

# HARMONY

THE MUSICIANS' COMPANY

## OUR NEW MASTER

*Nunquam Sponte Subvestitus or Never Knowingly Underdressed!*

I well remember climbing the pulpit steps at St Paul's for my first ever United Guilds Service. I had been warned that this was an important sermon and that my 'audience' were hardened sermon tasters. I gazed down at the packed cathedral, ablaze with the scarlet of the aldermen, the glitter of the Lord Mayor's party and the sea of bling and fur that stretched out down the nave where the Livery sat. Taking a very deep breath, I began by saying that my favourite films were historical costume dramas...and that it would appear that I had just wandered on to the set for one such film. Luckily this high risk start was greeted with a roar of laughter. My ministry in the City was safe.

Never would I have believed as I came down the steps from the pulpit that I, in turn, would be asked to don the robes of a Master of a Livery Company and that that company would be the Musicians.

My musical credentials are those of the amateur. I was put into the choir of Dunstable Priory in Bedfordshire when I was seven years old. The Rector wanted cathedral quality music, and so had appointed a deputy from Ely cathedral as organist. We sang three choral services every Sunday and up to eight weddings every Saturday, a lucrative trade at half-a-crown a wedding (but I never want to hear *Crimond* again). At Grammar School I was fortunate to arrive just as a music department was being established. We sang plenty of Britten, including a performance of *The Golden Vanity*, for which I also painted the scenery (should I not also be a Painter Stainer?). The highlight of my school singing career was to sing the part of the Robin in Elizabeth Maconchy's *The Birds*, a part which required me to stammer musically. Once again, I think my stunning portrayal of two flamingos flying across the backdrop scenery probably outshone my musical achievement.

While I was training for the priesthood at Kings College London, my love for opera grew as well as my interest in the Victorian and Edwardian ballad repertoire. I think the group with which I sang bored many an audience silly, but there was nothing to compare with



**Rt Revd Graeme Knowles CVO**

discovering the corner of a second hand bookshop where the sheet music was stored. What treasures could be found there. Who can resist the drama of *Watchman*, *what of the night?* or *Nirvana*? There was never a dry eye in the house by the end of my rendition of *Love, could I only tell thee*.

My ministry has taken me to four musical foundations, Leeds Parish Church, Portsmouth Cathedral, Carlisle Cathedral and lastly St Paul's. At Leeds and Portsmouth I was Precentor and at Carlisle I doubled as dean and precentor. There, I queued with the choristers for my singing lessons, to be told by the teacher 'We must do something about your awful southern vowels!' On the Isle of Man, where I was bishop, I also discovered a rich musical life, which boasted a very high quality competitive music festival called The Guild. There was no higher compliment that could be paid to a person on the Isle of Man other than to whisper 'He/She won the Cleveland Medal, you know' – the gold medal given to the best singer each year. And yes, it is Cleveland, Ohio, which presents the medal.

Retirement has brought Susan, my wife, and me to another cathedral town. We live in Bury St

Edmunds in Suffolk, enjoying the rich musical life of the county and the town.

At the beginning of each part of my ministry I have been interviewed by the press. I have come to dread the inevitable question 'What are your plans for the future here?' I have resisted the temptation to say 'I haven't the faintest idea... I have just arrived'. It is a foolish person who comes to a task with set ideas before discovering what life is actually like in the role. Masters are often asked the same question 'What are your plans for your year?' Since being elected to the Court of the Company, I have been privileged to see a succession of Masters set the highest of standards to follow. I was pleased to be asked to review the role of the Clerk, which has informed the way in which the work of the office has developed. My task therefore, as the next Master of the Company, is one of stewardship, preserving that which is good, bringing a critical eye to that which needs to be reformed and enabling that to happen.

We are at a point of consolidation in the history of the Company. We are attracting a steady flow of new Freemen. Our Young Artists' work flourishes. We have a strong Court, with an ever increasing skill base. We are supported by a gifted and committed Clerk and office team. As the City comes back to life, and as the Livery in general responds to the challenge of how it can serve the City in its desire to retain and expand its influence, we have a vital part to play. Our Company is lucky: we do what the label says. We exist for the cause of Music and Musicians. We are there to promote the place of music in our lives. In a world of increasing discord, we can offer the balm of harmony through music. So, my answer to the question 'What are you going to do in your year as Master?' is quite simple. I will be the steward of the extraordinary inheritance which is ours as the Worshipful Company of Musicians; I will take every opportunity to publicise the work we do; I will look to build on the achievements of the recent past; and, above all, I will try to be worthy of the trust that has been placed on me by the Court in electing me as Master. But this has to be a team effort, and so I look forward to working with all those connected with the Company to ensure a vibrant and healthy future.

**THE MASTER GRAEME KNOWLES CVO**



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## DIARY 2021 2022

(All dates subject to revision depending on  
government advice at the time)

**Wednesday 10 November 2021**

**Installation Court & Dinner**

Drapers' Hall 5.00 pm

**Wednesday 17 November 2021**

**HMUK St Cecilia Service**

St Paul's Cathedral 11.00 am

**Wednesday 15 December 2021**

**Carol Service & Supper**

St Michael's Cornhill and Saddlers' Hall 6.00pm

**Wednesday 26th January 2022**

**January Court and Informal Lunch**

Cutlers' Hall 11.00am

**Thursday 28th April 2022**

**April Court and Livery Dinner**

Butchers' Hall 4.00pm

**Tuesday 21 June 2022**

**Midsummer Banquet**

Fishmongers' Hall 6.15pm

**Wednesday 6 July 2022**

**July Court and Informal Lunch**

Tallow Chandlers' Hall 11.00am

**Wednesday 5 October 2022**

**Company Evensong**

St Paul's Cathedral 5.00pm

**Wednesday 12 October 2022**

**October Court and Dinner for Masters & Clerks**

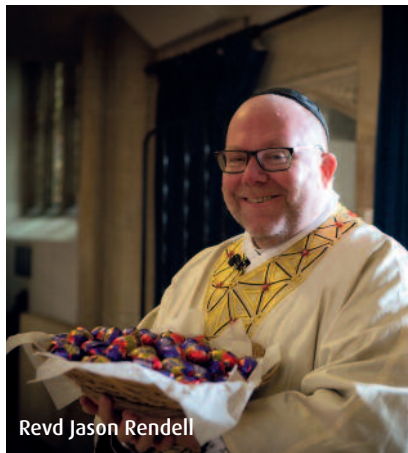
Apothecaries' Hall 4.00pm

**Tuesday 15 November 2022**

**Installation Court & Dinner**

Goldsmiths' Hall 5.00 pm

## THE MASTER'S CHAPLAIN



Revd Jason Rendell

It is an honour and joy to be asked to be Chaplain to the new Master. I am currently the Parish Priest of St. Andrew's, Kingsbury, having served there since September 2014. Prior to that I was Chaplain to the Bishop of Chichester for a short while, after six years at St Paul's Cathedral. It was while at St Paul's, firstly as Succentor and then as Sacrist, that I worked with Bishop Graeme as well as helping to organise the Company's annual Evensong as part of the the day-to-day work of a Minor

Canon. Before St Paul's, I was Chaplain to the Bishop of Stepney for a number of years as well as being an Anglican Franciscan Friar for thirteen years.

Hailing originally from South Wales, I have now lived over half my life in England, though this only causes split-loyalties when Wales are playing England at Rugby! My Welsh heritage is the foundation of my love of singing – plenty of which I did both at St Paul's and continue to do through worship.

In my present position, music has always played a long and proud history in the life of the parish. The church itself was originally built in Wells Street, in the West End, where it was for many years one of London's best-known and fashionable churches, noted for its fine music and cathedral-style daily sung services. Its choir was the first to record a gramophone record of Choral music. But in 1931 the building was moved stone by stone to Kingsbury, a fast growing area needing a bigger church. Here, we continue to preserve this unique heritage and develop the musical tradition through concerts and recitals.

I look forward to being a prayerful support to the Master and Company over the coming year and reacquainting myself with the important work of livery life.

The Revd JASON RENDELL

## THE CYCLING MASTER

I suspect that I might not have been alone in finding the Spring lockdown this year particularly trying. I expected, when I became Master, to be out and about being an Ambassador for the Company: and for months the only getting out and about was on my ebike, which really was not the same. Tempers were being tested. Then Suzanne came up with the suggestion for a solution: and the Master Musician's Covid Cyclothon was born. Having set it all up – with expert help, as usual, from the Office – on Saturday 1 May I set off, target for the day 40 miles into Sussex and back.

Four miles in, there was a particularly nasty Surrey pothole, which I could not avoid. I don't know if it was the thump, or the perishingly cold weather, but the front (plastic) light bracket sheared in half, and I saw the light, cable attached, like a large black conker on a string, heading down for a rendezvous with the spokes of the front wheel. I just had time to think that this was going to be the shortest Cyclothon ever when the light stopped, just short of the wheel rim. Happily, I found a niche where I could lodge it for the rest of the journey, but it was precarious – every pothole

(and there are a lot of potholes) making it dance and jiggle as if it were waiting to launch itself into the spokes. I got home, 40 miles done, and the first repair job of the month was completed, with a new (steel) light bracket fitted.

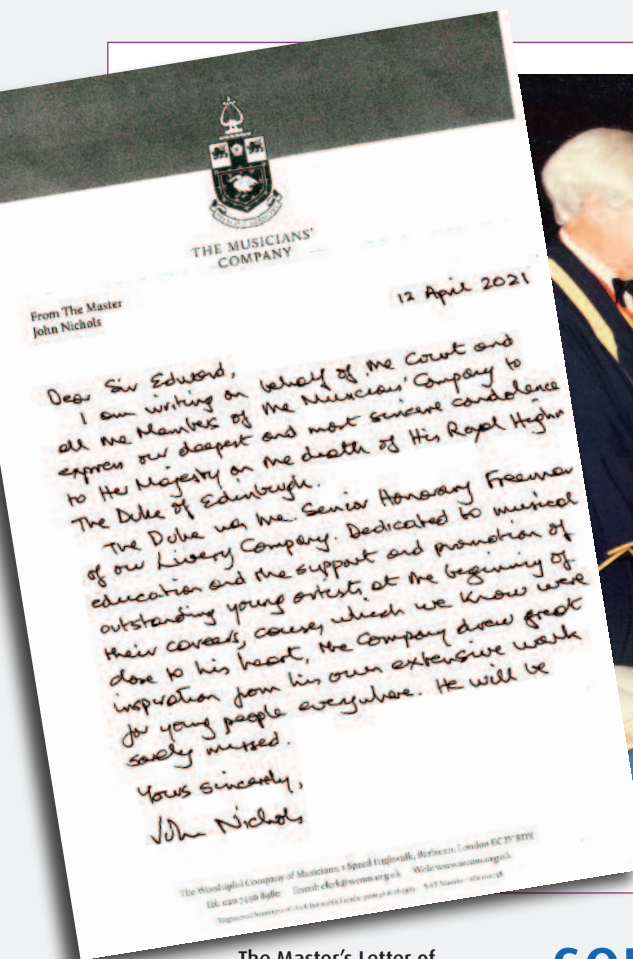
From then on, a routine established itself, daily distances varying between 3 and 47 miles, the only constants being the freezing cold (there were days when even winter gloves were not warm enough, and I must have looked like an overstuffed teddy bear on wheels) and incessant rain. But the roads



The Cycling Master

Photo: Suzanne Nichols





The Master's Letter of Condolence



HRH The Duke of Edinburgh receiving the Honorary Freedom of the Company 1989. l-r Pastmaster and Clerk Richard Crewdson, Master Sir Vivian Dunn, Treasurer Walter Ficker, Junior Warden Jeffrey Lockett

were more or less empty, and as the wheels turned I knew that the sponsorship was mounting up. The more miles, the more benefit for the Young Artists' Programme, and the more we could do for the young artists who had been so badly hit by the events of the last 18 months. And South Surrey and Sussex are very pretty – especially in bluebell time.

There was one very embarrassing encounter early on, which reminded me that I was not as fit as I thought. Moving at a steady 14mph on the flat, I heard a rattle behind me, and I was overtaken by a rust-bucket boneshaker of a bike, being ridden by a tiny old lady, her white hair stuffed through the holes of her helmet like cotton wool. She was doing at least 20mph. I thought that in a spirit of friendly competition I would try and catch up. I couldn't. Not even with the electric motor in turbo mode. Her figure dwindled, then vanished into the distance. Crestfallen? Moi?

May came to an end: 31 hours of cycling, 320 miles, two lots of brake blocks and a lamp bracket. An average speed of only 10.3mph. I won't be entering the Tour de France any time soon. But thanks to the extraordinary generosity of our Members and their friends, the magnificent sum of over £11,000 was raised for the Yeomen Young Artists Programme. THANK YOU!

Immediate Pastmaster JOHN NICHOLS

## SONGS AND MUSIC OF THE CITY OF LONDON

During the pandemic lockdowns, Information Technologists' Company Court Assistant Paul Jagger and I have pursued a project to co-author *Songs and Music of the City of London*: a new pocket guide to capture the Square Mile's myriad present-day musical activities, organisations and venues in all their facets.

It is a great honour that Alderman, Past Lord Mayor and Pastmaster Sir Andrew Parmley has kindly written the Foreword; and, with the agreement of Lady Gifford (Clare Taylor), the printed edition of the guide is dedicated to the memory of the late Alderman, Past Lord Mayor and Pastmaster Sir Roger Gifford, in recognition of his tireless support for music in the City.

The guide is intended for a broad audience including the members of Livery Companies and affiliated organisations, City workers and tourists.

The guide covers contemporary performance, education and composition of music, whether in the City's places of worship, schools, in the Barbican Centre, in choirs and orchestras, on the City's streets such as in the Lord Mayor's Show; or through sponsorship by the Livery Companies through education and awards. It also includes anthems, songs and sung graces of the City's Livery Companies.

In our research for content, we have constantly been surprised by the rich abundance of musical talent, events, venues, and performing groups concentrated in such a small geographic area; indeed, there are more musical organisations

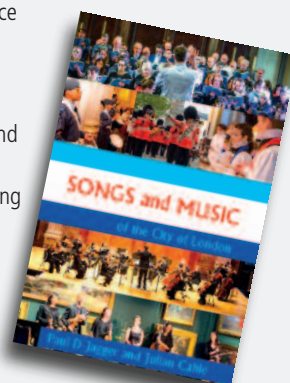
headquartered in the City than banks. In our belief, hitherto no single existing publication has captured to the same extent the immense array of ways in which the City benefits wider society through the medium of music.

The past 18 months of the Coronavirus pandemic have all but shut down live music-making, leaving an unfortunate cultural and social void, mitigated to some extent (though never a complete substitute) by harnessing modern technology for live-streaming or recording of concerts and acts of worship. It is hoped that the publication of this guide will coincide with a re-emergence of live music events, under safe conditions. We heartily encourage all our correspondents to attend and support these events, and thereby contribute to securing the livelihood of all of the City's amazingly talented musicians.

The guide was initially published in electronic eBook format in June 2021. A printed edition will be available in late autumn 2021 at a price of £12, from various City of London bookshops or directly from the authors at [cityandlivery.etsy.com](http://cityandlivery.etsy.com).

The electronic guide is available to order in eBook format online from Amazon's Kindle store, the Apple Books store, or from <https://payhip.com/cityandlivery>. For any questions about the publication, please contact Paul or me at: [citymusic@virginmedia.com](mailto:citymusic@virginmedia.com).

Liveryman JULIAN CABLE





# LIVERY CLUB NEWS

## LIVERY CLUB TRIP TO BUXTON, 12-15 JULY 2021

26 members and guests of the Musicians' Company Livery Club were delighted to visit Derbyshire to participate in three days of events at the Buxton International Festival.

After such a long period of isolation from general social contact, it was marvellous to be able to re-establish friendships in person and to make new acquaintances, especially during the sumptuous three-course dinners specially organised for the group each evening at our hotel, Lee Wood. A performance at the Buxton Opera House followed on each of the three evenings of the visit.

On the first evening, we heard *Acis and Galatea*, an early and short opera by Handel, composed in 1718 soon after his arrival in

England. It was performed by the Early Opera Company, conducted by Christian Curnyn. The 2019 recording of this production won the Opera category in the *BBC Music Magazine*

Awards, and a review in *The Times* of this Buxton production awarded it four stars out of five.

The music exemplified Handel's supreme gift of melody. It was filled with typically fresh, lively and expressive arias from the outstanding singers, Samuel Boden and Anna Dennis in the title roles, with deftly handled coloratura passages. Unusually, for a Handel opera, extensive use was made of woodwind instruments, including a sopranino recorder, paired comically in an aria with the vengeful *basso profundo* Polyphemus, and also a treble recorder and a Baroque oboe.

The following morning the conductor, Christian Curnyn, came to our hotel with two Early Opera Company trustees for a question and answer session about the production. Among the wide-ranging topics discussed, he revealed the need to slow the tempi in performance because of dampness in the orchestra pit, as a result of Buxton spring water below the surface of the opera house.

A morning walking tour followed, led by local Buxton guides. Buxton itself is a very friendly small town, and we were welcomed everywhere. We learned that the town is dedicated to the goddess, Arnemetia, and visitors have taken the waters since Roman times. Rising from 5000 feet below ground, the water remains at a constant 27C temperature. The striking Buxton Crescent was built by the 5th Duke of Devonshire in 1784, to rival the Royal Crescent in Bath. Atop sits the

Cavendish coat of arms, complete with real deer antlers as supports.

Following the tour was a recital in the historic and newly refurbished Assembly Rooms at the Crescent, given by 2020 Musicians' Company award-winning harpist, Esther Beyer, and flautist Mina Middleton (the Equinox Duo). The warm, reverberant acoustics were ideal for this programme, and the audience was enchanted by the sound of the flute and harp while gazing up at the painted ceiling and lovely chandeliers. According to Michael Williams, the Festival Chief Executive Officer, it was the first concert in this room for over 40 years! Works included Hamilton Harty's *In Ireland*, with folk song and reel dance influences, and William Alwyn's *Fantasy Sonata*, in a harmonic world of blurred tonality and whole-tone scales somewhat reminiscent of Debussy's *Prélude à l'après-midi d'un faune*. Malcolm Arnold was featured with his *Fantasy for solo flute*, Op.89, a brilliant short piece composed in 1966 for a competition won by the young James Galway. The programme ended with a sonata by Andy Scott, performed in the presence of the composer. It is influenced by East European rhythms and jazz harmonies, and features the harpist striking the soundboard for percussive effect.

Malcolm Arnold held the stage again that evening with a rousing performance of his hitherto neglected opera, *The Dancing Master*, conducted by John Andrews with the Northern Chamber Orchestra. Arnold had an early career as a trumpeter in the London Philharmonic Orchestra and was a prolific composer of film scores. He was keen to establish a reputation as a more 'serious' composer. Joe Mendoza sent him a libretto expecting a film score, and was astounded when Arnold instead composed in 1952 a complete opera score in just two weeks! However, the BBC, which had commissioned the opera, rejected it for being too bawdy and unsuitable for family viewing. Its first fully staged performance came only in 2015 at the Guildhall School of Music and Drama. This amusing and engaging farce contains some unforgettable music for the singers, often in duets, trios and quintets, and orchestration for small

forces. Mendoza's libretto reveals the comedic nature of the plot, with mistaken identities, where Miranda's lover is presented instead as her dancing master, and with the dominating characters of her father and aunt. Unlike the tragedy of *Acis* the previous evening, in this evening's performance, love wins in the end! Perhaps the success of the Buxton performances will herald a renaissance of Arnold's *Dancing Master*. It does seem that, in this his centenary year, Arnold's legacy is being re-evaluated, including a performance of his fifth symphony at the BBC Proms for the first time.

The trip would not have been complete without a visit to one of Derbyshire's loveliest country houses, Haddon Hall, which certainly came up to expectations. It was a beautiful sunny day, and the journey by coach through Bakewell revealed its old stone houses and shops, and along the winding road the fields were full of Friesian and Jersey cows. Haddon Hall was still closed to the public at the time, but they kindly agreed to host a private tour, and we were the first group they had welcomed since the onset of the pandemic.

Haddon Hall is described in Simon Jenkins' *1000 Best Houses* as 'the most perfect house to survive from the middle ages'. With its origins in the reign of William the Conqueror, and additions from the 12th to the 17th centuries, the most notable part of the building is an Elizabethan-era range and a magnificent long gallery on the top floor, featuring a spinet made by Thomas Hitchcock of c.1700. The house underwent no Georgian or Victorian-era additions, as the Dukes of Rutland, who became owners, chose instead to live at their other home, Belvoir Castle. The Hall was restored in the early 20th century and is now inhabited by the family of Edward, Lord Manners, brother of the incumbent Duke of Rutland.

Advancing through the different areas of the site revealed an imposing courtyard and gardens set on multiple levels going up the limestone hillside, with each successive level revealing a different vista. A knot garden, rose garden and herbaceous borders looked out onto rolling countryside beyond. Below, in front of a cottage, the topiary clipped hedge included figures of a boar's head and a peacock, reflecting the heraldic devices of the Vernon and Manners families respectively.



Back in Buxton, an afternoon recital in St John's parish church followed. It was given by Trio Rouge, comprising the Musicians' Company Royal College of Music Lambert Studentship 2018-19 holder, cellist Meera Raja, with violinist Sophie Phillips and pianist Nurry Lee. Their varied programme included another excellent Malcolm Arnold piece, the *Piano Trio Op. 54* of 1956. The work's lively outer movements were influenced especially by Poulenc in the first movement, and in the last movement by Shostakovich in its energy and use of octave piano passages. Framing these movements was a calmer second movement with reminiscences of Finzi's style.

Also born in 1921, Astor Piazzolla was featured, with *Summer and Winter* from *The Four Seasons*, showing a major influence of Argentinian tango, with the slower sections evoking the style of musicals. To end was the substantial *Piano Trio in G minor* by Smetana, with all movements fast (with contrasting slower sections within each). The movements, unusually all being in the tonic key, shared thematic material between them.

The opera on the final evening was *Dido's Ghost*, a new opera by Errollyn Wallen, first performed at the Barbican and then at Buxton. It is one of various works she has composed that meditate on another composer's work. In this case, some new material, including for Dido's sister Anna, encompassed a reworking of Purcell's famous opera, *Dido and Aeneas*, with scenes moving back and forth between the two. In the new work, Aeneas plays a larger role than in the Purcell (which was written for a female cast). It explores Aeneas' feelings of guilt after leaving Dido to her fate, and it is Aeneas here who sings the famous *Lament* traditionally sung by Dido. Composer Errollyn Wallen admits that she has been fascinated by Dido's Lament since she first discovered it at age 13, in a recording by Dame Janet Baker. Her harmony is influenced by the Baroque period, especially in the importance of the bass lines and a preponderance of triads, with added modern dissonance. This performance was conducted by John Butt, whose Dunedin Consort provided a fitting backdrop to an unusual and slightly disturbing tale, with Dido finally lifting the curse she had placed on Aeneas.

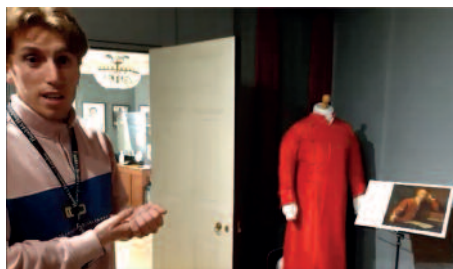
Following a truly happy visit, heartfelt thanks are owed to the indefatigable Ann Redfearn, Livery Club President, for planning, and then re-planning from last year, a stimulating and varied programme of events. With superb music-making each day, fine food and drink, culture and history, a good balance between group activity and free time was accomplished: and above all, welcome opportunities to enjoy fellowship with one another.

Liverymen **ELIZABETH WERRY**  
and **JULIAN CABLE**

## LIVERY CLUB VISIT TO THE HANDEL HOUSE

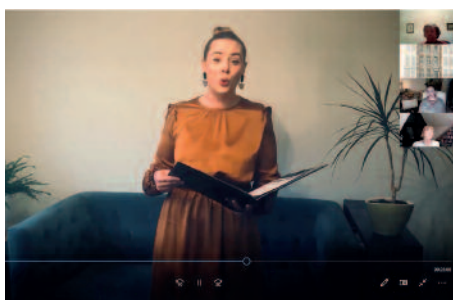
The virtual visit to Handel's House at 25, Brook Street on 10 March, was a fascinating and informative event. Handel moved into the house in 1723, at the age of 38, and remained there until his death in 1759. It was conveniently situated near the theatres in Covent Garden and Soho, and also close to St James's Palace, the home of Kings George I and II, for whom Handel worked.

Although limited to Zoom, John, our guide, managed to convey a great deal of information with enthusiasm and humour as we toured the first and second floors of the house. The first room was the Composition Room, in which there is a portrait of Handel framed by bulrushes, possibly a reference to his philanthropic connection to the Foundling Hospital for abandoned children, of which he was a governor and for which he organized charity concerts. He donated the oratorio *Messiah* to the hospital and annual charity performances of it continued for many years.



The Music Room was used as a rehearsal and coaching room for the singers in the operas. Portraits of many of them now adorn the walls. Handel had to cope with their various intrigues; two of the biggest rivals were Faustina Bordoni and Francesca Cuzzoni, who actually came to blows on stage during one opera. Handel was known to lose his temper and swear at singers. John Mainwaring, his biographer, claims he was so frustrated that he threatened to throw Cuzzoni out of the window when she refused to sing a particular aria originally written for someone else. Instruments in the room include a harpsichord and chamber organ, both similar to ones Handel would have owned.

The Exhibition Room was originally part of 23 Brook Street, and was not added until after Handel's death. The harpsichord is very ornate and

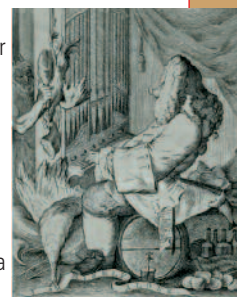


is a re-creation of the type of instrument used in Handel's day; and the display instruments are regularly used in concerts on Tuesday evenings (in normal times).

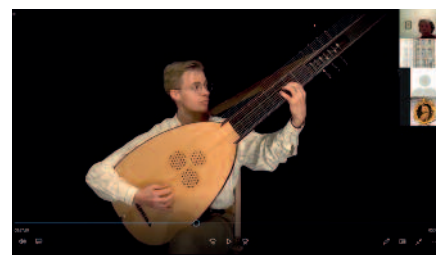
On the second floor is Handel's dressing room, a luxury he could afford because he was unmarried and did not need a second bedroom. An article of

his lounge wear on display is made of silk, which would have cost around £200 pounds per metre in today's money.

The adjacent room is the bedroom which was full of pictures. Handel was a keen collector and owned works by Rembrandt and other Flemish, Dutch and English artists. Amongst them is *The Charming Brute*, by his friend Joseph Goupy: a caricature showing Handel sitting on a wine barrel at an organ, surrounded by the detritus of a very lavish meal. The artist has given him a fat belly and the snout of a pig implying that he was greedy. He was known for his enjoyment of good food and drink.



Handel became blind and was very sick towards the end of his life; he died in this room on April 14th, 1759.



We were treated to a further pleasure as the evening was rounded off with a concert given by two of the Company's talented young artists. Thank you, Ann, for organising and co-ordinating the evening.

Jonaton Bougt, Theorbo. He performed Robert de Visée – *Prelude*, Francois Couperin – *Les Sylvaïn* (arr. de Visée), G F Handel – from *Chaconne in G major HWV 442* (arr. Bougt), Alessandro Piccinini – *Chaconne* and de Visée – *Prelude*

Lotte Betts-Dean Mezzo Soprano, singing two contrasting Handel arias.

*Hercules*, Dejanira's tragic aria when she believes her husband, Hercules, is dead.

*Julius Caesar* One of Sesto's many 'Vengeance' arias.

Freeman **JEAN HORNBuckle**



# PET SOUNDS

Photo: Capitol Photo Archives



I-r Carl Wilson, Brian Wilson, Mike Love and Dennis Wilson recording vocal tracks for *Pet Sounds*

One of the (few) pleasures of the Covid-induced lockdown has been the opportunity to re-discover some of the gems in my record collection. Among a small number of pop music recordings I found from my teenage years was *Pet Sounds* by The Beach Boys. My collection consisted of nearly all the albums by The Beatles, an eclectic mixture of artists singing songs by Burt Bacharach and Hal David, and a few mind-blowing extravaganzas by super groups like Emerson, Lake and Palmer. But *Pet Sounds* was the LP that engaged my interest in post-teenage years as well.

Why was that? Well, *Pet Sounds* to me represents a major landmark in the development of pop music. It is an album full of surprises, intrigue, achingly beautiful harmonies, touching vocals and imaginative orchestrations. I have returned time and time again to this recording – I think I own three versions kept in different places! – and it is the intriguing nature of the production that I hope others will find fascinating.

The original recording dates from 1966. The date is significant. A year before, the key figure in The Beach Boys, Brian Wilson, had ceased taking part in the band's live shows. In December of 1965, The Beatles had released *Rubber Soul*. This, *Pet Sounds*, and The Beatles' next two releases, *Revolver* and *Sgt Pepper's Lonely Hearts Club Band*, laid down a marker that greatly influenced major groups that followed them. It was the birth of the 'concept album'.

The Beach Boys comprised three brothers – Brian, Dennis and Carl Wilson – their cousin, Mike Love and Brian's high school friend, Al Jardine. Influenced by existing American vocal groups such

as The Four Freshmen, Brian, when a teenager, began making vocal arrangements for family gatherings. This experience, together with the uncanny similarity and compatibility of the brothers' voices, had a major influence on the sounds of all The Beach Boys' albums but, as we shall see, particularly the peculiar quality of *Pet Sounds*.

Before the creation of *Pet Sounds* the group had made a string of singles that reflected a Southern Californian youth culture – surfing, cars, teenage romance – all of which achieved huge commercial success. Their LPs tended to be vehicles for the recycling of successful singles with 'fillers' of a lesser quality. Brian Wilson determined to change this. Partly prompted by rivalry with The Beatles – Wilson described *Rubber Soul* as 'a challenge' and 'artistically interesting and stimulating' – he set about creating an album that was cohesive and autobiographical. Lyrics now moved towards more intimate subject matter, to expressions of a vulnerable, neurotic and insecure nature. Chosen themes were clearly influenced by Wilson's experiments with drugs and even some religious sensibilities.

In this he was helped by a new collaborator, the lyricist Tony Asher. Wilson said he would feed musical ideas and some idea of the feeling in the song he was trying to achieve to Asher and Asher would then come back with verses and rhymes for Wilson to approve or develop. But the total concept of *Pet Sounds* is undoubtedly the sole responsibility of Brian Wilson. He acted as composer, co-lyricist, producer, arranger, singer and occasional keyboard player. And it is that word 'concept'

that had a large significance.

An understanding of the album's importance is helped by the release in 2001 by Capitol Records of a fascinating CD version of *Pet Sounds*. Its significance is threefold. First, after the original mono versions of the 13 tracks, the same numbers are heard again in a stereo re-mastered recording (though these are not in any way improvements on the mono versions). Second, the liner notes include substantial essays by David Leaf that describe the recording processes in great detail. Third, the production details for each track are given followed by a listing of all the musicians who contributed. This in itself is fascinating.

Los Angeles was, and still is of course, a major centre of film and TV production. It also had a vibrant jazz and nightclub scene. At Brian Wilson's beck and call therefore were some of the finest session musicians to be found anywhere. Thanks to research into American Musicians' Union contracts for the time it has been possible to identify over 70 wind, string, percussion, guitar and keyboard players involved in the recordings, which were made mostly in 27 sessions between January and April 1966. Most of the names of course are not of any great note. However, two do stand out. The great jazz guitarist Barney Kessel (1923-2004) appears on five tracks and even plays mandolin on a sixth track. Glen Campbell (1936-2007), who went on to become a hugely successful solo singer selling 45 million records, is also present on five tracks playing guitar. They and many others on *Pet Sounds* were members of The Wrecking Crew, a loose collective of session musicians.

From this collection of outstanding players Brian Wilson was able to create a rich tapestry of instrumental colour so that each track exists in its own sound world. This is one of the most exciting aspects of *Pet Sounds*, along with the sophisticated harmonic and vocal treatments of each song. Wilson was breaking the mould of pop music.

Instead of songs that started in a key at a set tempo and set dynamic that would not vary, he was experimenting with sharp contrasts in key, varying tempi, great dynamic contrasts, rich and innovative harmony and chromatic transitions. (The opening track, 'Wouldn't it be nice', is a case in point. The introduction is in E major, the main content of the song is in C major but there is a reflective middle section in A major, all seamlessly bound together.) These experiments were complimented by Wilson's love of surprise, his knack of creating vocal soundscapes and of course his 'pet sounds'.

The original album cover showed the group at a zoo, feeding goats, while other publicity photos from the time show them with giraffes and camels. But the pet



Photo: George Jermon

# Jazz Lifetime Achievement Award – Elaine Delmar

The sun shone on 6 June. The streets of Soho were full of people taking advantage of socially-distanced *al fresco* dining. The Master and I however were in the cool dark space that is Ronnie Scott's jazz club. We marvelled on the fact that this was our first live music event for many months. Ronnie's was full – which meant that every available seat was taken but that patrons were well spread out. The occasion was a gig by the Company's 2020 Jazz Lifetime Achievement Award winner, Elaine Delmar.

A live event provided us with an ideal opportunity to make the presentation of the Company's silver medal to Elaine. She is, remarkably, 82 but is not just a vastly experienced singer but also an exceptional artist. Each song she makes her own, often with surprising results. We all expect *Tea for Two* to be an upbeat number. Not with Elaine. She makes it into an intimate conversation. Very familiar standards are transformed in ways that were completely unexpected.

In her two sets she was supported by an outstanding quartet, the scoring, the choice of colours, determined by Elaine's affection for and understanding of each song's special nature. So, frequently, it was the guitar of veteran Jim

Mullen that created the appropriate atmosphere. At other times, pianist Barry Green took the lead, providing sensitive support for the voice and creating distinctive solos. Bass player Simon Thorpe and drummer Bobby Worth had their moments in the spotlight for a couple of numbers but their role was essentially providing that cast-iron foundation over which Elaine could weave her magic.

Donning his Master's badge, John Nichols joined Elaine on stage before the start of her second set. He described the Company and the reason for the award since this was an audience that might not have any idea why we were there! He mentioned previous vocalist winners – Cleo Laine, Norma Winstone, Frank Holder – and announced that Elaine was the 2020 winner at which the majority of the audience stood and applauded. Obviously her fan club was there in force. The Master outlined

her career, starting out as a singer when only 16 with her father, Leslie 'Jiver' Hutchinson and his band. Later, she made her first stage appearance in Liverpool in the late 1950s and developed an acting career alongside her singing, even appearing in the film *Mahler*, directed by Ken Russell.

Elaine was clearly elated by the award. She joins a pantheon of distinguished jazz musicians, stretching back to John Dankworth in 1993 and Ronnie Scott himself in 1994, who have received our medal. Altogether this was a splendid occasion and very good for the Company's profile in the jazz world. Thanks must go to Paul Pace at Ronnie's and Liveryman John Levett for managing the liaison so efficiently.

Pastmaster LESLIE EAST OBE



I-r The Master, Simon Thorpe, Elaine Delmar

Photo: Robert Crowley

sounds were not animal, they were Wilson's.

Thus we hear a harpsichord on 'You still believe in me', a theremin on 'I just wasn't made for these times' and the afore-mentioned mandolin on 'Wouldn't it be nice'. A funky saxophone solo on the bluesy 'I know there's an answer' perhaps reflects the jazz origins of many of the session musicians. And there is the sublime French horn solo in the introduction to 'God only knows' (which, in an ironic reversal, is echoed on 'For No One' in The Beatles' next album *Revolver*, a solo famously played by Alan Civil, the principal French horn of the Philharmonia). Wilson also had a particular fondness for the timpani, using them in dramatic fashion (in 'Wouldn't it be nice' and 'You still believe') in a way that reminds me of Beethoven in the second movement of the *Choral Symphony*. And to enhance the impact the timpani are given an extra element of reverberation. He also enjoyed low woodwind sounds – the bass clarinet on 'You still believe', the baritone saxes on 'Let's go away for a while', the trombone on 'Here today' – often simply punctuations in a transitional passage.

You sense these sounds are there not because Wilson wants to have fun but rather that he wants you the listener to sit up and take notice. They often appear in transitions between verses or in the fade-

outs. My favourite among these intrusions is the motor horn that suddenly appears right at the end of 'You still believe', just as you think the song is fading out.

But if there is one imaginative stroke of instrumental colour that stands out it is on 'I'm waiting for the day'. And its impact is not simply colouristic. In fact it's the colour that helps to define the sentiment of the lyrics. The song explodes in the introduction with thumping timpani driving an angry texture, but the percussive elements disappear, the music relaxes and Brian's voice is shadowed by a plaintive English horn, accompanied by a ukulele. This is a song about a relationship with a girl who has been hurt by another man. The simple melody (in C major) in the second verse becomes angry and then ecstatic as the opening music returns and the lyrics talk about the girl's breakup with the previous man and the singer hopes that she can love again.

As if to emphasise the singer's anxiety, as the words end there is an extraordinary chromatic harmonic sequence played by a seven-piece string section. This is one of the occasions on *Pet Sounds* when an instrumental section in effect 'comments' on or extends a sentiment in the lyric either in a transition before a verse is repeated or in a fade

out. In 'Don't talk' the six-part string section gradually and subtly becomes more and more noticeable until it responds to the singer's 'Listen, listen' with a chorale-like sequence linking the second verse to the fade out. Again the timpani play a descriptive role as if to mirror the words 'Let me hear your heart beat'.

Ultimately it is the voices that define *Pet Sounds*, not the instrumental tapestry, distinctive and surprising as that is. Apart from Brian, Mike Love and Carl Wilson were entrusted with solos, but it is the collective vocal sound that marks out this album and indeed The Beach Boys sound. One only has to listen to the imitative section in 'God only knows' (on which Brian's brother Carl takes the lead, according to Brian because of his voice's 'angelic' quality), the counterpoint at the end of 'I just wasn't made for these times' (interacting with the other-worldly theremin) and the amazing four-part chorus in the one song not by Wilson, 'Sloop John B', where the instruments drop out completely and there is a rich *a cappella* passage. Hearing these, it is not fanciful to claim that The Beach Boys' character and the genius who is Brian Wilson make this one of the greatest albums of all time.

Pastmaster LESLIE EAST OBE



# 2021 IVOR MAIRANTS GUITAR AWARD

The 21st IMGA had been due to take place live at the Guildhall School of Music & Drama on 31 March but, in view of the continuing uncertainties caused by the pandemic, it was decided to defer the event to 28 May and hold it, for the first time, online. Candidates were required to submit a video recording of their programme by 7 May and advised 'to find a suitable venue for the recording and aim for a professional standard of presentation musically, acoustically and visually'. On the whole, this guidance was well followed and the general level of the recordings was satisfactory.

The IMGA's roster of past winners is impressive, including the names of performers, such as Xuefei Yang, Miloš Karadaglić and Sean Shibe, who have gone on to become major recording artists with international media careers. For the winner of this year's award there was the prospect, in addition to prize money, of a solo recital in the University of Surrey's Guitar Concert Series, and funding towards either tuition in playing jazz-influenced contemporary music on the classical guitar or commissioning a new work in this style; also on offer were cash prizes for second and third places.

With an age range from twenty to twenty-six, the candidates were all current students or recent graduates from UK music colleges or universities, apart from two students based at Royal Conservatoires in Belgium. For their programme each candidate had to select two contrasting movements from Ivor Mairants's *Jazz Sonatas* plus a

further item drawn from the set list, which this year featured works by the Cuban composer Leo Brouwer; Tunisian-born Roland Dyens; the Argentinians Jorge Morel and Astor Piazzolla; George Rochberg from the USA; and, nearer to home, the Austrian Wolfgang Muthspiel and from France Ida Presti and her Franco-Egyptian husband Alexandre Lagoya – reflecting the guitar's cosmopolitan appeal.

There were strong qualities in almost all the performances. Boris Antonini and Ross Morris, for instance, in their different ways displayed admirably controlled techniques, but both could have conveyed more character in their phrasing. Will Scott, on the other hand, brought a more individual expression to his interpretations, though the Jury noted some postural tension which affected his presentation, particularly in the clarity of left-hand slurs. For its general poise and tone-quality Hope Cramsie's playing had much to commend it and in the Dyens, despite a few small slips, her interpretation came across with alternating sensitivity and drive.

It was clear from the outset that Declan Hickey, in third place, had a well-formed technique and a confident manner on stage; his Mairants' pieces were fluently done, though the first needed more nuance in moulding its melodic line and the second a greater contrast in dynamic levels to clarify its structure; his *Morel* could have been really outstanding, had it not been for an over-reverberant acoustic which blurred the textures.

Fortunately, this drawback did not affect second-placed Fabio Fernandes, whose performance was consistently stylish and well-focused; his Mairants had a relaxed flow and ease of execution, while in the Dyens he was showed a fine awareness of the composer's detailed instructions.



Jianhao Zhou

The Jury, however, were in no doubt about this year's winner. In Jianhao Zhou they discerned an exceptional gift for communication, from first note to last and supported throughout by an instinctively secure sense of pulse; his Mairants' pieces had an infectious rhythmic feel and his Brouwer a compelling air of drama, as it evolved through a sequence of evocations and dances; Jianhao's talent has already led him from Shanghai to London and his musical talent will be surely take him even further in the future,

The IMGA was again splendidly organised by Hugh Lloyd, the Company's Clerk, with the assistance of Amanda Ratcliffe, Deputy Clerk. The Jury comprised Michael Lewin (non-voting Chairman), Helen Sanderson, Allan Neave and Gary Ryan.

Pastmaster MICHAEL LEWIN

Photo: Jiajia Meng

## BENEDETTI FOUNDATION AMBASSADOR 2021

One of the Company's Young Artists, the violinist Emma Arizza, has been appointed an Ambassador for the prestigious Benedetti Foundation for 2021.

Nicola Benedetti CBE, who was awarded the Company's 2020 Gold Medal, has showcased what musical education at its best looks and feels like through her transformative orchestral workshops, inspiring thousands of young people from all backgrounds to learn music and to play with top quality performers. Of course, during the lockdowns live sessions were no longer possible, but the Foundation quickly expanded its range of on-line training sessions to include detailed guidance and demonstrations for both music teachers and classroom teachers with no musical training.

When live music-making suddenly dried up in March 2020 Emma returned to her family home in Como, Italy. She said she initially felt lost and demotivated, but she enjoyed participating in the Foundation's on-line sessions and was excited by its mission to 'unite, inspire and educate'. In her own words, "I am very passionate about music education and I truly believe it is something every child and person should experience in their lives. Being a musician means being an educator, and we all have a responsibility not only to share the music

we perform on stage but also to communicate the important cultural values that music can bring".

Like many others Emma rapidly had to adapt to teaching and performing on-line. She teamed with another of our talented Young Artists, the cellist Meera Raja, to create a year-long strings project for Year 4 pupils (8 year olds) at Thornhill Primary School in Islington. This was no easy task because it involved delivering two identical half hour sessions to 30 children at a time, and navigating different time zones and sudden school closures. But Emma and Meera collaborated incredibly professionally and seamlessly; they succeeded in familiarising the

children with their instruments, teaching them the elements of rhythm and dynamics and introducing them to different musical epochs through a clever mix of performance, visuals, interactive games and quizzes.

Emma and Meera visibly grew in skills and confidence as the year progressed. As Emma says, "Thanks to my experience with Musicians' Company's outreach projects I have developed my skills as an educator and experienced a real sense of collaboration working with wonderful musicians. I always felt supported with the necessary supervision, planning and preparation that goes with this kind of work. Doing things which were not initially in my comfort zone has really improved my way of communicating my love for music; and hopefully I managed to inspire the kids to go to concerts and to take music lessons too!"

On 24 September Emma played with Nicola Benedetti and her huge orchestra of primary school children, strings of all ages and abilities, professionals and music teachers at a big fundraising concert at Saffron Hall. Our congratulations go to her on this significant achievement.

Liveryman DINAH NICHOLS CB

Violinist Emma Arizza



Photo: Maïla Bidoli



# NEW ALBUM 'THE TREE' FEATURES MUSIC DEDICATED TO THE MUSICIANS' COMPANY

The Choir of St John's College Cambridge and Director of Music Andrew Nethsingha are to release *The Tree*, an album featuring current and past Directors of Music and generations of former choir members. The release includes Herbert Howells' *A Hymn for St Cecilia* (1961) composed for and premiered by members of the Musicians' Company.

The choir celebrates its rich heritage through the new album, featuring live recordings from St John's College Chapel, due for release by Signum Records on 19 November 2021.

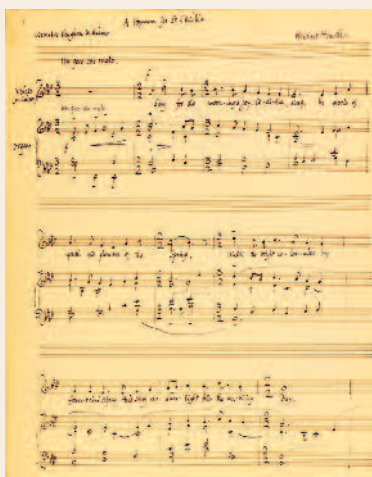
The album plays with the idea of growth, inspired by the tree described in the Book of Job. Starting with the single treble line of Hildegard of Bingen's *O pastor animarum*, organ, lower voices, a

second choir, then 150 additional singers are gradually added before combining nearly 500 voices together. The image of a tree sprouting new branches can be seen as a metaphor for revival in the wake of the pandemic, the textural growth of the music from monophony to polyphony and the heritage of the choir itself.

Nethsingha says of the project, 'Several pieces on the album are directed by my predecessors, Christopher Robinson and David Hill. The album is released as a tribute to them, celebrating their 85th and 65th birthdays respectively. Some of my most moving and inspiring experiences in Cambridge have been watching them return to conduct the present choir'.

Herbert Howells was himself Acting Director of Music at St John's College from 1941-5 during Robin Orr's absence on active service during the Second World War. Fifteen years later, he composed *A Hymn for St Cecilia* whilst he was Master of the Musicians' Company in 1959; he invited Ursula Vaughan Williams, widow of Ralph, to write the text in honour of Music's patron saint. The work was premiered in St Paul's Cathedral by members of the Company, led by the composer. In his booklet notes for the album (which can be read online at

A Hymn for St Cecilia Page 1



<https://l.ead.me/thetree>) Nethsingha describes the work as 'a joyous stream of melody, imbued from the start with freshness and momentum – a perfect marriage of words and music'. Howells' manuscript can be viewed on the Musicians' Company website –

<https://www.wcomarchive.org.uk/---a-hymn-for-st-cecilia>

All tracks on the album are taken from live services in the St John's College Chapel, including an Evensong where the choir performed with Yale Schola Cantorum; and tracks from a special alumni service

in 2019 where generations of former choir members came together to celebrate the 150th anniversary of the College Chapel. The album concludes with *Love Divine, all loves excelling*, sung by nearly 500 people including the choir, former choir members and the congregation.

'My hope is that listeners might feel the 'liveness' of these archive recordings compensates for the lack of studio conditions' Nethsingha remarks. 'As I write, pandemic restrictions only allow us to sing services in an empty Chapel; we should never take for granted the joy of having a real (if occasionally noisy!) congregation with whom to share our music-making'.

Guest Contributor **ANDREW NETHSINGHA**  
Director of Music St John's College Cambridge

Pre-order link: <https://smarturl.it/COSJTheTree>

## PIANO WEEK 2021

After a year of running our international festival and summer school PIANO WEEK online, my husband Maciej and I were so thrilled that it finally went ahead live this summer. We launched our brand-new London residency in July and August, which we plan to continue indefinitely, alongside all of our other weeks on location in Italy and Japan; and further afield in the UK. PIANO WEEK caters for pianists of all ages and abilities, and we are an entirely non-selective enterprise, welcoming beginners, children of all levels, adult amateurs and conservatoire students every year.

We were blessed to welcome back Stephen Kovacevich and Leslie Howard as our two guest artists this summer, who played solo programmes as well as works for two pianos with Maciej and

me, in the stunning Grand Temple at Freemasons' Hall. We will be welcoming them back next year for further recitals and collaborations as well as finally launching our Beethoven chamber music festival, postponed since 2020 and supported by G. Henle Verlag. We will be using the wonderful Holroyd Community Theatre at Moreton Hall School in Shropshire for this series of the complete works for piano, violin and cello by Beethoven.

Despite travel being an issue for everyone this summer, we still had many different nationalities joining the course part of PIANO WEEK and we welcomed participants from Colombia, USA, Ireland, Cyprus, Dubai, Norway, France, Hong Kong and the UK in our London and online weeks. With any luck, we will be able to return to our yearly Japanese and Italian residencies in 2022; and many of our returning participants often follow us to our international residencies, combining a holiday with a week of intensive (but fun!) piano playing. All those attending PIANO WEEK benefit from master classes and lessons from our amazing team of concert pianists, as well as multiple performance opportunities and classes in topics such as composition, sight reading, theory and aural, harmony and memorisation, how to practise and jazz improvisation, among many others.

PIANO WEEK was generously supported by the Musicians' Company in its first few years, and for this we will always be very grateful. The festival is



Guest artist Stephen Kovacevich in recital at PIANO WEEK



A youthful debut at PIANO WEEK  
Steinway Hall, Tokyo

also supported by Steinway & Sons, G. Henle Verlag, Pianist magazine and Schott Music. We are very lucky to have such incredible partners as we continue to push PIANO WEEK forward.

Our next stop will be a long weekend at Schott Music in October (22-25), followed by our 5th online event from 17-22 December 2021. We would love to welcome you all, either as a participant or perhaps as an audience member at one of our recitals. More details can be found on our website below. Please do drop me an email if you have any questions and we look forward to seeing you soon!

Liveryman **SAMANTHA WARD**  
Artistic Director and Founder PIANO WEEK  
<https://pianoweek.com>  
[artistic.director@pianoweek.com](mailto:artistic.director@pianoweek.com)

Photos: Maciej Raginia

# SIR ROGER GIFFORD 1954-2021

**Lord Mayor 2012-2013**  
**Master Musician 2016-2017**

If you are one of the many people who believe that Roger Gifford was a banker, let me put the record straight. If pushed, of course I will acknowledge that he was a brilliant banker and, for that matter, that Roger put London and the UK on the map in terms of Green Finance. Nonetheless, let me disabuse you of this collective misapprehension. He created the appearance of being a respectable, efficient, financial man but this was merely a 'front'

Roger Gifford was a – Musician!

First and foremost – a Musician. His personality reflected the music he loved and his massive array of accomplishments reflected the restless stirring of a creative spirit.

He was smitten by our muse very early in his life when he became a choirboy. A fact, incidentally, which led to a life-long love of 'dressing up' (an essential pre-requisite, of course, of all candidates who might seek the office of Lord Mayor.) Roger's funeral in St Bartholomew's Priory and valediction in Guildhall were feasts of music reflecting many of his passions: Elgar, Vaughan Williams; and Flanders and Swann at their most touchingly nostalgic.

Central to the funeral service was Messiaen's *Quartet for the end of time* (written when the



Photo: Amanda Ratcliffe

**Sir Roger Gifford – Master Musician 2016/17**

composer was in a concentration camp). For many who were present it was a reminder of the concluding voluntary at Roger and Clare's wedding, Messiaen's triumphant *Dieu parmi nous*.

With a musical father and an interest in early

music, it wasn't a surprise when Roger became a very proficient singer and, perhaps driven by reasons of easy transportation, an expert recorder player.

On going up to Trinity Oxford he seized every opportunity to join established singing groups,

## SOME PERSONAL RECOLLECTIONS

Much will have been written about the very public achievements of Sir Roger Gifford – his success as a banker, his prominence in the City of London culminating in his term as Lord Mayor in 2012-13, his enthusiasm for our own Musicians' Company and his Mastership in 2016-17, his devotion to the cause of supporting young professional musicians through various charities such as his own City Music Foundation, his pioneering work for the concept of green finance,

his devotion to environmental issues – the list could go on and on.

But as someone who knew him from his late teens, I would like to add some personal memories which might reveal something of the background that moulded this remarkable personality.

Roger's parents, Douglas and Hazel Gifford, met in Oxford in November 1942 and were engaged within the year. After wartime service (mainly 'cleaning up' in Germany) and graduating from Oxford, Douglas applied for a lectureship in Italian at the University of St Andrews, revealing in the

interview that his subject was actually Spanish. He was duly appointed to the embryonic Spanish department, an early example of Douglas using his charisma to talk his way into anything; and something which he passed on to his children.

By 1954, there were three children. But in April of that year, tragedy struck when they lost their 3-month-old youngest to cot death. By early 1955, Hazel was expecting again and later that year Michael Roger Gifford appeared on 3 August. The Giffords were a family of nicknames, and the new addition soon became 'Bodge', a name by which he would be known to family and St Andrews friends ever since.

He was a tonic to his parents and siblings, a process to which they added by asking a few friends around one evening to sing some Renaissance church music. So started 'The Renaissance Group', a choir which Douglas directed until his retirement in 1989. Music was always central to the Gifford family and Bodge's competence in music soon emerged as a singer and instrumentalist (piano and recorder).

I stumbled into the choir in 1973 and all good things in life duly emerged. We were always treated very much as part of the Gifford family, Douglas and Hazel maintaining that the choir was a substitute in their affections for their lost child. This was keenly felt by all choir members over the years. We toured every year, all over Europe and the British Isles. In January 1974, we were asked to be the resident choir for a week at Lincoln Cathedral and Douglas asked Bodge (then 18) to join us.



**Roger (kilted, far right) with the Renaissance Group in 1981 at Balfour Castle in Orkney**



including Schola Cantorum, and he regularly deputised at Magdalen and New Colleges.

Three years later and studies over, it was time to make an honest living. Instead, Roger became a banker and quickly devoted himself to music. He became the first Chairman of the Holst Singers, followed by Chairman of the English Chamber Orchestra (2005) and Tenebrae (in 2010).

Possibly far more important than any of these appointments was a performance of Taverner's *Veil of the Temple* (Temple Church 2004). As luck would have it, Clare had also determined to attend this all-night musical vigil and, well, history draws a veil over what happened next.

On to Mayoralty in 2012-2013 and Roger and Clare created *The City Music Foundation*, an astonishingly vibrant charity which filled a much-needed role in getting top young musicians firmly into the profession. 'Life-changing' is an overused term but the work of the *Foundation* is just that – for the countless young people mentored since 2013. A very fitting legacy indeed.

Roger decided that the City should present Her Majesty with a pipe organ to mark her 60th anniversary. Despite the Queen having been heard to ask, 'Do I need another organ?' the instrument was built and, for inexplicable reasons, it was delivered to Mansion house 'by mistake', only

arriving at Westminster Abbey after the Giffords had left Mansion House.

For me, the moments of working with Roger which stick in the mind are the unexpected ones. We found ourselves in Poland on official business and, towards the end of a particularly dull reception, Roger spotted a piano. 'Let's play them something' he said, eyes starting to glow. When I asked what he could possibly play without instrument or music, quick as a flash he whipped a recorder from somewhere within his trousers – closely followed by a set of recorder sonatas. How he got that recorder past Embassy security, I'll never know.

I served as Master Musician in 2012-2013, when Roger was Lord Mayor. Four years later we swapped roles. On both occasions we had a lot of fun. And I am delighted that the new book, *Song and Music in the City*, has been dedicated to Roger's memory by the co-author Liveryman Julian Cable.

We all have so many reasons to be grateful to Roger Gifford. A great man, a great friend, a great philanthropist, a great Lord Mayor and a great Master Musician.

So, please, never think of Roger Gifford without smiling. He will take it as a compliment and he will certainly be smiling back.

Pastmaster Alderman SIR ANDREW PARMLEY

Despite the fact that he was heading to another ancient university in the south, he instantly became a central and much-loved figure in the choir during that era, with his infectious warmth and charisma inherited from his father. He joined us on various tours until 1981, to Germany, Austria, Spain, Ireland, France, Poland and (I am pleased to say) Orkney where I was making my home. Little sub-groups would emerge to diversify concerts and Bodge was always a first choice. He could sight-read anything put before him.

With his burgeoning international career and my self-imposed but happy exile to Orkney, our paths rarely crossed, although we always kept in touch. Sadly, Douglas died quite suddenly in 1991 but Hazel lived on till 2010, by which time it was quite clear that Bodge was in line to become Lord Mayor. He was a source of immense pride to his mother. At her funeral, I found myself standing next to him singing Palestrina's *Alma Redemptoris Mater* on 'automatic pilot' (the piece that was subsequently sung at his funeral). It was music that had become part of our souls thanks to his parents' inspiration.

A few months later, he invited me to his Cordwainers' Ward lunch (by this time, I was visiting London regularly on professional duties). The conversation went typically as follows:

**RG:** 'Steely Neily' [his unaccountable nickname for me], 'why aren't you in a livery company'

**NP:** 'Bodge, I live in Orkney, for crying out loud'

**RG:** 'Irrelevant'

**NP** [realising that resistance was pointless] 'Now

how about the Worshipful Company of Tax Advisers'

**RG:** [Unrepeatable reply, followed by ...] 'Can I suggest the Musicians' Company, PLEASE'

**NP:** 'Of course, what a good idea'

He invited several of his 'Ren Group' friends to his Lord Mayor's Show in 2012 and whispered in my ear, 'Look, I've got this really smooth pad in the City for a year [ie *The Mansion House*] – how about organising a Ren Group get-together?' This I duly did for his final weekend a year later. Many came and we enjoyed his generous hospitality during a memorable day, culminating in a concert at St Lawrence Jewry in the early evening.

His father always said singers were never allowed to leave the Ren Group – we just became bad attenders and were labelled 'Corncrakes', in an endearing sort of way. So, we reconvened in 2012 under the title of 'The Renaissance Group Corncrakes' and Bodge has inspired us to do so on a number of occasions since, once at his beautiful Ayton House in Perthshire. These will continue.

For those of us who knew him in the Renaissance Group, we have lost more than a dear friend – it feels more like a brother. The day after Bodge died, his brother Malcolm phoned me to give me the news. But he said that once our grief had settled, Bodge would want nothing more than for us all to have a jolly good party with lots of music to celebrate his memory – and we'll certainly do that!

Liveryman NEIL PRICE

## Pastmaster John Iles An Appreciation

It is likely that many – perhaps the majority – of Liverymen will be unaware that the untimely and totally unexpected death in June of Pastmaster John Iles marks the end of a unique family association with our Company. It stretches back more than a century during which, at some time, no fewer than four members have served as Master.

With John's livery membership alone dating back more than 60 years, he was arguably a more widely recognised and befriended individual than usual, a fact that is reflected in the significant number of personal tributes which have been recorded.

While our friendship was sealed in the creation of *Preserve Harmony*, he enjoyed other interests both within and beyond the Livery. After his dear, delightful and totally supportive wife Renate, if the Brass Band movement and the Entertainment Industry were his first love, his second were his yacht and associated operations, which I personally and selfishly regretted to the extent that it kept him abroad for so much time in recent years.



Pastmaster John Iles with his guest John Dankworth

There were of course major events during his time as Master – most notably the acceptance of the Honorary Freedom of the Company by HRH the Duchess of Kent. On the other hand, although less widely recognised, are both the bequest he enabled for the Company's support of the Brass Band movement within the United Kingdom in special memory of his father, Eric Iles; and the personal endowment of the John & Renate Iles medal for the winner of our Beethoven Piano Competition.

Our last contact was a lengthy telephone chat, no more than twelve hours prior to his death, during which our discussion predominantly embraced life's ongoing issues; and naturally the activities of our Company.

As almost always, his expressions left me with both his sense of optimism and humour, irrespective of the difficult personal issues which he was preparing to address.

Above all, we shall miss the warmth and loyalty which his personality engendered. Put another way, we do well to recall his characteristic kindness; and often anonymous generosity to individuals and causes, both within and beyond the world of music.

Pastmaster ADRIAN DAVIS

# PROFESSOR JOHN MOREHEN JP MA DLitt PhD FRCO(CHM) FRCCO FRSCM Hon FGCM FRSA 1941-2021

## Pastmaster 2012-2013

It is a privilege to write a short commemoration of the life of a man of such talent and ability.

For this edition of *Preserve Harmony* the original plan was that I would write about the award by the Royal School of Church Music of its highest honour, the Fellowship. This article now has a much broader purpose and I am very conscious that many other members of the Company have known John for far longer than I. With this in mind, I have involved Pastmasters Andrew Morris and Jonathan Rennert in this commemoration and am grateful to them.

I knew John as a fellow member of our Company and as a recent and distinguished Master. It is only on a sad occasion such as this, as one delves into the life of someone as modest as John, who wore his accomplishments and achievements lightly, that one learns so much more and discovers the breadth of what he did.

John was born in Gloucester in 1941 and educated at the Crypt School. He read music at Oxford where he was Organ Scholar of New College, under Liveryman Sir David Lumsden. He graduated with a first class degree, the highest in his year, then continued his academic studies at King's College Cambridge where he was awarded a PhD.

John moved to Washington DC, joining the staff



To the left John and Marie in the Mansion House Drawing Room at the Company Banquet. To the right John playing the Queen's Diamond Jubilee organ in the Egyptian Hall at the Mansion House accompanying Roger Gifford on recorder. John was Master Musician from 2012-2013; a particularly important and busy year as it coincided with the late Sir Roger Gifford's tenure as Lord Mayor



Photo: Peter Holland

of Washington National Cathedral and of The American University. He returned to England in 1968 to become Sub-Organist at St George's Chapel, Windsor Castle, a demanding experience for a young organist.

In 1972 he joined the music department of Nottingham University, where he was to remain for the rest of his working life. He became Professor of Music in 1989 and was the inaugural Head of the School of Humanities from 1998-2001. In recognition of his outstanding and dedicated

service to the university and to scholarship he was awarded a DLitt; and was appointed Emeritus Professor of Music.

Throughout his academic career and after retirement from Nottingham in 2002, John was a tireless speaker, adjudicator, conductor and recitalist, touring the world and being heard regularly on radio and television broadcasts.

John's main interests lay in sixteenth and seventeenth century music. For fifty years he was involved in seminal editorial projects on early

# MAURICE GEORGE HART HonGSM, FCA, Deputy 1931-2021



Honorary Treasurer Emeritus Maurice Hart

## Honorary Treasurer 1997-2006

Maurice Hart will be much missed by the many members of The Livery who knew him, for he was invariably splendid company. Genial, interested in people and their ideas, always encouraging and, above all, someone able to offer wise counsel.

When the Guildhall School of Music moved to its present site in The Barbican complex in 1977, it was intended that The Musicians' Company would

be based in the same building. That did not, in fact, happen for the best part of 30 years. But at both ends of that time-span we find Maurice Hart.

Pastmaster Leslie East notes that when he joined GSMD as Director of Music, Maurice was Deputy Chairman of the Music Committee, the then governing body of the Conservatoire. Maurice later became Chairman and was undoubtedly a considerable support for the two Principals who led the School at that time, Allen Percival, and our late Court Assistant John Hosier.

Financial pressure was, of course, a fact of life for GSMD. Maurice was indefatigable in negotiations with the City Corporation to ensure that the School was properly funded so that it could with confidence maintain its status as one of the world's leading Conservatoires.

He was a Member of The Court of Common Council, enjoying many years of close involvement with major projects of The City Corporation, including The Barbican development itself.

Maurice was resolutely behind John Hosier's strategic vision for The Company to focus its support on helping young musicians at the start of their professional career – a policy which, happily, is

maintained to this day.

From 1997 until 2006, when the role was passed to me by The Court, Maurice was Honorary Treasurer of The Company. He kept a diligent eye on the work of the Finance Committee, ably led for many years by Pastmaster Francis Carnwath, ensuring that matters were so conducted that year after year our auditors were able to confirm that The Company's accounts, and those of its charitable funds, were in perfect order. His style was to be unobtrusive but influential through insightful guidance to colleagues



Maurice Hart and Maggie Alford (Clerk 2007-2013) at Padstow



English church music, most notably in *Musica Britannica*. His many scholarly – and practical – editions are widely available. I recall a choir practice in our village church in Dorset where I was introducing the choir to Byrd's *Ave Verum* in the *Oxford Book of Tudor Anthems*. I noticed the name of the editor and proudly told the choir 'he was the Master of my Livery Company'.

His interests were wide. His championship of contemporary music involved numerous first, and first broadcast performances, including works by members of our Company, such as Freeman Paul Patterson. Jonathan Rennert adds that 'He pioneered the use of computers in musical research, for example in the highly-specialised field of keyboard fingering techniques in the sixteenth century; and lectured at conferences across Europe and North America'.

In 'retirement' John served a term as National President of the Incorporated Society of Musicians. He also found time to contribute to the local community in Nottinghamshire; he was a JP and conducted the Nottingham Bach Choir.

Andrew Morris notes that 'John was a great raconteur, especially with a glass of excellent wine in his hands. He loved a good dinner and enjoyed our Livery's formal occasions'.

John met his wife, Marie, in Washington DC. During his year as Master, Marie was rarely not at his side. To her and to their children, Simon and Catherine, we offer our condolences.

Court Assistant **MICHAEL HOCKNEY MBE FRSCM**

in The Clerk's office and The Court at large.

Maurice Hart had a long and distinguished career as an accountant, working for periods overseas and latterly in The City. He was chairman of the Chelsea Building Society.

Besides his sterling contribution to The Company's affairs, he was much involved in The Worshipful Company of Fletchers and made many enduring friendships in it.

Three Gold Medallists of The Musicians' Company joined the very well-attended funeral for Maurice at Littlewick Green, near Maidenhead, where for decades he had been a very popular figure in the village's social life.

He leaves a son, Nick, internationally-known as a leading fashion designer for famous popular and jazz musicians; and two beloved grandchildren. Maurice was always their passionate supporter.

When he decided to retire from the role of Honorary Treasurer in 2006, The Court unanimously and with acclaim voted him the rare distinction of *Honorary Treasurer Emeritus*, something of which he was justly proud, as are we.

Pastmaster **GAVIN BARRETT**

## THE ROYAL ALBERT HALL AT 150

Originally to be called the *Central Hall of Arts and Sciences*, the name was changed to the *Royal Albert Hall of Arts and Sciences* by Queen Victoria, in memory of her husband, Prince Albert. Following the success of the 1851 Great Exhibition Prince Albert proposed the creation of a group of permanent buildings for the public benefit. A Royal Commission was established to deliver his ideas but Albert died in 1861 before any real progress had been made. However, a memorial was proposed for Hyde Park, with a Great Hall opposite.

The Hall was designed by civil engineers Captain Francis Fowke and Major General Y D Scott of the Royal Engineers; and built by Lucas Brothers. The designers were heavily influenced by ancient amphitheatres; and the recently opened *Cirque d'Hiver* in Paris was seen in the contemporary press as the design to exceed. The dome, designed by Rowland Mason Ordish, was made of wrought iron and glazed. When it was erected in the Hall, only volunteers remained on site in case the structure collapsed. It did drop – but only by 7.9 mm.

In the concert that followed, the Hall's acoustic problems immediately became apparent. Engineers first tried to remove the strong echo by suspending a canvas awning below the dome. This helped and also sheltered concert-goers from the sun, but the problem was not solved. Sir Thomas Beecham allegedly said that the Hall was the only place where a composer could be sure of hearing his work twice...

Significant milestones in the life of the Hall include:

July 1871 – French organist Camille Saint-Saëns performed the 'Church scene' from *Faust* by Charles Gounod; The orchestra described his performance as 'exceptional and distinguished...the effect was most marvellous'.

August 1874 – The Wine Society was founded at the Hall after large quantities of cask wine were found in the cellars. General Henry Scott proposed a co-operative company to buy and sell wines.

May 1877 – Richard Wagner himself conducted the first half of each of eight concerts which made up the Grand Wagner Festival.

1906 – Elsie Fogerty founded the Central School of Speech and Drama at the Hall, using its West Theatre, now the Elgar Room, as the school's theatre. Whilst the school was there, students who graduated included Judi Dench, Vanessa Redgrave, Lynn Redgrave, Harold Pinter, Laurence Olivier and Peggy Ashcroft.

October 1933 – German physicist Albert

Einstein led the 'Einstein Meeting' at the Hall for the Council for Assisting Refugee Academics, a British charity.

1942 The Proms were moved to the Hall following the destruction of the Queen's Hall during an air raid.

1949 – The canvas awning was removed and replaced with fluted aluminium panels below the glass roof, in a new attempt to cure the echo; but the acoustics were not properly tackled until 1969, when large fibreglass acoustic diffusing discs (commonly referred to as 'mushrooms' or 'flying saucers') were installed below the ceiling.

From 1996 until 2004, the Hall underwent a programme of renovation and development to enable it to meet the demands of the next century. The largest project was the building of a new south porch at door 12, accommodating a



first-floor restaurant, new ground floor box office and subterranean loading bay; and ramps to improve disabled access. The stalls were rebuilt in a four-week period in 2000 allowing more space underneath for two new bars; and 1,534 unique pivoting seats were installed with 180 prime seats.

Between 2002 and 2004, a complete rebuilding of the great organ was undertaken. Known as the 'Voice of Jupiter' the organ was originally built by 'Father' Henry Willis in 1871 and rebuilt by Harrison & Harrison in 1924 and 1933. The latest rebuilding was undertaken by Mander Organs, and it remains the 2nd largest organ in the UK after Liverpool Anglican Cathedral organ.

Inevitably, the Hall has been associated with the Musicians' Company throughout its 150 years. Currently Liveryman Michael Broadway is 'The Custodian of the Organ' and its tuner; and former Young Artist Ksenija Sidorova broke new ground by performing on the accordion in this year's 'Last Night of the Proms'.

Happy Birthday Royal Albert Hall. You should be well set for the next 150 years.

Liveryman **DAVID WAKEFIELD**

# THE LORD MAYOR'S BIG CURRY LUNCH

Following an initiative by Court Assistant Michael Hockney who, as a Trustee of the Army Benevolent Fund, sought a major fund-raising event in the City, the Lord Mayor's 'Big Curry Lunch' was born. Hosted by the Lord Mayor at the Guildhall every year since 2008 the lunch has raised over £2.5 million for the benefit of veterans who have served in Iraq and Afghanistan. Inevitably Covid-19 wiped out the 2020 Lunch as planned but, thanks to the generosity of sponsors and ticket purchasers, the Committee was still able to contribute over £160,000 to help veterans. For 2021, after some months of uncertainty, it finally became clear that a live event would not be possible. Some quick thinking and a lot of planning resulted in a 'virtual' lunch for 2021.

Three evening events, presented by celebrity chefs Matt Tebbutt, Prue Leith and Cyrus Todiwala,



Cooking on Gas

were joined by participants in their own kitchens at home, who had received a box of ingredients the previous day together with comprehensive instructions. So, what was it like to take part?

As my first box of goodies arrived, my gas hob developed a leak and had to be disconnected. A panic search of the internet resulted in a 2 ring electric hob delivered overnight – thank you Currys. So to work, with excellent instructions, online computer hotspotted from my phone in the kitchen (beyond my WiFi range), and to the first task – a choice of cocktails devised by the Lord Mayor and Lady Mayoress. The Lord Mayor's 'Billy Whizz' required, inter alia, Matcha Green Tea Syrup – not in my drinks cabinet and way beyond the stock list

of Mr Patel's corner shop – so we settled for the Lady Mayoress's 'Queen Bee' – vodka, Cointreau, lemon juice and honey – delicious!

Suitably fortified, time to start cooking. Sort of ok although my new electric hotplate wasn't especially responsive to quick temperature control. Then a message from my mobile provider 'you're almost out of data' – quick (and expensive...) online top-up and on we go. The rest of the evening, and the subsequent two, followed fairly uneventfully other than my kitchen, which looked as though the Russian Army had been through it (to the vocally expressed dismay of my cleaner). For the final cook-in, I requested double quantities so I could share with friends, but they didn't arrive. This time my store cupboard, ably assisted by Mr Patel, came to the rescue.

And the results? I have to say they were rather good; and much appreciated by my diners. I've kept the menu cards (and cocktail recipes) for future replication. More importantly, these virtual big curry lunches (dinners actually...) together with five well-known authors talking about their latest books, a champagne Master Class and a Bordeaux wines Master Class, an On Line Auction and a Draw raised £205,000 for the the three national Service Charities; and particularly for a veterans' Pain Management Programme at King Edward VII Hospital. Huge congratulations to the co-chairmen, the Lord Mayor Alderman William Russell and Court Assistant Michael Hockney, their Committee including The Master Musician John Nichols, the many commercial and Livery sponsors including the Musicians' Company, for delivering these events and ensuring that this vital fund-raising initiative was not again defeated by the pandemic.

Liveryman DAVID WAKEFIELD



Prue Leith Paneer Curry



Prue Leith Naan



Matt Tebbutt 'Bunny Chow' (South African prawn curry)



Cyrus Todiwala red onion and mango salad

## The Livery Club: Forging Ahead – Our Recipe for Recovery

Members have been examining the Livery Club President's Badge of Office presented to me by our Past President Ann Redfearn at the luncheon after the heart-warming Bach Cantata Concert on 16 September. On the obverse is an image of St. Cecilia; on the reverse is the inscription 'Presented to the Livery Club of the Worshipful Company of Musicians by Sir Edward Rigg, July 1916'. Sir Edward was Superintendent of the Operative Department of the Royal Mint (which presumably struck a number of medals for the company). He was a friend of Sir Ernest Clarke (a folk song scholar) who stood down from election as Master in 1921 and died in 1923. Whatever, it is a considerable honour for me to wear the badge and to

serve the Company as your President

Lockdowns are behind us now. We are in Recovery Mode and in the Musicians' Company, there are new challenges to be met. So I see my Presidency over the next two years as one that not only provides some engaging and enjoyable events, but assists the Masters and Wardens in addressing challenges in a positive way; an underlying mission to welcome back Livymen and Freemen after nearly two years, and move forward into a new era. We shall get our wheels turning, even do a bit of innovating, as the new Company chapter, of which the Livery Club is part, opens. We shall continue to support our Young Artists too. Be in no doubt, Young Artists badly need our support at present – as indeed does the whole music profession, in which I work daily.

Last year, my predecessor picked up the Club's plans as soon as she could to lead the very successful visit to Buxton in July; and prior to that, zoom events with the Handel House Museum and the Turners' Company. I will never think of carrots in the same way again! These wonderful examples will inspire us in future, a careful balance between live

and online activity. Step by step, jumping over Covid hurdles that might emerge, we can proceed with confidence, extending a warm welcome to everyone at a Club event, and especially to all new Freemen and Livymen, so that they too enjoy the special fellowship we engender. This is a hallmark of both Club and Company. Let's build on it.

At a recent meeting of the Livery Club committee we had an embarrassment of riches in the range and scope of possible events on the table starting in 2022, from a wine and composer evening to a possible visit to some Scottish festivals in 2023 via an opera event and lots more. I have a checklist of the events we have presented over the last ten years to avoid repeats too. We are up and running and will be in touch with everyone when events are confirmed.

I raise a glass to a bright future full of good things. Will you join me?

Liveryman MARGARET STEINITZ  
Livery Club President



# ON YOUR BIKE! (ALL IN A GOOD CAUSE)

Photos: Brass for Africa



**Brass and Drums**

In the spirit of the late Captain Sir Tom Moore, another of Britain's great senior citizens took on a personal endurance challenge to support a cause dear to her heart. Liveryman Ursula Jones, 89, could be seen cycling around London as she took part in the 'Race for Equality', a challenge led by the UK based charity *Brass for Africa*, supporting Gender Equality through music education and life-skills training for extremely disadvantaged girls and young women in sub-Saharan Africa.



**Marching Band**

Dr Ursula Jones OBE co-founded the English Chamber Orchestra and, as the widow of the eminent trumpet player Philip Jones CBE, has devoted much of her life to promoting young musicians, especially those playing brass instruments. When Ursula discovered that she could be a part of addressing gender imbalance through music she signed up to cycle 100km and approached friends to sponsor her.

In Uganda, the economic impact of COVID 19, a soaring rate of out-of-school girls and an escalating rise in female unemployment, has resulted in an even greater disparity in opportunities offered to girls and young women compared to those available to young men. Even before the pandemic the UN estimated that only 60% of girls in sub-Saharan Africa complete secondary school. The

London School of Economics found that 74% of women in the region are unemployed and with one in four teenage girls becoming mothers, and almost two thirds of women experiencing gender-based violence in the region, *Brass for Africa* is addressing the gender equality issue through music.

Working with impoverished communities, ex-street children, orphans, refugees, and over 500 girls and young women, the charity has seen first-hand how the opportunity to learn and play music has a profound and empowering impact on the lives of girls and young women.

By ensuring girls have the opportunity to play in brass bands alongside boys, they learn to compete equally and work together. Through music education, young women and girls learn essential life-skills such as self-confidence, communication skills, teamwork and resilience. These are skills that they can use to overcome other challenges in their lives. Playing an instrument, and taking part in performances and marches through the slum communities they live in, gives the girls visibility, a voice, a platform; and encourages their communities to engage with them and give them



**Cycling Superstar!**

opportunities to develop skills and attend school. *Brass for Africa* is 95% African-led, and actively trains and employs local young women as Music and Life-Skills teachers, promoting positive female role models to inspire and encourage the girls and young women of tomorrow.

Ursula said, "To my utter surprise I reached my original target of £1,050 to support 3 girls in Uganda for one year with the necessary funds for Music and Life-Skills Education in a few hours. So, I increased it to £7,000 to help 20 girls". Eventually Ursula collected nearly £9,000 and, together with the other fund raisers, the final amount reached was over £80,000.

Guest contributor **JIM TROTT MBE**  
Founder and Executive Director *Brass for Africa*

## The Wandering Civil Servant of Stradivarius

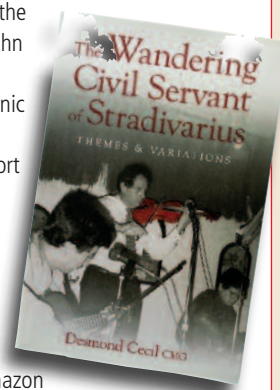
Liveryman Desmond Cecil CMG has, as a lockdown challenge, recently produced his memoir *The Wandering Civil Servant of Stradivarius*. The book focuses on his careers as a young professional violinist in Switzerland studying with Max Rostal, a British diplomat around the world, a civil nuclear adviser in post-Soviet pre-Putin Russia, in France and the UK; and pro bono work to help various arts charities around Europe, such as the Gstaad Menuhin Festival, the Leipzig Mendelssohn Foundation, the London Philharmonic Orchestra; and especially to support young musicians (who need all the help that they can get at present).

The book is available in hardback from Amazon <https://www.amazon.co.uk/Wandering-Civil-Servant-Stradivarius/dp/0704374811>

and Waterstones <https://www.waterstones.com/book/the-wandering-civil-servant-of-stradivarius/desmond-cecil/9780704374812> at a cost of £22.

Mr Cecil has promised that all royalties from sales of the book to Company Members will be donated to the Musicians' Company's Charitable Fund, which focuses on helping young musicians in the crucial first years of their career. Please do consider buying this book; and please email the Deputy Clerk so that the royalties can be claimed for the Company.

**EDITOR**



# AND FINALLY



l-r Jane Hammond, Sir Simon Rattle, Sophia Elger, Pastmaster Leslie East

## BAXTER HOSIER AWARD

After a break in 2020 Sir Simon Rattle, as Patron of the Biddy Baxter and John Hosier Music Trust, kindly made himself available to meet the two latest scholars, Jane Hammond and Sophia Elger. The occasion was the London

Symphony Orchestra's Prom on 22nd August and the superb background for the photo was the Royal Albert Hall. Jane and Sophia were both fulsome in their gratitude for the scholarship's help in continuing their studies, Jane managing to complete her Master's

degree in 2020-21 and Sophia embarking on her Master's course in September 2021. So, the Trust continues its good work thanks to its many donors, past and present, and to the support of the Company.

Pastmaster **LESLIE EAST OBE**

## IN MEMORIAM

We record with regret the deaths of the following members of the Company:

- Honorary Freeman
- HRH The Duke of Edinburgh
- Pastmaster Alderman
- Sir Roger Gifford
- Pastmaster John Iles
- Pastmaster John Morehen
- Hon Treasurer Emeritus
- Maurice Hart
- Liveryman Alan Braden
- Liveryman Justin Connolly
- Liveryman William Halliwell
- Liveryman Virginia Harding

## CARTOON CORNER

By Sheralyn Rennert



The Loving Cup rudely interrupted

## COURT NEWS

### THE COURT

Stuart Barr has been elected as a Court Assistant  
Dinah Nichols and David Wakefield have been elected as Stewards

### CORPORATE MEMBERS

ABRSM  
Boosey & Hawkes  
Lark Music  
Music Sales Group  
Naxos UK  
Trinity College London  
Victoria College Examinations

### AWARDS

#### MUSICIANS' COMPANY

#### AWARDS

Laura Perešivana *soprano* (NOS)  
James Gilbert *clarinet* (RAM)  
Silvestrs Kalnins *cello* (RCM)

#### GOLDMAN AWARD

Rhydian Jenkins *tenor* (RWCMD)

### DANKWORTH PRIZES FOR JAZZ COMPOSITION

Big Band Prize: Tom Niblock  
Small Ensemble Prize:  
Andrew Chen

### EDDIE HARVEY AWARD FOR JAZZ ARRANGEMENT

Charlie Bates

### CARNWATH PIANO SCHOLARSHIP

Élisabeth Pion (GSMD)

### MUSICAL DIRECTION IN MUSIC THEATRE AWARD

Honor Halford-MacLeod (Mountview)

### IVOR MAIRANTS GUITAR AWARD

Jianhao Zhou

### RAM HARRIET COHEN BACH PRIZE

Eden Agranet Meged

### RAM BRASS ENSEMBLE AWARD

Eliza Talman (Trumpet),  
Hannah Williams (Horn),  
Maggie Murphy (trombone)

### JOHN CHRISTIE AWARD

Thomas Mole (baritone)

### WE WELCOME THE FOLLOWING NEW MEMBERS ELECTED SINCE JANUARY 2020

#### LIVERYMEN

Anthony Anderson  
Mark Bromley  
Scott Cooper  
Deniz Arman Gelenbe  
Anthea Fry  
Jonathan Gipps  
Peter Jennings  
Vanessa Lataarche  
John Levett  
John Minch  
Sheila Moir  
Roger Press  
Chris Ridley  
Sir Nicholas Warren

Julian Washington  
Marion Whitehead

#### FREEMEN

Graham Boxall  
John Browne  
Diana Cummings  
Fiachra Garvey  
Dylan Gwyer-Roberts  
Barbara Law  
Scott Levy  
Leonora Countess of Lichfield  
Felicity Lyons  
Peter Manning  
Lee McLernon  
Alastair Penman  
Robert Pettigrew  
Mihai Ritivoiu  
Orphy Robinson  
Thomas Sharpe  
William Slingsby-Duncombe  
Prinz Donatus von Hohenzollern  
John Wotton