the day and night. I also had a mission to vary the inevitable *Scipio*, which seems to accompany the march-in for all the major dinners. We succeeded in part with Curzon's *Le Boulevardier* at one or two and some Verdi marches – and *Puff the Magic Dragon* with Pastmaster Alderman Dr Andrew Parmley on the organ for, of course, the Dragon Awards.

Of the many promoted concerts, *Divine Music for Trumpets and Voices – the life of George Frideric Handel* was one highlight in the



Divine Music for Trumpets and Voices – the life of George Frideric Handel



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DIARY 2014

8-11 May

Livery Club Elgar Birthplace visit w/e Malvern

13 May

Sons of the Clergy St Paul's Cathedral 5.00pm

18 May

Jazz Winner's Gig Soho Jazz Club 7.30pm

12 June

Livery Club visit Whitechapel Bell Foundry 6.00pm

22 June

City Livery Concert Barbican Concert Hall 7.30pm

24 June

Election of Sheriffs Guildhall 12 noon

25 June

Midsummer Banquet Fishmongers' Hall 6.30pm

30 June

Honorary Fellow Event LSO St Luke's 6.30pm

7 July

Musicians' Company Concordia Concert

Wigmore Hall 7.30pm

9 July

Court & Informal Lunch Tallow Chandlers' Hall 12.30pm

19 September

Bach Cantata Bishopsgate Hall 1.05pm

21 September

Jazz Competition Soho Jazz Club 7.30pm

1 October

Company Evensong St Paul's Cathedral 5.00pm

13 November

Installation Court & Dinner Drapers' Hall 6.15pm

10 December

Carol Service St Michael's Cornhill 6.00pm

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Egyptian Hall with Simon Russell-Beale playing the man himself. Simon joined an orchestra of baroque instruments, the Elysian Singers, and soloists Sophie Bevan, Christopher Lowrey and Neal Davies in a programme written by Benedict Hoffnung and David Blackadder. Again in the splendour of the Egyptian Hall, Hugh Masakela, supported by Brass Jaw and Zara McFarlane, played centre stage under the mayoral mace and sword – another thing altogether, a huge, historic evening for all who attended. And a production by Unexpected Opera, called *Opera Naked*, in the Ballroom to the Aldermen was a revelation for much of the audience, telling them how difficult it can be to follow a musical career and what sacrifices are often involved. *Opera Naked* is unique, asking why some people want to sing opera, and exploring what it takes to do it – and we loved it.

We also hosted *The Musical Brain 2013* conference in the Ballroom on the first floor. Michael Pugh, Hilary Bartlett and Artistic Director Ian Ritchie approached me many years ago about getting involved. Part of the City of London Festival, this fascinating conference brings together musicians, music therapists, arts practitioners, psychiatrists and neuroscientists – and, last year, historians and soldiers to discuss the relationship between art and war, asking questions like "What have been the responses of artists to post-traumatic stress disorder?" and "Is human creativity itself therapeutic?"

It was, of course, a great pleasure to see so many members of the Musicians' Company there during the year, not least for the great Midsummer Banquet. They deserve a special thank-you for individually supporting so many events during the year, not least in fund-raisers for the appeal. The appeal itself should be the subject of another article – but suffice it to say we raised a good sum for the City Music Foundation. Its first eight artists or artist groups have been appointed and are being mentored this year – and the CMF will be working closely with the Musicians' Company especially in areas where there are natural overlaps such as the young artists programmes.

Overall, our experience was, as they say, "only good" – with the proviso that the Mansion House spaces need careful tempering to the occasion at hand. Still, having a good piano right outside my office and the ability to play it any time of day or night, felt like a privilege afforded to few!



Hugh Masakela plays at Mansion House



The Mast

At each year's final Court meeting, the most senior Pastmaster present traditionally thanks the outgoing Master for representing the Company during the past twelve months. In November 2013 that task fell appropriately to Pastmaster Richard Crewdson, who had kindly supported my application for the Company Freedom almost twenty-five years earlier. In thanking him for his eloquent remarks I observed that serving as Master at any time is a significant honour, but to do so in a year when our Company was the 'Mother Company' of the incumbent Lord Mayor was an unusually rare privilege.

Inevitably many of my most memorable experiences were connected with the Mayoralty. My very first engagement, on the day following my Installation, was the 'Silent Ceremony' in Guildhall, when the Lord Mayor is formally installed. Later that afternoon came the 'Presentation Ceremony', when I had the pleasure of presenting Sir Roger with the Company's gift; a four-sided carved wooden music desk. The following day found me partnering Pastmaster Alderman Dr Andrew Parmley in Wagner's *Die Meistersinger* Overture on the Company float at the Lord Mayor's Show. After some very nifty footwork, I returned to Guildhall to mount a horse-drawn landau, borrowed from the Royal Mews, to transport us to the Royal Courts of Justice for the Lord Mayor's Swearing-In. Following a day off to recover (a Sunday, after all), Marie and I attended the glittering Lord Mayor's Banquet. Undoubtedly my most onerous duty was to propose the formal Vote of Thanks to the outgoing Lord Mayor and Lady Mayoress at Common Hall, in full view of the City Corporation and Livery Masters.

Photo: LORD MAYOR'S APPEAL



The Company Landau takes its place in the Lord Mayor's Show

er's Year

Barely a week passed when Marie and I were not invited to Mansion House. Sometimes for impressive gatherings, such as the annual Banquet for Livery Masters, but often for more focussed events, such as charity receptions, book launches or talks on City subjects. As a former organist I particularly enjoyed the events involving the 'Queen's Organ', the versatile chamber organ given by the City Corporation to Her Majesty The Queen to mark the 60th anniversary of her Coronation. At a small private dinner following James Vivian's inaugural recital I was privileged to sit next to the distinguished organist Thomas Trotter and opposite the organ's builder, John Mander.

All Masters receive far more invitations than can be accepted. I received almost 300, of which I was able to accept about half. These ranged from receptions, lectures, breakfasts, lunches and dinners, to military parades, a Royal Garden Party, demonstrations, concerts, exhibition private views, and even the proofing of firearms (take my word for it, when the Worshipful Company of Gunmakers 'decommissions' a firearm, it will never again be fired in anger!). Our strong links with the conservatoires involved invitations to many student concerts, including the opening of the GSMD's prestigious Milton Court Concert Hall complex. One of my more testing duties was the presentation of the Iles and Mortimer Medals at the British Brass Band Championships in Symphony Hall, Birmingham, since it was preceded by 17 performances of Stephen Roberts's *Arabian Nights*, a Fantasy on Rimsky-Korsakov's *Scheherazade*. If I never hear it again it will be far too soon. Another 'out of town' event was attending Glyndebourne for Donizetti's *Don Pasquale* in connection with the John Christie Award. Sadly, it was not our Company's turn in 2013 to attend 'Royal Swan-

Upping', the annual census of the swan population on the River Thames!

Having trained initially as a church musician, I took particular pleasure in the many services, which are central to the Livery calendar. The annual Company Evensong at St Paul's Cathedral is our most high-profile occasion, since it has long been our practice to host the other Livery Companies. The Dean and Chapter kindly allowed me a say in the choice of music, which included works by two Pastmasters – Herbert Howells's 'Gloucester' Service (composed for my first organ teacher, Herbert Sumsion), and Lennox Berkeley's anthem *The Lord is my shepherd* – and, as the concluding organ voluntary, the *Allegro Maestoso* from the Organ Sonata by Elgar (an Honorary Freeman). I was flattered that Pastmaster Jonathan Rennert included two of my carols – one a world première – at the Company's Carol Service.

Other memorable services, all held in St Paul's in

my year, included The United Guilds Service, The Festival of the Sons of the Clergy, and the MBF's St Cecilia Service. I was privileged to be invited also to the 650th anniversary service of the Vintners' Company, where I met HRH The Duchess of Gloucester, the very 'hands on' President of the Royal Academy of Music. A further brush with Royalty occurred at the 'Big Curry Lunch' at Guildhall, where Marie and I were presented to HRH The Duke of Kent. In their own distinctive way the more modest services, such as the Lord Mayor's New Year Service at St Mary-le-Bow, and the City New Year Service at St Michael's, Cornhill, were quietly satisfying too.

I am very much indebted to those busy individuals who agreed to be guest speakers at our banquets. Lord Archer was, predictably, highly entertaining at the Installation Dinner, whilst the Very Reverend David Ison, the Dean of St Paul's, gave a most thoughtful and reflective speech at the Masters' and Clerks' Dinner. Having the Lord Mayor as principal speaker at the Midsummer Banquet at Mansion House (and hearing him play for his supper on the recorder which we gave him to mark his election as Aldermanic Sheriff) will long remain in the memory. Sadly, HRH The Duchess of Kent, one of our Honorary Freeman, who had hoped to attend the April Livery Dinner, was unable to do so at the last minute. The Santley Prizewinner Sarah Connolly kindly agreed to step into the breach.

This was truly a year to remember, and I would like to thank Margaret Alford and Amanda Ratcliffe for their sterling support. Reflecting later on his own year as Lord Mayor, Sir Roger Gifford wrote to me "What fun we both had last year... let's relive the memories frequently!" Coming from a past Lord Mayor that ranks as a 'command'. Marie and I certainly intend to 'obey'!

Immediate Pastmaster
PROFESSOR JOHN MOREHEN

Note: John Morehen's website contains additional photographs from his year of office: www.morehen.com



The Immediate Pastmaster and Mrs Morehen greet the Lord Mayor and Lady Mayoress at the Midsummer Banquet

Photo: HARALD JOERGENS

Photo: PETER HOLLAND

15 Years of the Ivor Mairants GUITAR AWARD

As the IMGA enters its sixteenth year, this is an apt moment to take stock of what has been achieved through this relatively small, but remarkably successful, competition. Held annually on one day in London, it has established a niche in the calendar, unmatched by any other guitar competition in this country, and continues to attract applicants from all over the world; many of these are students at UK conservatoires, though others travel substantial distances from abroad to take part, and the nationalities of its winners extend from South America to the Far East.

The musical format of the IMGA is straightforward: a movement, or two, from the Jazz Sonatas composed by Late Liveryman Ivor Mairants, and one item from a list of complete works representative of the post-1920 concert repertoire of the guitar. The aim, dear to its founder's heart, is to encourage advanced classical guitarists to develop their musicianship by exploring jazz and, after their performances, candidates are interviewed about their interest in this style, since part of the prize will enable the winner to receive tuition from a jazz specialist, or, as has happened in recent years, to commission a new, jazz-influenced work from an acknowledged composer.

Among the half-dozen or so pieces, from which candidates can choose the other item in their programme, the IMGA Committee usually tries to include something British. This is not false chauvinism, but a genuine recognition of the outstanding contribution which British composers have made to the guitar's repertoire. The fact that many of these composers, such as Lennox Berkeley, Richard Rodney Bennett, Stephen Dodgson, Michael Tippett and William Walton, have also been honoured by the Company with its highest awards makes their music especially appropriate for selection. Nor did we overlook the Britten centenary in 2013!

Since its inception the IMGA has been supervised with immense care by Pastmasters Adrian Davis and Maurice Summerfield, both of whom knew Ivor and Lily well and consult regularly with their daughter Valerie; Maurice has performed wonders, too, in eliciting additional sponsorship from the D'Addario Foundation, luthiers Manuel Rodriguez and Sons, Mel Bay Publications Inc., Chanterelle Verlag, Onboard Research, Classical Guitar Magazine and Ediciones Joaquín Rodrigo. My own involvement with the IMGA dates from 2000, when I was invited to chair the jury, but I was particularly happy to do so because of a personal acquaintance with Ivor, which went back over four decades to the time when my father took me to the Ivor Mairants Musicentre in Rathbone Place to buy my first decent guitar. Little did I realise then what consequences this purchase would have!

Chairing the IMGA jury and committee is made all the easier by the excellent administrative support provided by the Clerk's office and the advice of my colleagues. Helped by three other members of the jury, who are all people of international standing in the guitar world, it is very gratifying to report that many of the IMGA's winners have gone on to gain a foothold within

the profession. Some, like Amanda Cook (the first IMGA winner in 1998 and now teaching at Junior Guildhall), Dimitris Dekavallas (2005), Carl Herring (2003), Fabricio Mattos (2007) and Manus Noble (2011) have been very active in various ensembles and promoting new music for the instrument; others, such as Nicolas Papin (2006), Sanja Plohl (2008) and Francesco Scelzo (2012) have enjoyed success in major competitions abroad. Sean Shibe (2009), who subsequently won the Royal Overseas gold medal, is now a BBC New Generation Artist and has appeared as soloist with the Scottish Chamber Orchestra and BBC Scottish Orchestra, while Xuefei Yang (2000) has worldwide management with Askonas/Holt and numerous fine recordings to her credit with EMI Classics. The most extraordinary leap to international stardom, however, has been achieved by Miloš Karadaglić (2001), the only IMGA winner to be awarded the Company's Prince's Prize. Managed by IMG, his career has taken him to the most prestigious venues, including the Wigmore and Royal Albert Halls in London, Carnegie Hall in New York, the Concertgebouw in Amsterdam, as well as the Lucerne and Gstaad Festivals in Switzerland; broadcasting frequently on radio and television, each of his recordings for Deutsche Grammophon has received critical and public acclaim, taking him to the top of the classical charts.

I am sure that Ivor would be proud of all these young musicians, whom his award has helped, and that we can look forward to the IMGA's future with confident anticipation.

Court Assistant **MICHAEL LEWIN**



Ivor Mairants

Photo: CLASSICAL GUITAR MAGAZINE



Glyndebourne Idomeneo 1974

RICHARD LEWIS CENTENARY

2014 sees the centenary of the birth of the ground-breaking tenor Richard Lewis CBE, who was a formidable artist across the entire vocal repertoire. We asked Freeman Elizabeth Muir-Lewis to reflect upon the man behind the public persona and his legacy to music making.

Would my husband have liked to be a hundred? I doubt it, but he would have been pleased to be remembered and although it is hard to sum up a forty-year career in just a page, I will try!

One aspect of his art was an extraordinary musical intellect and his ability to learn complex scores, sometimes overnight. It was legendary. His career encompassed opera, oratorio and recital in equal measure, believing that variety was the way to keep his creativity alive. Not for him the repetitive opera circuit. But while his musicianship made him popular with composers, it was the classical repertoire that fans and critics applauded, in particular his singing of Mozart, Handel and Elgar. Yet, out of his natural comfort zone, it was a recording of Puccini Love Duets recorded with Barbirolli that would be a best seller, and in fact was an example of sublime singing. He was a regular at Covent Garden and Glyndebourne, as well as in concert halls and opera houses in Europe and the USA.

So what made Richard Lewis stand out? Most agree it was his warm mellifluous tenor with its even timbre that had unexpected power, such as in Mahler's *Das Lied von der Erde* (recorded three times) as well as his crystal clear diction. David Mellor on the BBC would describe his voice as "one of the most beautiful voices of his time".

Since he died in 1990, it is not just his voice and large recording output that is remembered. The Richard Lewis Trust, made possible through the generosity of Dr Jean Shanks, has already helped countless young singers at the Royal Academy of Music and Glyndebourne to realise their dreams.

The Trust sponsors young singers annually with awards totalling up to £40,000, and past recipients include Emma Bell, Lucy Crowe, Sarah Tynan, Rodney Clarke, Clara Mouriz, Allan Clayton, Meeta Ravel, Katy Bray, Duncan Rock, Kate Royal, Mary Bevan, Roberto Ortiz, Sarah Jane Lewis and Christina Gansch. This impressive list of young artists includes many who are now international stars.

The Royal Academy of Music will hold a reception, possibly on 10 May (the date of his birth), at which the sponsorship by the Richard Lewis Trust will be announced by the Academy.



Richard Lewis with Geoffrey Parsons at Beverly Minster

Several important financial and artistic plans will be revealed to ensure that the Richard Lewis legacy will continue in the way he would have wished. And on 14 June, the Hallé Orchestra and chorus are to dedicate a performance of Mozart's *Requiem* to him as one of their most honoured artists of the past, with the Lord Mayor of Manchester dedicating this event to the memory of a famous Mancunian.

As someone who shared his life for nearly 30 years – rarely missing a performance – I would like to give some insight into the way he worked, how he worked, and what made him tick! As a fellow singer I had a huge admiration for the way he set about learning a score. For him it was a stimulating challenge, whether Mozart or Tippett. He had a photographic memory, so could absorb a score in an amazingly short time. For example he learned one of the main roles in *Prince Igor* in twenty-four hours at Covent Garden, just one of many extraordinary feats of memory. I must say I never stopped marvelling at his ability to absorb a score.

I have to admit that he could be intolerant of conductors or singers who had not prepared, which was why he had favourite conductors who gave him huge pleasure. Barbirolli was a firm favourite, as the two men found a satisfying artistic rapport. Giulini was another, and of course Solti, with his charismatic passion, was an inspiration. He was a kind and helpful colleague. Marjorie Thomas once told me, "I was so nervous at my first *Gerontius*, but Richard leaned over and whispered, 'you can do it Marjorie'".

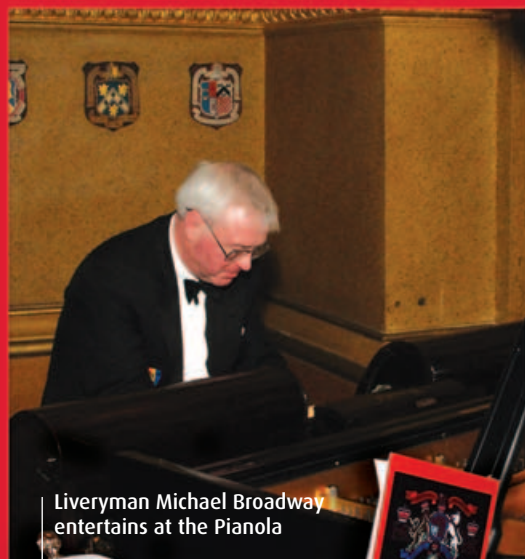
He divided his time between America and Europe. He found the New World a place that held no prejudices, and in a way he felt a freedom that energised him. I was in New York with him when he appeared in the Lincoln Centre five nights in a row, with Eugene Ormandy, Bruno Walter and Leonard Bernstein in that order! Something that I don't believe has ever been equalled.

Photos: ELIZABETH MUIR-LEWIS

Installation DINNER 2013



Left to Right: The Senior Warden, The Master, The Junior Warden and The Immediate Pastmaster, flanked by the Company's Prizewinners



Liveryman Michael Broadway entertains at the Pianola



Goldsmiths' Hall



The new Master presents gifts to Maggie Alford



The Guest Speaker, Sir Ivor Roberts

Photos: MICHAEL MICHAELAPETIS

LIVERY CLUB VISITS

Livery Club Supper and Concert: September 2013

"You are invited to attend a concert of Swiss music, performed at the Swiss Church of London by CC21 (Choir of the 21st Century.)"

Company members and guests met for supper at Italian restaurant Da Mario, before moving on to the Church. This Grade II listed building was inaugurated in 1855 and the austere white interior with its classical features provides an excellent space for concerts.

Our concert featured works by Swiss composer Frank Martin. Born in Geneva in 1890, he was a devout Christian, and oratorios formed a significant part of his oeuvre; his music was also strongly influenced by the 12-tone technique of Arnold Schönberg. His *Mass for Double Choir* (composed 1920s but premièred in 1963) is considered to be one of the great 20th Century choral pieces.

CC21 includes our own Liveryman Virginia Harding. Formed at the turn of this century and now conducted by Howard Williams, the choir is made up of experienced amateur singers who perform a repertoire of sacred and secular music of differing periods but with a 21st century perspective.

Songs of Ariel, five songs from *The Tempest*



written in 1950, showcased the Choir's range of vocal skills: the thoughtful and ethereal *Come unto these yellow sands*; the melancholy *Full fathom five thy father lies*; the lively *Before you can say 'come and go'* and *Where the bee sucks*. *You are three men of sin* is not strictly a song, but Martin's composition combined soprano and bass registers in a rich introduction to the excellent soprano soloist Lorna Perry.

Quatre pièces brèves followed, Martin's only composition for solo guitar, which was performed

by composer/performer David Harvey. The four pieces form a miniature suite, with echoes of the baroque as well as nods to Schönberg's technique; after the *Prélude*, the gentle *Air* contrasting with the *Plainte* with its question-mark pauses, and the energetic *Comme une Gigue* finishing the suite in good style.

The *Mass for Double Choir* consists of five movements: *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*. Once again each piece displayed a different style and mood, from the sombre assertiveness of the *Credo* to the moving, contemplative *Agnus Dei*; it is no surprise that this moving and spiritual Mass is greatly loved.

For those of us who knew little about this Swiss composer, this was a moving and thoroughly enjoyable evening and an excellent opportunity to discover new friends, places, and music. Our sincere thanks go to Virginia Harding and the President of the Livery Club, Jenny Chism, for arranging such a splendid evening.

Steward MARGOT MOUAT

Dinner and Chamber Music

Members and guests met the Underground on the evening of March 19, at a dinner and concert by the Jubilee String Quartet. So-called because the members of this all-female ensemble, former prize-winners of the Musicians' Company, all lived on the Jubilee line when the quartet was formed in 2006. The event was held in the Princess Marie Louise Room of the Oxford and Cambridge Club, courtesy of Court Assistant Alistair Telfer, who is also Oxford & Cambridge Club Secretary. This domestic setting, once occupied by a granddaughter of Queen Victoria, provided a near-perfect acoustic for both the excellent dinner and concert.

Haydn began writing his Op. 77 No 1 String Quartet in 1799 at the very end of his career, at the behest of Prince Franz Joseph Maximilian Lobkowitz. The Jubilee provided a rich and full sound, with excellent balance and discourse between the instruments, the viola being placed on the right of the quartet. The four movements were delivered with admirable impetus and well considered tempi. The adagio had mellifluous phrasing, and the performers were adept in giving the audience that sense of wonder as to what Haydn is going to do next. The mood swung back into high gear with the third,

menuetto: presto-trio, movement. Such a departure from the traditional, and slower, minuet-trio was new for the music scene at the time, and the quartet produced a performance that always had a smile just below the surface. The final presto finale, a precursor of the later quartets of Beethoven and

Schubert, was truly uplifting. Schubert's single movement Quartettsatz, D. 703, composed in December 1820, followed the Haydn. Here the Jubilee exhibited febrile intensity, with a real sense of drama and risk-taking.

Our thanks go to Livery Club President Jenny Chism for arranging such a rewarding evening.

Freeman PROFESSOR JAMES CRABBE



The Jubilee Quartet

Photo: DAVID BOULOGNE

WHAT COMPETITION JURIES COULD BE LOOKING FOR

When first approached to address 'What competition juries are looking for' for *Preserve Harmony*, I thought it an impossible task, because no two juries are the same in personnel and thought, and different jury members have their own criteria and areas that they look out for. My slight change of the title to '... could be looking for' is a feeble attempt to muddy further these already filthy waters but it makes my task marginally more approachable. I shall try to be informative and thorough, given my experience on juries and as an examiner, but readers will note that I have considered performance exclusively at post-graduate level.

Before a note of a competition is heard, the candidate must consider what will be played, as this could be a crucial factor, unless of course the competition music is prescribed. The piece(s) need to show, as far as possible, the full extent of the performer's musical and technical abilities. Not all candidates fully grasp this issue and, sadly, teachers or mentors are not always as alert to its importance as one would hope. Therefore,

flashy pieces, which some listeners are taken in by, which are very fast and have exciting glissandi but have little changes in expression or mood, are not the best to demonstrate a musician's ability any more than is a slow lyrical piece which has shape and expression but is technically unchallenging. The repertoire is large in most instrumental genres and, with careful searching, a selection of music which shows both musicianship and technical ability is well within the grasp of most performers.

So, musicianship and technical ability are the two principal areas of priority for competition jurors. However, here lie large cans of worms which might be explained on paper but, when it comes to a group of professional musicians judging the success or otherwise of a performance, there can be as many views, or nuances of these views, as there are judges. Take 'musicianship', for example. The notion of what is 'musical' is subjective and has as many features which cannot be articulate as it has those which can. There are, however, clear expectations at post-graduate level that are not negotiable.

Expressivity, within the framework of the genre

and the composer's intentions, is one such area. Clearly, jurors need to put their own prejudices aside, particularly when it comes to Baroque music where specific personal preferences in phrasing, attack and dynamic variety might not be shared by the performer – although there are limits to this. Tempo and tempi changes are a little more negotiable in most music but, if unconvincing, they can change the nature of a work entirely and be an indication of whether or not the performer truly understands the work in hand. In short, the players need to understand the style of the music they are playing.

Accuracy is also non-negotiable at post-graduate level. Musicians of the calibre that The Musicians' Company is proud to promote would be astonished if this was not the case. It is *how* these accurate notes are played that separates the sheep from the goats. Sometimes this is a matter of technique, which is one of those areas in life which has no limits and a flawless technique is something even the most accomplished musician can only aspire to. But the better the technique the more accurate the



Competitors await the decision of the 2013 Prince's Prize Concert Adjudicating Panel

notes, phrasing and musical nuances are. Evenness of tone, rhythm and shape are areas which alert us to the quality of the playing on all instruments. A lack of fluency here is noticeable even to the less alert ear.

Most listeners, and especially jurors, will also recognise the importance of musical communication. Some young musicians have yet to appreciate the significance of this in performance. A player, whose technique is near flawless and shows some expressivity in their playing, but does not communicate the music to the audience, will generally not succeed. Conversely, a player without their technique and expressivity in total control, but who communicates the music well will, perhaps, be more appreciated by the audience and may occasionally succeed where the better equipped player fails. This is often a hot issue among jurors, but musical communication must be a premium consideration in judging performance. Communication is, of course, vital to what many term as the 'magic' in a performance, a concept almost too complex for words but one instantly recognisable when it appears.

One area, which one would think is so obvious but does apply to some competitors more than I would like, is the instrument's initial tuning. I have witnessed a surprising number of auditions when the player simply fails to tune his/her instrument precisely enough before playing begins. There is, therefore, no chance of playing the music totally in tune. To me, this is a serious matter and unfortunately, unless there is a fault with the

instrument that day (which happens) which can be clearly demonstrated, I and the majority of my colleagues tend to dismiss any thought of that musician proceeding in the competition. There is nothing worse than poor intonation! Clearly, pianists, organists and singers have an advantage here, although singers face similar challenges to non-keyboard instruments since they have to *find* their pitch continually in performance.

Juries are therefore looking for a combination of all of these aspects to identify a winner or group of winners. Stage presentation and dress can be addressed separately, although in competitions where the Final is a concert before an audience, these aspects are important and are part of the overall assessment. In truth, performers who are appropriately presented, even outside the concert arena, may have an edge since an audition is an important occasion for both performer and jurors and everyone involved should reflect this in a number of ways, including dress, out of respect for both the judges and players.

Those of us who audition the applicants for The Musicians' Company concerts are mostly very pleased with the high musical quality of all the young artists we hear. Generally, there is unanimity before any discussion on the top three artists or groups of artists. This is interesting and bears out the importance of all the above points as our collective judgement, made individually at first, is based on these observations. Following the auditions, we tend to discuss just the final three of the total of six slots that we have in our series currently. Usually, there are two or three others just below the chosen six, out of a total of the 22 being auditioned, to whom we are disappointed not to be able to offer a concert. Pleasingly, there are new possibilities being increasingly offered to the Company for these young artists in various festivals and concert series in and out of London. In addition to the young musicians who audition for The Musicians' Company concerts, the Company also supports winners of the Company's other awards.

The Company has a long history of supporting young and talented musicians. Long may this continue but, as I wrote last year, these opportunities will only continue if concerts are supported by the Livery in person: and we still have a way to go before the level of personal support from liverymen is enough to make these concerts sustainable in the future.

Junior Warden **ANDREW MORRIS**

Company Archives – Our INHERITANCE

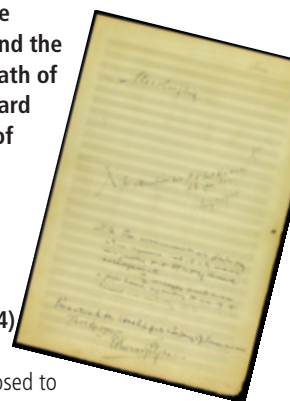
In future issues of *Preserve Harmony* we look forward to featuring some of the most interesting items from our archival collection, much of which is now safely stored at the Guildhall Library and openly available for anyone to see on application. These treasures include autograph musical manuscripts, fine pieces of silver and plate and copies of the Company's Charters, granted in 1604 by King James I and in 1950 by King George VI, together with Court and Committee minutes dating from the mid-18th century to the present day.

It is through our archives that we can recognise the work of our predecessors in the Company and acknowledge the foundations they laid for our present thriving activities. Please 'watch this space' for our new archival spot in forthcoming editions.

Pastmaster **PAUL CAMPION**

In the centenary year of the beginning of World War I and the 80th Anniversary of the death of Honorary Freeman Sir Edward Elgar, we give a foretaste of treasures to come.

**Autograph manuscript:
A Marching Song
"Follow the Colours"
Sir Edward Elgar (1857-1934)**



Elgar's *Marching Song*, composed to words by Captain William de Courcy Stretton, was written following a commission from the Worshipful Company of Musicians in 1907. It is said that Alfred Henry Littleton (chairman of Novello's music publishers) had to plead with Elgar to go ahead, as there was much Elgar disliked about the idea. Reportedly, some of the more jingoistic members of the Court hoped it would rank with *Rule Britannia* and be sung by squads of every battalion in the army. Its première was given by a Kneller Hall Band for the Court on 28 April 1908 and its first public performance was at the Royal Albert Hall on Empire Day, 24 May 1908.

It 1914 the song was adapted by the composer for solo and optional male chorus, orchestrated and republished as *Follow the Colours*. In this form it was heard at the Royal Albert Hall on 10 October 1914. The mood is at best cheerful optimism, at worst bombastic. The chorus generally reinforces the solo singer in the second and fourth lines of each verse, and joins in the refrain. The accompaniment, for full orchestra, is an example of brilliant but sensitive writing for the large percussion section, which consists of three timpani, side drum, triangle, bass drum and cymbals. Sadly, *A Marching Song* never achieved its anticipated popularity and it remains a real Elgarian rarity.

Thank you MAGGIE!

I am grateful for this opportunity of joining others with a tribute to Mrs Margaret Alford, known affectionately by all in our Company as Maggie, in addition to that paid by the Master at the last Installation Dinner. If Maggie thought, when being interviewed for the job of assistant to Simon Waley (who in turn was both Clerk to the Musicians' Company and Secretary to the Honourable The Irish Society) that life would be

easy, she was soon disillusioned. It is never easy to have two such masters; Simon didn't find it so and therefore neither would Maggie. When both parties decided that it just wasn't going to work, as there was no work pattern and the separate costing required by the City Corporation was impossible, Simon applied to the Musicians and Maggie, always faithful, followed. What was the Irish Society's loss was the Musicians' gain!

And so followed more than 17 years of service to the Company from Maggie. She will be missed as she created an administration that is the envy of many Livery Companies. She also managed, amongst other things, to influence the Court to be at its best during the ceremonies, which are normally enacted at the end of a Court meeting. We seem sometimes to forget that such ceremonial is greatly treasured by the person receiving it, not least of all Maggie herself on being presented with the Company's Gold Medal on her retirement.

Pastmaster **SIR ALAN TRAILL**

Whilst everyone in the Company could appreciate Maggie's cheerful response to every situation, I suspect only senior members of the Court really understand how much the Company depends on the Clerk. I always felt that Maggie was the living embodiment of our Company Arms – like the Swan, serene on the surface while paddling furiously below but ever conscious of the need to Preserve Harmony. Moreover she came equipped with a personal chauffeur – an unbeatable combination.

The Master **SIR ANTHONY CLEAVER**

The honour of being elected Master in 2008 was daunting as I was widowed, working and sorting out Lacock Abbey. Maggie made my 'year' possible, giving 150% of herself and caring deeply for all concerned, especially our Yeomen. Always great fun to work with, we made our mark for the Company as lady Master and lady Clerk. The Master's engagements were a joy and I was well briefed for each occasion with detailed attention taken to dress as, being the



The Company's Gold Medal, presented to Maggie at the Installation Court

Photo: MICHAEL MICHAELAPELIS

Piano Week 2013

Piano Week is the new international Festival and summer school for pianists of all ages and abilities, which I inaugurated in August last year. The Festival took place at Bangor University in North Wales, and an international faculty gave recitals as well as master classes throughout the week. The launch of *Piano Week 2013* was a great success and I was extremely grateful that the Musicians' Company sponsored it.

I wanted to create an international concert platform for pianists and to add something new to the piano world, bringing together musicians from all over the globe. I grew up in North Wales and hadn't heard of a piano festival being based there before. Not only did I find an excellent venue for *Piano Week*, but it

also happened to be situated amidst the beautiful Welsh scenery, which is truly an idyllic spot!

Participants applied from as far afield as New York and it was terrific to have pianists between the ages of six and sixty immersing themselves in music together. We had some wonderful recitals during the week and we were lucky enough to have Chenyin Li give the closing recital of the 2013 Festival. The faculty also had a lot of fun performing their 'cabaret' on the final day, which was a performance of Poulenc's *Babar the Elephant*, complete with elephant suit! Our piano technician David Daniels spent a day taking a piano apart and demonstrating the 'inner workings' of the instrument and Schott Music publishers came to give a showcase towards the end of the week.

There was a real sense of support and comradeship throughout and many friendships have continued since the conclusion of the Festival. I feel this is what it is all about and it was one of my personal highlights.

Piano Week 2014 takes place from 10 to 15 August at Bangor University and we have a brilliant faculty lined up once again, including our Guest Artist David Fung who joins us from the USA. We are lucky enough to have been offered a top of the range Blüthner concert grand piano for the duration of the 2014 Festival, which will be available for all faculty and participant performances throughout the week. Please see the website for more information at: www.pianoweb.com

Freeman **SAMANTHA WARD**

Company's first lady Master, I didn't fit into the mould of DJ or White Tie! Taxis were organised for late engagements with Rick collecting Maggie. Thank you Maggie and thank you Rick.

Pastmaster **PETRONELLA BURNETT-BROWN**

From my first encounter with Maggie, then Assistant Clerk in 2000, it was Christian names from the start. Her letters about entering the Company were so informative and friendly. Maggie was this wonderful link between members of the Livery and the Master and Court of Assistants. This friendly attitude never changed when I became a Freeman, Liveryman, Steward and, most recently, Livery Club President. Her knowledge of the City has been a great guidance. It is just wonderful that Maggie herself became a Liveryman in 2002 so, hopefully, when her year of travel is over, she will regale us with stories of her and Rick's worldwide adventures.

Livery Club President **JENNY CHISM**

Just an idea began the present Yeomen initiative, but making an idea work can be a challenge. Yeomen parties came first, and then promoting Yeomen as performers, which is now happening extensively. Then the idea of outreach was born, and as that grew, Maggie, with her enthusiasm and experience, became vital and she was not only willing but also eager to help. She loves young people and is a shrewd judge of character. Her involvement, as Clerk, with Company prize winners was possibly one of the most rewarding parts of her job.

As the outreach progressed, Maggie helped with her superior computer skills and together we evolved a system so that anyone involved could take a glance and know what was happening. From being an idea, it quickly became a properly organised Company initiative, reaching 3,000 children annually. Maggie was always there with



advice and, occasionally, consolation and support if things went awry. We could never have achieved such success without her, our lynchpin and backstop.

Liveryman **PATRICIA PRINDL**

During my all-too-short time working with Maggie, I was the recipient of her huge generosity of spirit and boundless knowledge. She made me feel welcome and valued from my first day. Maggie was endlessly patient with me, even when explaining something for the fifteenth time, and always willing to give (unfailing sound) advice on any subject. We shared the triumphs and tribulations of daily

Office life, aided by large quantities of tea and occasionally, in times of great stress, cake. Maggie expended much energy on ensuring that the Company's presence at events was a source of pride. A stickler for protocol, she is a fount of information on City and Livery ceremonial and – luckily for us – remains happy to share her insights. Sadly, she has not been able to pass on her particular gifts – of making a taxi materialise on a deserted street, or touch-typing a letter while holding a conversation on a completely different subject. Thank you, Maggie, for your friendship and wise counsel.

Assistant Clerk **AMANDA RATCLIFFE**

Maggie has always felt at the heart of the WCOM for me – cheerful, efficient and thoughtful. Becoming a Yeoman in 2009, when I started my studies at the RCM, I went along to the first Yeomen's Party with no idea what the Company even was. Maggie was very quick to make me feel completely at home, always with a cheeky sense of humour, and a willingness to top up my glass and send me home with piles of leftover food. What a welcome for someone new to the country and on a tight student budget!

Yeoman **JESSIE GRIMES**

Maggie has always treated me with the utmost humanity. I saw her as the person who was there to give me confidence in my involvement with the Company. Whether it was my shared recital at the Wigmore Hall, the Prince's Prize or a dinner that I was invited to perform at. I would always look out for her at these occasions as you would for a friend from whom you seek advice, motivation and support. There is always fun and good humour to be had if Maggie is around and I was drawn to that. The Company will sorely miss her.

FRASER LANGTON, Prince's Prize Winner 2012



Music Hall

Liveryman Bill Halson, who has strong ties with the Players Theatre (one of the last surviving Music Hall companies), gives here a brief background to this hugely popular form of entertainment

Chairman Johnny Dennis

Unemployment

*Put yer head back on yer pillow
And read yer Daily Mirror
And wait till the work comes round*

Capital punishment

*Oh my name it is Sam Hall and I've robbed both
great and small
And my neck will pay for all when I die*

Homelessness and poverty

The rollicking chorus:
*"My old man, said: 'follow the van, and don't
dilly dally in the way' is, in fact a sad story:
We had to move away
'Cos the rent we couldn't pay.*

And coming down in the world carried a considerable stigma:
*Too proud to beg, too honest to steal, I know
what it means to be wanting a meal,
My tatters and rags I try to conceal, I'm one of
the shabby genteel.*

Class

Contempt for the debauched sons of the wealthy proved to be a popular theme:
*The midnight son, the midnight son
You don't have to travel to Norway
You'll see him in every doorway*

Patriotism

In 1878 the term 'Jingoism' was coined, in a defiant challenge to the Russians:
*We don't want to fight but by Jingo if we do,
We've got the ships, we've got the men, we've
got the money too,*

Music Hall began with food and drink and "party pieces" provided by diners. Song and Supper Rooms began to proliferate, especially in London, from the 1820s. Mr. Joy, proprietor of a hotel at 43, King Street, Covent Garden, upgraded his entertainment from 'amateur nights' to professional artistes. His successor, Mr. Evans, called his own entertainment 'Evans's, Late Joys' and created the most famous Song and Supper Room in the country. Next came 'Paddy' Green, who extended the dining room to take 1,200 guests (men only!). His successor, Mr. Barnes, admitted ladies and permitted dancing, but the place became disreputable and lost its licence in 1880.

However the continuing popularity of the genre, with its glamorous Chairmen and costumes led to the construction of vast Music Halls – such as the

London Coliseum in 1904, its 2,359-seat auditorium designed by the renowned architect Frank Matcham. These entertainment palaces provided highly decorated, escapist settings, but the Music Hall material performed in them reflected the audiences' social life and values of the period. So the lyrics had a direct appeal that audiences related to and could share, often quite literally, by joining in with refrains or communal songs:

Humour

Although not 'blue', lyrics were often rather sly, with great emphasis on double-entendre:
*I always hold in having it if you fancy it
If you fancy it, that's understood
And suppose it makes you fat?
I don't worry over that...*



Jan Hunt performing a Marie Lloyd song



"Evans's Late Joys" at 43 King Street

Many songs written in World War I also illustrate the role of popular patriotism in times of conflict.

Gender stereotyping

It was almost a 'given' that wives nagged!

It's a great big shame, and if she belonged to me

I'd let 'er know who's who.

Nagging at a feller wot is six foot free

– and 'er not four foot two!

Husbands were, almost inevitably, unfaithful:

Who were you with last night

Out in the pale moonlight?

Are you going to tell your missus when you get home

Who you were with last night?

And men were often deceivers, like the note to a would-be bride waiting at the church:

Can't get away to marry you to-day

– my wife won't let me!

Political incorrectness

The Club's music library contains many 'Coon' songs, usually performed by 'blacked-up' artistes, and scores of others that, without question, would now be seen as politically incorrect.

Music Hall at 43 King Street did not end in 1880, however. In 1929, The Players' Theatre club moved in. Its director, Peter Ridgeway, with Leonard Sachs revived Music Hall in 1937, with *Ridgeway's Late Joy's*. In 1940, the club moved to a basement in Albemarle Street, where shows continued throughout the war and in 1945 it moved to Villiers Street, staying there until redevelopment forced a disastrous, membership-sapping move to the Duchess Theatre. The club returned to Villiers Street, but struggled, and collapsed in 2002.

Many famous artistes performed at the Players, including: Ian Carmichael, Bernard Cribbins, Barry Cryer, Clive Dunn, Pat Lancaster, Sheila Matthews, Sheila Steafel, Eleanor Summerfield and Peter Ustinov. The Players' Theatre Club has been recreated as a charity: *The Players' Joys*. Volunteers are cataloguing thousands of songs rescued from its music library. Archive videos are being converted into DVD clips of potentially lost acts and volunteers are increasingly recruiting and training new artistes. By staging shows in venues including the London Coliseum, Hoxton Hall and Leicester Square Theatre, and providing events for special occasions, our aim: to revive and secure the future of this important British genre, is beginning to come about.

Visit: www.playerstheatre.co.uk

Jazz Medallists Extravaganza 2013

Last November, as part of the London Jazz Festival, the Musicians' Company promoted a celebration of Jazz talent with no fewer than nine of our prizewinners participating. The line-up included our first Young Jazz Musician, singer and Liveryman Tina May, and the winner of the same award in 1997, saxophonist and bass clarinet virtuoso Freeman Tim Garland. The concert closed in great style with a tremendous ten-piece 'jam' (based on Rodgers and Hammerstein's 'Happy Talk', arranged by Tim Garland) featuring all the medallists. Here, with typical modesty, Tim reflects on this memorable gig.



Photo: PETER HENRY EVANS

Left to Right: Mark Nightingale, Jason Rebello, Ben Hazelton, Tina May, Tim Garland, Tom Cawley, Jim Hart and Lewis Wright

Like many churches, St James's Piccadilly offers a generous acoustic that provides both opportunities and challenges for modern music. What this venue also offers is a much better grand piano than many!

Three groups in our Jazz Extravaganza played as part of the Company's continuing support for this vital music form, and as one of the players I'm grateful for the chance to play to new audiences and to celebrate the huge eclecticism that jazz thrives upon. It can be one of the most joyful sounds we humans can co-create! The first band up was Empirical, an award-winning young quartet, featuring: Nathaniel Facey *alto* sax who was a pleasure to hear again – a beautiful sound he makes; Shaney Forbes *drums* and Tom Farmer *bass* provided angular and propulsive backgrounds to the vibraphone of Lewis Wright, alternating between almost atonal staccato interjections and warm washes of harmony. This was a truly contemporary sound, but also furthered an established formula within jazz: open solos flitting between modality and heavily chromatic freedom, dynamic and insistent solos of a generous length. As a player I was able to hear past the echo of the church but was aware that this was not the most flattering acoustic for a band that thrives on such an urban and angular energy. They sounded best, predictably, in more spacious moments.

It is a great pleasure for me to work with Jason Rebello, a creative pianist who recorded with me first in 1993. Since then our careers have garnered us many air miles! Working with new material with an old friend was exhilarating in

that beautiful setting, providing plenty of acoustic support. Whenever I can, I try and play to the room and the selection from my *Songs To The North Sky* (to be released on Edition this June) made up the short duo set.

Tina May was joined by Ben Hazelton *bass*, Jim Hart *drums* and another great pianist Tom Cawley, with a special appearance from trombone virtuoso Mark Nightingale. Our three bands provided such contrast that it did feel like a showcase of styles. My favourite from Tina's set was a song in French, as I know her to be so comfortable with this sensuous language that lends itself to romantic song. Mark, as ever, is endlessly creative, fluid and swinging. With strong memories of playing with him many years ago in John Dankworth's band, I was struck that evening by the gravitas of the passage of time, and of how every jazz musician has to not just climb a career ladder, but often, find the equipment and then go and build their own ladder to climb!

The music thrives on individual freedom, spontaneity, dialogue, a certain eccentricity and restlessness. Finding myself one of the older guys playing that night (hey, how did that happen?), I admire and support the great players coming through now, making a splash internationally. These rare opportunities when we all get to share the same stage create a special buzz, and I took the opportunity to knock together a quick arrangement of *Happy Talk* for us all to play. Such times show one of the most profound strengths of jazz, when a large group can work together with very little notice, but yet the celebration of individuality is preserved. Great fun!

The ILES AND MORTIMER Medals 2013

Although a photograph of the presentation of these two prestigious medals appeared in our last issue, there was insufficient space for any accompanying text. We are, therefore, delighted to include here an article by Steve Jack for Brass Band World Magazine.

The British Open Brass Band Championships, held each September in Symphony Hall, Birmingham, welcomed the 2013 recipients of the prestigious Iles and Mortimer medals. Professor John Morehen, then Master of the Worshipful Company, presented the awards to two men who have each in their own way, represented the teaching of young people as well being world-renowned exponents on their instruments.

2013 saw the 60th anniversary of the Iles Medal, awarded in memory of John Henry Iles, himself a Master between 1932-33, and in recognition of outstanding contribution to the brass band movement. The medal was awarded to Phillip McCann, regarded as the probably finest lyrical cornet player in the world.

Beginning his playing career at aged eight with Kinneil Colliery band, Phillip became principal cornet with the National Youth Brass Band of Great Britain for five years as well as holding the same position with Faireys, Leyland and Brighouse bands. But it his long tenure of that same 'end chair' with the Black Dyke Mills band during their all-conquering world-beating that he really came into prominence. During his time at Dyke, he won six National, seven British Open, and seven European titles as well as recording the first of his *World's Most Beautiful Melodies* CD's which still feature regularly on BBC Radio and Classic FM. He is known for his work on film and TV soundtracks, most famously *Anna of the Five Towns* and

Hetty Wainthropp Investigates. Still in demand as a soloist, Phillip now divides his time between conducting Carlton Main Frickley band, who are the current Yorkshire champions, and teaching at the University of Huddersfield.

The Mortimer Medal was instigated by Margaret Mortimer in memory of her husband Harry, himself a Liveryman of the Company, in recognition of services for teaching of young people in the brass band movement.

Chris Jeans has held the principal trombone seat with some of this country's top brass bands, but it is in his role as a teacher that he gained this award. As an educator Chris is Brass Co-ordinator at Leicester Grammar School – a position he has held for over twenty years, teaching and working with 350 young musicians every week and running a Year 7 music scheme that enables every pupil to have the opportunity to learn to play an instrument. For the past two decades, he has been the Artistic Director of Youth Brass 2000. Under his leadership the band has gone on to win the National Youth Champion Band of Great Britain, National Youth Entertainment Championships of Great Britain on three occasions, BBC Radio 2 Youth Band of the Year, the British Open Youth Championships and Double Hat-trick winners of the Youth Section of the French Open Championships. The band has performed many times at the school proms held in the Royal Albert Hall in London, and has toured worldwide.



Left to Right: Chris Jeans, The Immediate Pastmaster and Phillip McCann on the stage at Symphony Hall

COMPANY YEOMEN NEWS

Schools Outreach

In 2013, volunteers organised 58 visits to 25 schools, bringing music to over 2,700 children in seven London boroughs. The programme has continued to develop rapidly in 2014, with the London Borough of Hackney recently nominating six schools new to Outreach. London Boroughs of Brent and Newham are also preparing lists, which we will see shortly. Yeomen **Alex Hamilton** and **Ross Knight** gave a session to a Brent school, attended by Paul Fensom (Head of Brent Music Hub). Following the session, Paul invited pupils to apply for funding for brass lessons. 58 of the 60+ children applied – creating a bit of a pleasant headache for the Hub but illustrating the power of live performance by talented Yeomen on these young minds.

In dealing with sometimes-unpredictable audiences, it is an almost unique learning platform for Yeomen – and for the team's volunteers – who take great pleasure in attending the sessions. We ALWAYS need new Volunteers, please. The workload is growing fast but we are careful to ensure that no-one ever feels burdened; each does only what they can and no pressure is applied to do more. Typically, volunteers go back to the same schools so contact is made with the same teacher and the process soon becomes almost automatic. Please let John Nichols know if you wish to help.

M: 07747 023 625

T: 01483 564 273

E: jsrenichols@yahoo.co.uk)

Performance opportunities

The personal contracts of both Liverymen and Freemen with societies, festivals and orchestras mean that we continue to identify excellent paying performance opportunities for our Yeomen. Of note are two concerts in the 2014 Rye Festival, a concert at the Athenaeum, one, possibly two, concerts at the English Speaking Union Headquarters, opportunities at the Norwich Festival and at St Lawrence Jewry. The Yeomen Coordination Committee is keen to develop these contacts and if any reader has connections with organisations that would welcome suggestions about how they might engage our Yeomen, please contact John Nichols.

Twittering on!

For young people Twitter is ubiquitous and an essential communications tool. Our Yeomen, in common with their social milieu, now use "Tweets" to promote their performances. The Yeomen Coordination team has set up a Twitter

account to share this performance information with Company members. Please 'follow' us @MusiciansYeomen to read tweets. It is planned to advertise these events to non-Company members so the Twitter account will be available to the general public. Please spread the word!

Yeoman Bulletin

Karim Said took part in the *Rest Is Noise* project at the Southbank Centre where he performed Schoenberg's Piano Solo works over three recitals. He also played the Berg *Chamber Concerto* with Daniel Barenboim several times, most recently in August 2013 at the Lucerne Festival. He has also been developing a career as a conductor and has launched Da Vinci Players, an ensemble of which he is both pianist and conductor. Baritone **John Savournin** (pictured) performed Peter



John Savournin

Maxwell Davies' *Eight Songs for a Mad King* with the Lands End Ensemble in Calgary, Canada, and Schaunard in Opera North's *La Bohème*. He directed *Do I Hear a Waltz?* by Rodgers and Sondheim for Charles Court Theatre the new Park Theatre. In addition to singing the roles Pirate King, Captain Corcoran and Pish-Tush, John will direct *Pirates of Penzance* and *H.M.S. Pinafore* for Gilbert and Sullivan Opera Company across the UK, including Harrogate's G&S Festival in August. Clarinetist **Joe Shiner** performed at the RAM as the Buffet Crampon Clarinet Prize winner 2013, accompanied by **Freddie Brown**. Their programme included Brahms' *Sonata op. 120 no. 2* and a world première of *Two Songs* by composer Kate Whitley, winner of the Sky Arts Foundation and the Borletti-Buitoni Trust. Joe also performed at St Martin in the Fields with the Making Music Award for Young Concert Artists featuring wonderful works



Samuel Pegg

by lesser-known composers Norbert Burgmüller and Alamiro Giampieri. Composer, arranger and orchestrator **Samuel Pegg** (pictured) has been working on music for films and radio including *The Eternal Not: The Documentary* and *Isolation* for the BBC World Service. He worked on a short film *The Turn*, which has been shown at festivals both at home and abroad. Soprano **Sarah Power** (pictured) was soloist in Scottish Opera's *Opera Highlights* tour, as well as in Bach's Easter and Ascension oratorios with the RTE National Symphony Orchestra in Dublin's National Concert Hall. Guitarist **Fabricio Mattos** (Ivor Mairants Guitar Award winner 2007) completed his Master's dissertation developed at the RAM, on gestures in guitar performance.



Sarah Power

Photo: BONAMY NORMAN

Photo: ROB CRANLEY

AND FINALLY

CONGRATULATIONS

Our congratulations go to:

Pastmaster Maurice

Summerfield and Summerfield Musical Instruments Ltd on receiving the National Association of Music Merchants' Milestone Award for 50 years of service to the music products industry.

Liveryman Professor Kevin

Thompson OBE on being appointed inaugural Master, *Director do Colégio*, Universidade de Macau, of a new College on the island of Hengqin.

OUR THANKS

All of us on the *Preserve Harmony* Editorial Team wish to express our gratitude to Court Assistant David Cresswell for his contribution and support of this publication during his office as chairman of the Company's PR Committee in recent years. We send our very best wishes to David in his new role as Deputy Chairman of the Finance Committee.

YEOMEN COORDINATION COMMITTEE

As the incoming Chairman of the YCC, Liveryman John Nichols has paid a warm tribute "to the excellent work done by my predecessor, Liveryman Nicolas Chisholm. I am delighted that despite his very varied and heavy workload Nicolas has agreed to remain on the YCC so we will continue to benefit from his experience." John is also keen to stress the now huge importance of social media, particularly Twitter,

in the way that our Yeomen communicate with the Company, each other and the world at large. There will, therefore, be more on this and other Yeomen themes in the autumn edition of *Preserve Harmony*.

POPULAR MUSIC COMMITTEE

In the last 60 years, popular music has evolved exponentially and can now claim to contain several hundred different genres. With this in mind, the Company has set up a new committee under the chairmanship of Liveryman Robert Wilson, who points out that:

"Over the last 40 years, due to ever improving technology, these genres have become widely accessible making popular music the most performed, listened to and commercially profitable musical category on the planet, and will only continue to grow. The creation of the Popular Music Committee will allow us to explore the various necessary links and collaborations needed to broaden our musical horizons and increase membership, which in turn will play a more important role in securing sustained growth of the Company and its continued good work well into the future."

Clearly, news of this new committee's activities, under such enthusiastic leadership, will feature in future editions of *Preserve Harmony*!

LET US KNOW...

If you have comments on any aspects of this or any previous edition of *Preserve Harmony*, or you would like to suggest articles or subjects that may be of interest to our readers, please do not hesitate to contact us.

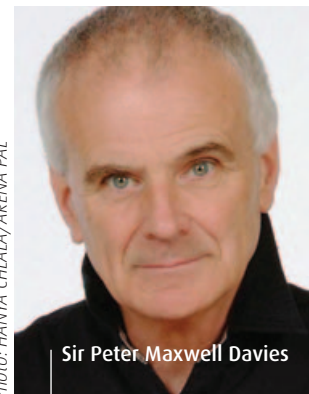
IN MEMORIAM

We record with regret the deaths of the following Liverymen:

Michael Burns
William Eades
Ron Haylock
Denzil (Denny) Jacobs
Neil Smith



Honorary Freeman;
Sir Harrison Birtwistle



Sir Peter Maxwell Davies

Photo: HANYA CHILALA/ARENA PAL

BIRTHDAY WISHES!

In addition to marking the 80th Anniversary of the death of Sir Edward Elgar (see page 9) – and on a much happier note – 2014 also marks the 80th birthdays of two of the Company's Honorary Freeman; Sir Harrison Birtwistle CH in July, and the Master of the Queen's Music, Sir Peter Maxwell Davies CH CBE in September. We would like to take this opportunity of sending our heartiest congratulations to these two distinguished musical Knights.

COURT NEWS

NEW YEAR HONOURS 2014

Our warmest congratulations go to:

Honorary Freeman

Sir Peter Maxwell Davies CH

Court Assistant

Alderman Sir Roger Gifford KT

Liveryman Gillian Humphreys OBE

Liveryman David Sulkin OBE

Liveryman

Dr Marios Papadopoulos MBE

Liveryman Dr Bob Sillett MBE

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Trinity College London

Victoria College Examinations

Dennis Wick Products

AWARDS

Walter Willson Cobbett Medal

Richard Ireland

Charles Santley

Memorial Gift

Gerald Finley

Freeman Yvonne Kenny

Collard Fellowship

Joanna Lee

Beethoven Medal

Maksim Stsura

Harriet Cohen Bach Prize

Niklas Duckworth

The WCoM Dankworth

Jazz Composition Prize

Big Band Prize:

Misha Mullov-Abbado

Small Band Prize:

Andrew Woodhead

Ivor Mairants Guitar Award

First Prize: Laura Snowden

Second Prize: Daniel Bovey

Third Prize: Sasha Savaloni

The Prince's Prize

Joseph Shiner CLARINET

Mrs Prudi Hoggarth

Audience Prize

Benjamin Baker VIOLIN

Musicians' Company

Concerts

Maisie Lewis Fund:

Kaleidoscope Saxophone Quartet

Ke Ma PIANO

Soh-Yon Kim VIOLIN

Alexander Panfilov PIANO

Concordia Foundation

Bethan Langford MEZZO SOPRANO

& Ben-San Lau PIANO

Ducas Trio CLARINET, VIOLIN & PIANO

Tom Jenkins Award

Edward Klose

(West Dean College) VIOLIN



Liveryman John Nichols