

HARMONY

THE MUSICIANS' COMPANY

Snapshots of an Exceptional Year

Every Master Musician refers to his or her 'year' as being an honour and a privilege. This is unsurprising as it is genuinely the truth. Some Livery Masters were surprised that I became Master again after only two years, with one even joking: "Did you just hit repeat?"

As we know, several events in our Company's calendar do occur annually. When the City's civic calendar is added in – Common Hall, the City New Year Service, The Lord Mayor's Annual Address to the Livery, the United Guilds Service, the Garden of Remembrance and so much more – the perception of history repeating itself could be understandable. However, there are so many variables, from both within the Company and outside, that no two years could ever really be the same. There is no 'repeat button' to hit, and to share the year with a new Clerk undoubtedly brought a valuable and enjoyable perspective too.

The danger is that an inevitably cursory commentary of the entire year might read rather like the essay I wrote for my Eleven Plus exam – yes, I am that old. Entitled *What I Did on My Holidays*, shockingly, I passed! though the examiner's decision was most likely out of pity rather than actual enjoyment. So instead of tempting providence once again, I thought it might be more interesting to feature images illustrating some of the numerous memories to give you an impression of the exceptional year I enjoyed. It was, indeed, both a privilege and great honour to serve for a second term, as these images might hopefully demonstrate.

Immediate Pastmaster **JEFF KELLY**

Photo 1: The Lord Mayor's Dinner for the Masters, Prime Wardens & Upper Bailiff of the City of London Livery Companies and their Consorts **Photo 2:** With Joanah John (violin), winner of the Company Prize, Christ's Hospital Speech Day **Photo 3:** 'Just before the Fanfare' or: a reasonably orderly procession-in-waiting **Photo 4:** St Paul's Cathedral following Choral Evensong for 80th Anniversary of Victory in Europe Day **Photo 5:** [L-R]: David Hill MBE (Choral Director Lifetime Achievement Award); Sally Beamish OBE (Cobbett Medal); Kryštof Kohout (Silver Medallist) and newly clothed Liverymen at Barber-Surgeons' Hall **Photo 6:** A presentation at Court to mark the 10th anniversary of Shaun James as our Company Beadle, Grocers' Hall **Photo 7:** Admission of Sir Matthew Bourne as a Freeman of the City of London **Photo 8:** At the Inner Temple 'Grand Day' **Photo 9:** 'Friends for Dinner' comparing notes with Sheriff David Chalk and Miranda Chalk, Fishmongers' Hall **Photo 10:** Constant & Kit Lambert Junior Fellow Showcase, Royal College of Music: Semi-staged performance of Madeleine Dring's one-act whodunit, *Cupboard Love* L-R: Ted Day; Irena Radić (Junior Fellow); Alexander Semple; Gigi Casey **Photo 11:** Symphony Orchestra and Chorus of Royal College of Music in a programme of music by Chabrier and the Coleridge-Taylors

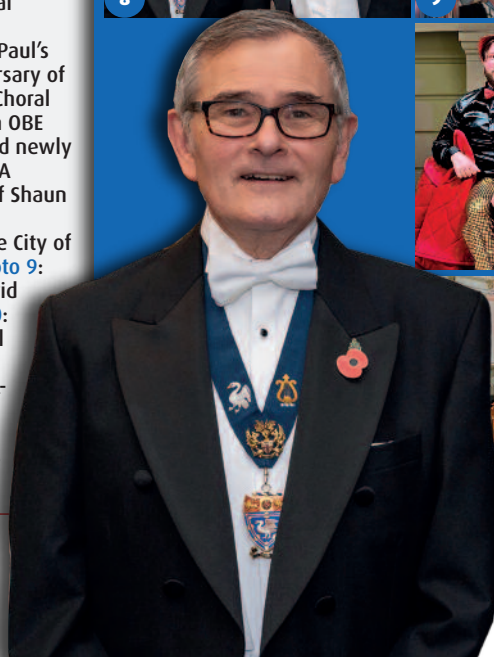


Photo 1: The City of London. Photo 2: Kathleen Duncan. Photo 3: Marcus Jamieson-Pond. Photo 4: Jeff Kelly. Photo 5: Amanda Ratcliffe. Photo 6: Emily LaPlante. Photo 7: The beadle of the Chamberlain's Court, Guildhall. Photo 8: The Inner Temple. Photo 9: Marcus Jamieson-Pond. Photos 10 and 11: Jeff Kelly



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DIARY 2026

Monday 11 May

Purcell Lecture

6.30 pm, Stationers' Hall

Tuesday 12 May

Clergy Support Trust Service

5.00 pm, St Paul's Cathedral

Tuesday 19 May

Livery Club -

Topowa! Brass for Africa film screening

7.30 pm, Courthouse Hotel London

Wednesday 20 May

Service of Thanksgiving

5.15 pm, Musicians' Chapel

Wednesday 27 May

Annual Freeman's Dinner

7.00 pm, Guildhall

Tuesday 9 June

Company Concert

1.00 pm, Wigmore Hall

Sunday 14 - Thursday 18 June

Livery Club visit to Leipzig

Wednesday 24 June

Midsummer Banquet

6.15 for 7.00 pm, Fishmongers' Hall

Sunday 28 June

Tina May Award Winner's Gig

7.30 pm, Pizza Express Holborn

Wednesday 15 July

Court and Informal Lunch

12.30 for 1.00 pm, Stationers' Hall

Thursday 17 September

Bach Cantata and Livery Club lunch

1.05 pm, St Bartholomew the Great

Sunday 27 September

Tina May Award competitions

7.30 pm, Pizza Express Soho

Wednesday 7 October

Company Evensong

5.00 pm, St Paul's Cathedral

Thursday 12 November

Installation Dinner

6.15 for 7.00 pm, Drapers' Hall

INSTALLATION DINNER NOVEMBER



Master and Wardens with Medallists and Prize Winners

Choristers of St Paul's Cathedral with Andrew



Master, Wardens, Clerk, Chaplain, and principal guests

On 18 November, a capacity turnout of Company members and guests gathered in the opulent splendour of Goldsmiths' Hall, to show heartfelt support for the newly installed Master, Alun Hughes, and for his Senior Warden, Adrian Mumford, and Junior Warden, Carl Jackson MVO.

The term "hallmark" originates from this hall, where for centuries, gold and silver have undergone a rigorous quality testing procedure. The Master explained that earlier in his career, he would bring musical instruments to this hall to be "assayed" and "hallmarked".

To welcome the diners, the Company's Coronation Fanfare was played by the Fanfare Team of the Band of the Royal Air Force Regiment, and the Company's Grace setting, *Oculi omnium*, by Dr Charles Wood, was sung by choir members of St Paul's Cathedral under their director, Andrew Carwood MBE.

The Junior Warden invited all to congratulate the newly announced musicians from wide-ranging disciplines who were presented earlier that day with medals and certificates.

St Ceciliatide Festival, Stationers' Hall

Having attended a wonderful Festival of St Cecilia at Westminster Abbey on 19 November, where we were treated to a feast of anthems from the combined choirs of the Abbey, Westminster Cathedral and St Paul's Cathedral, not to mention an aria from *Otello* sung by Sophie Bevan MBE, it seemed almost greedy to go to Stationers' Hall on the Feast Day itself, 22 November, for a concert to raise more funds for the charity *Help Musicians*, supported by the Musicians' and Stationers' Companies.

It was a pity that the Hall was not bursting at the seams with people, because in truth, where else could one hear three international artists each deliver a short programme of music, one after the other, like that? The evening, which began with canapés and champagne (always a most acceptable way to start an event, if you are asking me!), was expertly compèred by Katie

Derham, who welcomed the soprano Susan Bullock CBE, and her wonderful collaborative pianist, Malcolm Martineau, to open the concert. Susan took as her theme the settings of texts by Shakespeare, weaving a spell which began with Purcell and took us through Roger Quilter and Madeleine Dring to finish with a soulful jazz setting of *Shall I compare thee to a summer's day?* by John Dankworth, and a joyous performance of



Musicians' Company processing in to the Help Musicians St Cecilia Service at Westminster Abbey

New Elizabethan Award

Thursday 9 July 2026, 10.30 am-1.00 pm and 2.00-4.30 pm.
Venue: David Josefowitz Recital Hall, Royal Academy of Music
Tickets: Free (from RAM box office)

The distinguished Panel for the final Selection Round of the 5th New Elizabethan Award will comprise composer Julian Anderson CBE, singer James Gilchrist, concert promoter Andrew West, lutenist Paula Chateaneuf, and guitarists Paul Galbraith and Helen Sanderson, with Pastmaster Michael Lewin as non-voting chairman.

Company members are warmly invited to attend either or both sessions of what promises to be a wonderfully varied day of solo and ensemble music from the two great Elizabethan eras. The results of the Panel's deliberations will be posted after the event on the Company's website. The selected holder(s) of this biennial international award will perform in a series of prestigious concerts, starting with the New Elizabethan Award Showcase at Wigmore Hall on Saturday 13 February 2027 at 1.00 pm.

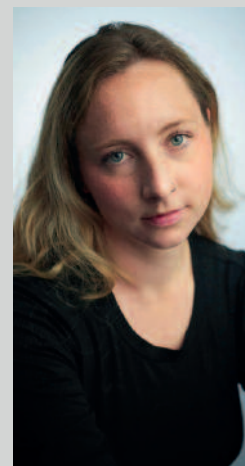
Pastmaster **MICHAEL LEWIN**

Amy Karenisa

The Biddy Baxter and John Hosier Trust scholar for 2025 is Amy Karenisa. Amy is a mezzo-soprano studying on the MMus Vocal Performance course at the Royal Conservatoire of Scotland. She completed her BMus in Vocal Studies at the RCS in 2024. Originally from Cornwall, Amy has already won several awards and appeared in opera productions and oratorio performances. She sang with the Berlin Opera Academy in 2024 and performed the role of Sorceress in Purcell's *Dido and Aeneas* at the RCS.

Pastmaster **LESLIE EAST OBE**

Photo: Amy Karenisa



Carwood; Band of the Royal Air Force Regiment



Goldsmiths' Hall



Guest speaker Dr Kadiatu Kanneh-Mason

After dinner, guest speaker Dr Kadiatu Kanneh-Mason, a renowned music patron, philanthropist, writer, and lecturer, whose seven children are all highly accomplished classical musicians, made a compelling and impassioned case for an inclusive approach to music provision and access for all young people, irrespective of their background, family income level, or school that they attend - sentiments that the assembled company heartily endorsed.

To end the evening, a selection of jazz standards from the Great American Songbook were superbly performed by three young musicians: Sylvie Noble (vocalist, and a finalist in the 2025 Tina May Young Jazz Musician competition), Will Inscoe (pianist), and Ben Boardman (bassist).

Editor, Liveryman **JULIAN CABLE**

So in Love by Cole Porter. Susan and I have been friends since our university days, and it is so rare to hear her sing the English song canon these days – she is usually on stage in opera – that I felt we had been accorded a very special treat.

Following immediately was the violinist Madeleine Mitchell, again accompanied by Malcolm Martineau, and she took us in a different direction. She began with Elgar's *Salut d'Amour*, followed by the first movement

of Debussy's *Violin Sonata*. She then invited her regular string quartet violin partner, Gordon MacKay, to join her for some folk-inspired duos by Dame Judith Weir. Madeleine explained their roots in American-Celtic heritage, which was easy to hear, with much audience foot-tapping in evidence. Then the mood changed dramatically, with Susan Bullock returning to the stage to sing the beautiful piece by Richard Strauss, *Morgen*, which is scored for soprano, piano and violin obbligato. It was



Katie Derham, Joanna MacGregor, Alison Farmery, the Master, Madeleine Mitchell, Susan Bullock, Graham Brookman, and Malcolm Martineau at Stationers' Hall

exquisite: we had been told at the beginning of the evening that Stationers' Hall had had the best acoustic in London at the time it was built and I could understand why. We were held in thrall.

Then came Professor Joanna MacGregor CBE, the Company's 2025 Honorary Fellow. She began with two pieces by Couperin, playing these harpsichord pieces on the piano in a way which made the most of its contemporary resonance and sound world, making them seem contemporary whilst retaining

the early music character. She followed this with Liszt's *Jeux d'Eau à la Villa d'Este*, a shimmering evocation of Liszt's character and musicianship, as explained so carefully by Joanna before she played it. She then finished her programme with her own arrangement of two tangos by Piazzolla: the first, the lesser-known *Milonga del Angel*, and the second, a barnstorming *Libertango*, which began with her reaching inside the piano to create harmonics from the strings and finished with a dazzling display of bravura technique.

All of this was well curated by Katie Derham, who drew interesting insights from each performer in a short conversation, linking them with their support for, and sometimes from, *Help Musicians*.

It was the most extraordinary privilege to have been there. Following the concert, we were invited for more refreshments (dessert canapés – my new favourite thing!), and all of the artists joined us there too, to continue the conversation. On the most miserable and wet of November evenings, we found a jewel of an occasion. Thank you to all of those who made it possible.

Liveryman **BERENDINA NORTON MBE**

The Stand-out Qualities of the Nicolò Amati

Jamie Walton, the current custodian of the Amati cello, reflects on its sound and projection.

An overarching characteristic of this magnificent Nicolò Amati cello is its remarkable acoustic coherence across the entire register. The instrument displays an unusual uniformity from the C string through to the A, producing a tonal range that remains structurally stable at all dynamic levels. This evenness – rare in any instrument – first led me to describe its sound as cosmic: it projects not simply with volume, but with depth, breadth and harmonic richness, retaining clarity whether played *pianissimo* or *fortissimo*.

The lower register is particularly distinctive: both the C and G strings possess a powerful, almost cavernous resonance that combines density with refinement, creating a throaty, propulsive quality that requires careful control when shaping lines rising from the bass. Yet when played *sotto voce*, the core of the sound reveals a hushed, glowing

resonance that seems to originate from deep within the instrument itself. Once one learns to trust this natural response, the register becomes remarkably self-sustaining: minimal bow input produces a surprisingly complete sonic field. (The low E on the C string, I discovered with some amusement, can make the walls vibrate!)

This immediacy of response extends across all four strings and is especially striking in the middle and upper registers. At very soft dynamics, the A and D strings speak with exceptional lyricism, retaining both tonal quality and complexity. The cello responds so efficiently that it removes an entire layer of technical 'management': instead of coaxing the sound, one can focus entirely on musical intention.

This quality proved invaluable during a recent recording of the Bach Suites. Passages that might normally require considerable persuasion simply unfolded naturally, particularly in Suites 4, 5, and 6 where Bach's intricate polyphony benefits from effortless projection with the lightest bow strokes. In the Allemande and Sarabande of Suite 6, for example, the Amati's dual-voiced character becomes especially evident. The bass line can function as a truly independent acoustic entity, sustaining resonance that supports – rather than obscures – the upper voices. Chordal writing speaks with remarkable clarity, with each note retaining its own distinct spectral identity.

The tonal palette is broad yet logically organised: a warm, chocolatey lower-middle range; a sweet, golden upper register; an earthy, powerful bass; and a D string with unusual focus that never feels transitional or muted. Each register possesses its own character, and yet all integrate seamlessly.

To maximise these qualities, I currently use

Spirocore tungsten-wound C and G strings (medium tension for Bach), which provide clarity and stability without exaggerating the bass. For the upper strings, Larsen Magnacore A and D offer an ideal balance of response, pitch focus and colour flexibility, enabling the sound to bloom naturally.

My appreciation of this instrument has been shaped by formative years spent playing several extraordinary cellos: a Giovanni Battista Guadagnini that nurtured tonal beauty; a Filius Andrea Guarneri renowned for its muscular projection; and a beautiful Matteo Goffriller that encouraged elegance and colouristic variety. Each instrument expanded my understanding of sound and style, and the Amati stands out for many reasons – not just for the sheer beauty of tone and its exquisite craftsmanship (the scroll is breathtaking), but also for its extraordinary expressive capacity.

The dynamic ceiling is immense, and yet the cello thrives equally at the quietest levels, where the sound seems to radiate a distinctive golden aura. It is an instrument through which I feel I have discovered a true voice – one that encourages nuance, continual exploration and refinement.

In short, it demands – and rewards – an ongoing relationship of discovery: challenging, revelatory, harmonious, and inexhaustible!

Freeman JAMIE WALTON



Jamie Walton on the 1642 Nicolò Amati cello

Anne Griffin: In Memoriam

In January last year the Company lost one of its greatest supporters and enthusiasts, Anne Griffin.

Anne was a wonderfully friendly person and although a resident of Northampton, she attended Company events regularly, always looking forward to a sociable occasion.

In earlier days, she had been a professional singer and was a member for some years of the Purcell Singers; through her friendship with Imogen Holst, Anne knew Benjamin Britten and Peter Pears, and took part in many concerts and recordings with them.

Anne entered the Company in 1995, progressed to the Livery in 1996, and was a Company Steward in 2002. As President of the Livery Club from 2002-2004, for the 2003

Christmas Carol Service, Anne commissioned a piece by Liveryman John Scott, who at the time was Director of Music at St Paul's Cathedral. Among other events, Anne organised a most enjoyable day out at Windsor, where those present were invited to attend Evensong in St George's Chapel.

For her generosity to the Company, Anne was a well-deserved early recipient of the Silver Swan Award.



Anne Griffin with a Knight of Windsor, Lt Col the Rev Tom Hiney



Anne Griffin flanked by Pastmasters Jonathan Rennert and Andrew Morris

We now learn that Anne has left the Company a major bequest, to provide scholarships to young singers who demonstrate outstanding promise.

Thank you for your enthusiasm and friendship, Anne. You have left us with many happy memories and are very much missed.

Pastmaster PAUL CAMPION

A Fascinating Discovery

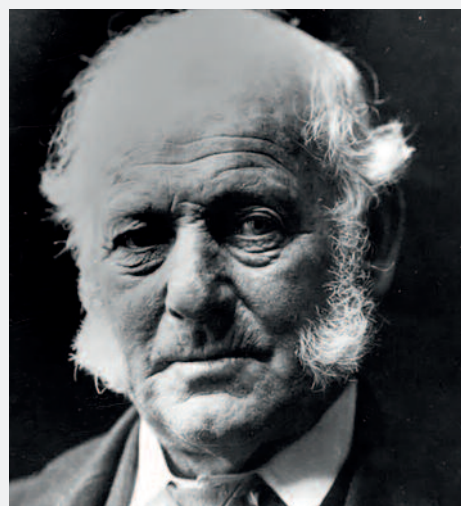
'Percy Grainger was mad. And he was made mad by a mother who never allowed him to grow up. But great art is often the product of madness.'

Thus John Bird, in his groundbreaking biography (1976) of the composer and pianist, summarised succinctly the enigma that was Percy Grainger. The Australian musician (1882-1961) was unquestionably a genius – a phenomenally talented pianist and an original composer, a pioneering inventor and innovative collector of folksongs. But in some ways Grainger never fully realised his potential. In one particular area this lack of fulfilment was a great loss to history.

Between 1905 and 1909 Grainger dedicated as much time as his performing and composing schedule allowed to the collection of folksongs, mainly in Lincolnshire and the West Country. In that period, he began to collate the songs he had collected in a handwritten manuscript. It is from a copy of that manuscript that a fascinating discovery emerged. Found in a folder in the possession of Roger Quilter (1877-1953) was a single sheet of paper, 20.5 by 12.7 cm, written on both sides. The folder is in plain cardboard covers. On the front cover Grainger has written:

Folksongs
GRAINGER 200
MMS English folksongs

The contents consist of 154 pages which reproduce Grainger's list and notation of English folksongs. The folder given to Quilter contains, in Grainger's numbering, folksongs 100-200 and 201-300. The first collation is headed on the first page, 'For dear Roger/100-200'. The second collation is headed 'To Roger from Perks with love/14.5.08'. 'Perks' was Grainger's nickname, used by his mother Rose and by Quilter.



Joseph Taylor c.1907



Charcoal portrait of Percy Grainger by John Singer Sargent

Also in the folder is a reproduction of John Singer Sargent's charcoal portrait of Grainger. The reproduction includes the original inscription 'To my friend Percy Grainger/John S Sargent'. Sargent (1856-1925), a famous society portraitist, was a close friend of Grainger and a mentor of the composer. Sargent was himself a decent pianist, especially fond of Spanish music, and in the first decade of the 20th century was responsible for introducing Grainger to many distinguished people in London society, who hired him to perform at their parties.

The collection of folksongs is not unique. Other copies can be found in the Grainger Museum in the University of Melbourne, Australia, and in Cecil Sharp House in London. Quilter's copy is not complete. The total collected by Grainger numbers 442 folksongs and sea shanties. He collected songs on 216 wax cylinders (also in the Grainger Museum). However, what is unique in the folder is the single sheet found amid the copied pages. The handwriting is assumed to be Grainger's. Though the writing is a bit rough, it is possible to transcribe the text, which is an assessment of the singing of Mr Joseph Taylor. Taylor was one of the most significant folksong singers Grainger encountered during his collecting expeditions.

The composer's note is a wonderful description of Taylor and his singing:

*Mr J. Taylor of Saxby All Saints/N. Linc.
Is bailiff on a big estate, having formally been estate woodman & carpenter. Tho his age is 75 (in 1908) his looks are those of middle age, while his flowing, singing tenor voice is well nigh as fresh as that of his son, who has repeatedly won the 1st prize for tenor solo at the Nth Lincolnshire [musical?] competitions. He (the father) has sung in the choir of S.A.S. [Saxby All Saints'] Church for 45 years. He is a courteous, genial, typical countryman & a perfect artist in the [?] style of folksong singing.*

Tho his memory for words is not uncommonly good, his mind is a seemingly unlimited storehouse of melodies, which he swiftly recalls at the merest mention of their titles; & his versions are generally distinguished by the beauty of their melodic curves & the symmetry of their construction. He relies more on [purely?] vocal effects than almost any folksinger I have come aX [across].

His dialect & his treatment of narrative points are not so exceptional but his effortless high notes, sturdy rhythms, clean [clear?] unmistakable intervals & his 'Twiddles & "bleating"' ornaments (invariably executed with unfailing grace and neatness) are irresistible. He most intelligently realises just what sort of songs collectors are after, distinguishing surprisingly between genuine trad tunes & other ditties, & is, in every way, a marvel of helpfulness & kindness.

Nothing could be more refreshing than his hale countrified looks & the happy diet of his cheery voice.

This note resembles Grainger's initial impressions of Joseph Taylor's singing, made in April 1905 when Grainger heard Taylor for the first time in the North Lincolnshire Musical Competition Festival. In the Class for unaccompanied folksong singing, Taylor received first prize of ten shillings and sixpence (about £75 today) for singing a song called *Creeping Jane*. On his return to London, Grainger set about making arrangements of the folksongs he had notated.

Probably the most significant setting, and certainly the most beautiful, is Grainger's choral arrangement of *Brigg Fair*. Scored for solo tenor voice and five-part choir, *Brigg Fair* is a remarkable example of Grainger's gift for capturing something of the essence of the original song and its singer. His collection is full of notations of subtle variants and decorations of the melodies, reproduced in his settings. For the rest of his life, Grainger drew inspiration from his experience of English folksong. His extraordinary capturing of the character of the singers from whom he collected is probably unique. And it is this that distinguishes his collection and ironically highlights his failure to pursue the publication and appropriate appreciation of what is undoubtedly a masterpiece of research and scholarship on a par with the more feted collections made by Bela Bartók.

But it is precisely Grainger's dedication to preserving the extraordinary nuances of his folksingers that led to his abandoning any thought of publication of his collection. Grainger fell out with the many other collectors who were stalwarts of the English Folksong and Dance Society, notably Cecil Sharp, who believed that the folksongs should be preserved in a single amalgamated version of a melody. (Incidentally, Sharp and colleagues made a presentation of folksongs and Morris dancing to the Musicians' Company Livery Club in 1908.) To Grainger, Sharp's approach was anathema. But his aversion had a really positive outcome as the composer used the folksongs in the rich legacy of his most popular and creative compositions.

Pastmaster **LESLIE EAST OBE**

Goldberg: A Project

In May 2025, I released *GOLDBERG* – a project with pianist Jonathan Ferrucci. I created images to accompany each of Bach’s *Goldberg Variations*. The images act as stepping stones into the music – whether it be a shape showing the time signature or a close-up portraying an emotion. The varied visuals support this monumental (and often inaccessible) cornerstone of classical music, especially to those unfamiliar with listening to an hour and twenty minutes of solo piano music.

Over the year and a bit that it took to create this project, I started to think more about how I could further connect photography and music in my daily work. How could I make artist imagery more relevant? More impactful? More connected to both the musicians and the music they play?

Whenever a project allows, I try to find ways within images to gesture towards the music – patterns in the music, words or themes from a song, the colours of the key, or maybe even just an overall feeling. These references aren’t always obvious or direct, but building them in helps push both me and the subject to leave our comfort zones and challenge our ways of creating. The result is often images that are truer to the artist than standard promo



Variation 19 a 1 Clav

shots, while also producing visually effective and stimulating work that still meets the basic needs of promotional photography.

Whether it’s shooting cellist Jamie Walton in a band room nestled in his beloved North Yorkshire Moors, filling a room with hanging upside-down flowers for a Schumann song album cover, or subtly referencing the concepts behind albums like *Prisms*, *Paths to the Moon*, or the overarching feeling of solitude – this approach not only helps focus a shoot and hone in on what the subject truly wants, but also what is relevant to them and their art. Creating these images for album covers, projects, and artist promos is something I feel passionately that classical music should always have.

The other side of my work is much more outside my creative control: the photography of live concerts and recordings. Often stuck in limited-view spots at the back of a church, a concert hall, or a makeshift venue, I’m required to maintain absolute silence throughout – any noise could ruin a recording session or distract

from the live music experience. To be not seen and not heard. This makes moving around to be an art in itself. Achieving a selection of varied images that capture the event in an interesting and visually engaging way is something that always keeps me on my toes – literally.

Music and photography exist at opposite ends of the creative time spectrum. Music must happen in real time. Photographs are captured in a fraction of a second. Combining these and going beyond just a snapshot of a concert is a challenge I face – and thrive in – most days. Creating an image that holds the music still, mirrors the emotion, and resonates with the mood is the centre of my work here.

Getting to hear and see some of the world’s best musicians in action naturally pushes me to do photographic justice to what’s in front of me – be it Anne-Sophie Mutter recording with Thomas Adès and the LSO, the Chiaroscuro Quartet recording Haydn, Steven Isserlis playing Strauss, Dalia Stasevska recording with the BBCSO, or Abel Selaocoe playing a sold-out event at KOKO in London.

On the rare occasions that I still get my cello out and grace the London amateur music scene, I’m reminded of the level at which these musicians work, sustain, and go beyond technical mastery in pursuit of the ‘something else’. It’s always a great reality check and it keeps me motivated to capture the true artistry of musicians. To listen more and shoot less.

To view more of my work, see my website: matthewjohnsonphotographer.com

MATTHEW JOHNSON

[Matthew Johnson is a guest contributor and a photographer. Editor]

Variation 18 a 1 Clav. Canone alla Sesta

Photo: Matthew Johnson

Mark Bromley: New Court Assistant

Music has always been part of Mark Bromley’s life, not as an abstract interest but as something practical, lived and shared. He grew up in a family where music was both livelihood and service. His father and grandfather were church organists, and repairers and tuners of organs and pianos, and that early exposure gave Mark a lasting respect for craftsmanship, discipline and the role music plays at the heart of community life. As a young musician, he played the tuba in brass bands and orchestras, an experience that left him with a deep affection for ensemble music-making.

Mark’s professional life began far from the concert platform, in engineering with the Central Electricity Generating Board. Over time, his career took him into senior leadership roles across the energy sector, including with E.ON, TXU and EDF. Alongside demanding operational responsibilities, he developed a strong interest in governance, long-term thinking and sustainability, contributing to the

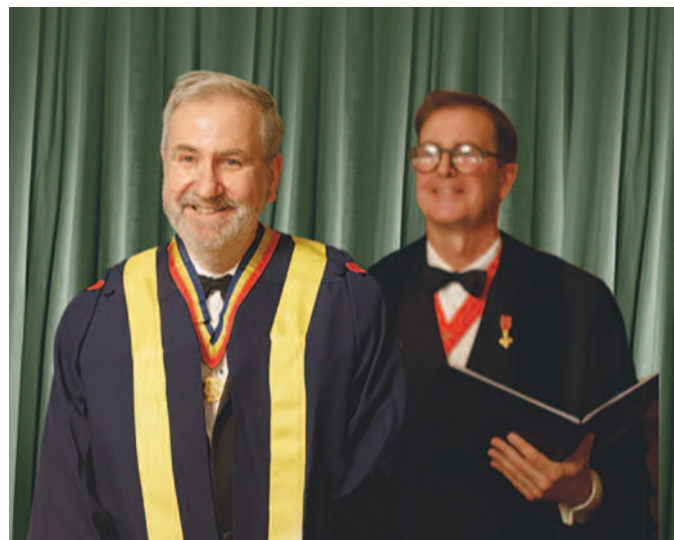
King’s Accounting for Sustainability project during its formative years.

For the past two decades, Mark has increasingly focused his time and energy on the arts. He is currently Chair of St Martin-in-the-Fields Ltd, CEO of The National Youth Brass Band of Great Britain, Vice Chair of the Hinrichsen Foundation, and Chair of the Museum of Music History. Across these roles, he has worked to balance respect for heritage with the need for renewal and resilience.

Above all, Mark is passionate about young people and music education. Through his work with youth ensembles, he has seen how music can shape confidence, identity and opportunity. He believes strongly that

safeguarding tradition and creating space for the next generation are not competing aims, but part of the same responsibility.

Court Assistant **MARK BROMLEY**



Court Assistant Mark Bromley; behind him, the Clerk, Neil Constable OBE

Photo: Jonathan Cherry

Strings of Joy: Heather Brooks on Music and Participation

For harpist Heather Brooks, winner of the Musicians' Company David Goldman Award in 2022 and winner of the Patricia Prindl Prize 2025, music has become far more than relentless practice and striving for perfection. Through the Young Artists Programme participation projects, she has discovered not only the expressive possibilities of the harp but also the transformational joy of music-making with children.

Discovering the harp

Heather first encountered the harp at age ten, though it wasn't her first instrument. She began playing the flute on a doctor's advice to help her breathing. Everything changed during a flute exam.

"I saw a little girl with a harp, and I'd never seen one before. I didn't even know what it was", she recalls. "It turned out I lived near a harp maker, so my parents took me to the workshop. We got to see how harps were made, and at the end they let me play one. As soon as I played my first note, I realised: this is it, this is what I want to do."



L-R: Heather Brooks, on a project with Holly Jackson and Josh Allen

For Heather, the harp's appeal lies in both its beauty and complexity.

"It just suits me as a person. It's extremely beautiful but has versatility most people don't expect. I love a challenge, and playing the harp is certainly one – it's multitasking to extremes. But the sound of the harp is the thing I love most. I don't think there's anything quite like it."

Though often associated with angelic or ethereal sounds, Heather emphasises the instrument's wide expressive range.

"A lot of people underestimate the harp. It can be one of the most beautiful instruments you hear, but I strongly believe it can also make ugly sounds. There are so many different sound worlds we can create."

Discovering a love of teaching

While developing her performance career, Heather began participation work through the Young Artists Programme.

"To be honest, that's what kick-started it. Especially as a harpist, finding students and getting into teaching isn't always easy. Lots of people want to learn violin or piano, so I really wanted the opportunity to gain experience."

Heather Brooks

Those early sessions revealed an unexpected passion.

"I didn't realise the value of teaching until I had done some sessions. Then I discovered that teaching is the most wonderful thing."

Working with children has become one of the most rewarding parts of her week.

"Children are some of the best audiences you'll ever have. They're honest, but they're also there to have fun and bring joy. I get as much from the sessions as the kids do. It's the best time of the week when I can focus on them, their needs, and doing whatever I can for them."

Music-making at Bedelsford

One recent project took place at Bedelsford School, a SEND (Special Educational Needs and Disabilities) school in Kingston, where Heather and Young Artist trumpeter Joe Skypala worked with pupils to explore music through improvisation, movement, and play.

"The aim was to develop their musicality and help them learn music in a joyful way", Heather explains.

Sessions followed a simple structure: each began with a "hello song" to greet pupils and learn names, and then moved into participatory and creative activities. Improvisation was central: pupils conducted the musicians with movement, deciding whether the music should be fast or slow, loud or soft.

"It was so cool seeing the development. At the beginning they didn't fully understand what it meant, but by the end they were having us play all these mad things. There were loads of giggles and loads of fun."

A particular hit was a rainbow parachute activity, where pupils sang while moving the parachute, often giving each child a moment in the spotlight. Percussion instruments and simple songs added further opportunities for participation.

Building trust through music

Establishing connection was crucial. Heather and Joe found that clear communication and consistent routines created a safe, supportive environment.

"The best thing is to talk to them throughout the



session, letting them know exactly what's going on and asking questions. Even non-verbal students have ways of communicating", she says.

Teaching assistants played a key role in interpreting pupils' responses and bridging communication gaps. Consistency helped too: starting with a hello song and ending with a goodbye song enabled pupils to know what to expect while leaving freedom within the session.

Why participation matters

For Heather, projects like this highlight the essential role of music in young people's lives.

"They completely and utterly matter", she says. "Music is integral to everyone's development. Particularly for students with fewer ways of communicating, music becomes another tool for self-expression."



Liveryman Richard Sheldon, Young Artists Programme volunteer, with Heather Brooks

Participation projects are also valuable for the musicians themselves.

"Getting to do these projects in this safe environment with support from the school, staff, teachers, and volunteers who come to support the sessions, it's such a safe environment to learn and develop your own skills."

Ultimately, what she hopes pupils take away is simple:

"Joy is the first thing that comes to mind", she says. "A sense of accomplishment, happiness, excitement, or even just feeling more relaxed. Even if someone had a lovely sleep while listening to music, that's still beneficial."

The experience has shaped her own outlook.

"When you're training as a musician, there are constant drills and practice. But projects like this remind you about the musicality side of things. Seeing how much joy these children have playing silly songs reminds me how lucky we are to play our instruments."

And that joy, she believes, is contagious.

"People feed off other people's emotions. If you're having fun playing your instrument, that will come across. I love playing the harp; I think it's a really cool thing that we get to do. I still can't quite believe it's my job."

Young Artists Programme Manager

EMILY LAPLANTE

[If you would like to donate to the Young Artists Programme, please contact the Finance Manager on accounts@wcom.org.uk]

Photo: Emily LaPlante

Photo: Vanessa Wagner

WW Cobbett's Support for Women Composers

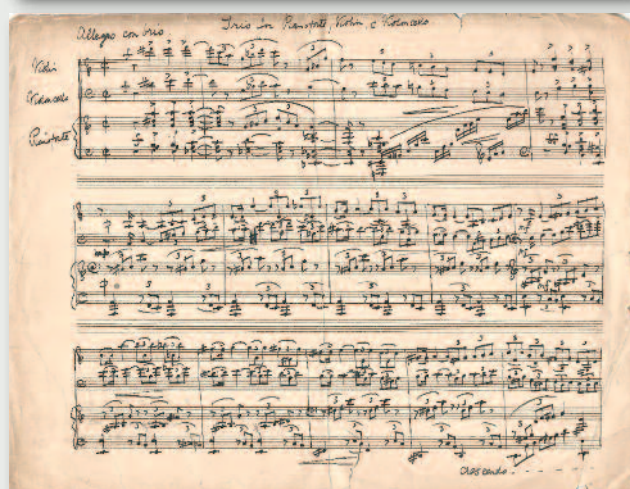
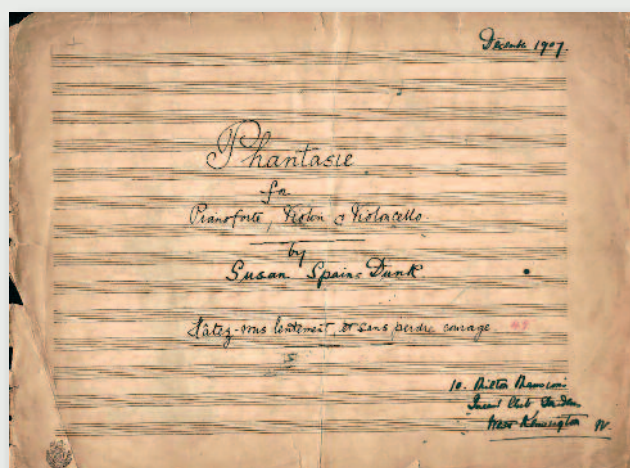


Fig 1 and Fig 2 Surviving cover page and first page of Susan Spain-Dunk's *Phantasie Piano Trio in A minor*

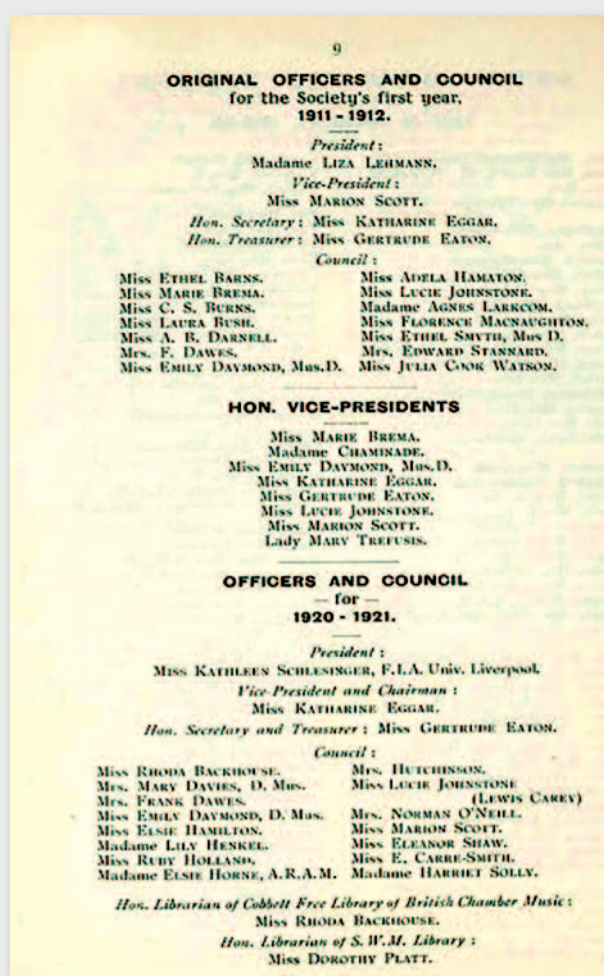


Fig 7 Officers and Council in 1920 Annual Report, with Miss Rhoda Backhouse, first librarian of Cobbett Free Library of British Chamber Music

[The Walter Willson Cobbett Medal for services to chamber music was inaugurated in 1924 and endowed by Walter Willson Cobbett (Master 1928-29). The award is presented annually to a distinguished musician, selected by the Court, for service to chamber music – Editor]

In her 2013 book, *British Woman Composers and Instrumental Chamber Music in the Early Twentieth Century*, Laura Seddon states that 'women composers responded positively to the notion of a phantasy; notably, it freed them from an almost exclusively male tradition' (p. 124). From 1908 to 1920, Susan Spain-Dunk (1880-1962), Alice Verne-Bredt (1864-1958), Ethel Barns (1873-1948), Maud Emily Marshall (1868-1951), and Dorothy Howell (1898-1982) would all write Phantasies, prompted to do so by Walter Willson Cobbett's competitions and commissions.

This story begins with the second competition in 1908. The Worshipful Company of Musicians requested the composition of a 'short Phantasie in the form of a string trio for violin, violoncello and pianoforte.' The numbered prizes went to Frank Bridge (1st prize), James Friskin (2nd prize), and John Ireland (3rd prize). However, additional prizes were awarded to Susan Spain-Dunk and Alice Verne-Bredt. Verne-Bredt's *Phantasie Trio* would be

published by Schott and demonstrates a unique and brilliantly conceived response to the stipulations of the Phantasy genre. The review that Verne-Bredt received for this composition from Marion Scott and Katherine Eggar in the Chamber Music supplement to *The Music Student* is complimentary. They write:

There is great freedom of rhythm already evinced by the first subject being cast in 5/4 time. This is a form of emancipation, which always seems a little artificial in composers of Western Europe, but in the present case it is interesting as showing a widening of the imagination.

Verne-Bredt would go on to write a *Phantasie Piano Quartet* and a *Phantasie Piano Quintet*, but both are undated and remain unpublished.

Unfortunately, only the cover and page one of Spain-Dunk's *Phantasie Trio in A minor*, have come to light. **Fig 1 and 2.** However, from the small sample available, it is clear that Spain-Dunk was comfortable using a complex harmonic language and virtuoso string writing. Indeed, the triplet figuration would later go on to form the rhythmic backbone of the *Phantasy String Quartet* of 1915. It is no surprise that Spain-Dunk was comfortable writing so fluidly for string instruments given her proficiency as a

violinist and violist. Reviews of her playing from 1904 state that she 'showed a thorough mastery of the violin' and 'produces a remarkably fine tone, has great freedom of the bow and her technique is in every way admirable.'

Spain-Dunk would write a further two works in the Phantasy genre. Her *Violin Sonata in B minor* was awarded a prize of £5 5s at the third competition of 1910. The Romance from this sonata was published by J B Cramer and demonstrates the warmth and lyricism that Spain-Dunk could conjure from the violin. The rest of the sonata is unpublished, and the location of the manuscript unknown.

The only Phantasy work by Spain-Dunk which is available at present in its entirety is the *Phantasy*

ASSOCIATES, 1912.	
Archer, Mr. Edgar	M MacDonald, Mr. Somerled
Bedford, Mr. Herbert	Montagu-Nathan, Mr. M.
Borsdorf, Mr. Oskar	Newton, Mr. Ernest
Clarke, Mr. Reginald	Peyton, Mr. Hugh
Cobbett, Mr. W. W.	Phillips, Mr. Charles
Deacon, Mr. Charles	Sawyer, Mr. H.
Dunhill, Mr. Thomas, Mus.D.	Scott, Mr. Sydney
Dyke, Mr. Spencer	Shinnis, Mr. Sidney
Gurney, Mr. Ivor	Stephenson, Mr. Morton
Hunter, Mr. Riddell	Visetti, Mr. Albert
Lee, Mr. Falkner	

Fig 4 List of Associates of the Society for Women Musicians, List of Members 1912

String Quartet in D minor. Composed in 1915, it is unclear whether the composition was written for the fourth Cobbett competition or not. The fourth competition did have the stipulation for the composition of a string quartet where the two violin parts are of equal interest and importance. This is certainly the case with Spain-Dunk's *Phantasy Quartet* as the multiple thematic lines are passed between the quartet and the second violinist taking on a prominent role. **Fig 3**

In 1910-11, Cobbett commissioned 12 phantasies 'for every combination found in the average chamber music programme'. One of the composers commissioned was Ethel Barns, who responded with a *Phantasy for Two Violins and Piano*, Op.26. Barns had established herself as a leading violinist and composer in London since her debut at the Crystal Palace in 1896. Known for composing a number of short works for violin and several violin sonatas, it is unsurprising that Cobbett commissioned her for this work. In a review of the work for the *Cyclopaedic Survey of Chamber Music*, Katharine Eggar writes:

The violin parts are the work of a skilled player who knows the legitimate capacities of the instrument and conceives passages which lie well for fingers and bow. The piano, too, is in sympathy with its more brilliant qualities, the chief resource being resonant chords and wide-ranging arpeggios... the writing for the two violins shows constructive care, and the two parts are of equal interest.

Ethel Barns was a member of the first council of the Society of Women Musicians, founded in 1911. Cobbett was an associate of the Society from 1912, and in 1918 established, at his own expense, a Free Library of Chamber Music in conjunction with the Society. According to Cobbett, it contained every

chamber work of importance published by British composers. Cobbett would go on to found the Chamber Music Section of this society in 1920 and a challenge medal for quartet playing which was competed for

annually. He praises the work of the Society in his *Cyclopaedic Survey of Chamber Music*, stating: *It is doubtful if in any part of the world there existed a body of ladies which accomplishes more in the promotion of interests of good music with so little assumption of importance than the Society of Women Musicians... It is one of the phenomena of London life to which I am glad to draw attention.*

Fig 4, 5, 6 and 7

Very little is known about the *Phantasy Trio* (Dance Phantasy) composed by Maud Emily Marshall in 1919. The only reference to the work is in the *Cyclopaedic Survey of Chamber Music*, stating that it was awarded



Fig 3 The Cobbett Ensemble featuring Susan Spain-Dunk (far left) and Walter Wilson Cobbett (centre, seated), late 1910s or early 1920s

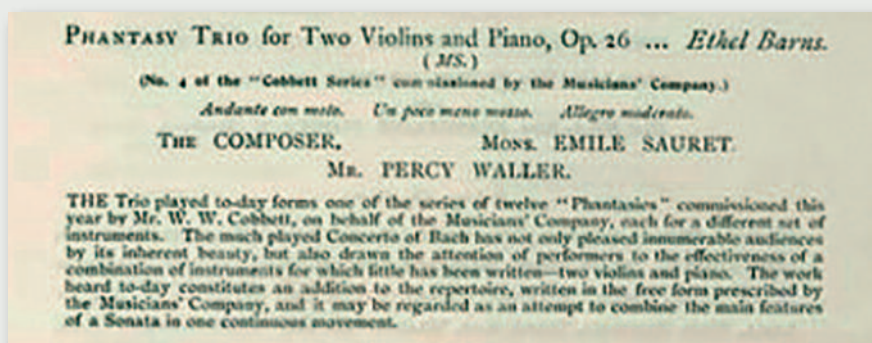


Fig 5 Performance of Ethel Barns' *Phantasy Trio for Two Violins and Piano*

a supplementary Cobbett prize in 1920. Thus, the work was evidently entered into the 7th competition for the composition of a Dance Phantasy.

Thankfully, Dorothy Howells' *Phantasy for Violin and Piano* has survived in full. It was the result of a commission by Cobbett of students at the Royal Academy of Music in 1920 (the other student commissioned to write a phantasy for violin and piano was Alan Bush) and was later published by Augener Ltd in 1925. The work is brazenly romantic, with critics describing it as *delightfully flowery and melodious*.

Following the transfer of the Cobbett Competition to the administration of the Royal College of Music in 1920 to support the study of chamber music, the following female composers were awarded prizes:

- Imogen Holst: *Phantasy for String Quartet* (1928)
- Grace Williams: *Phantasy Quintet for Piano and Strings* (1928)
- Helen Perkin: *Phantasy Quartet* (1930)
- Elizabeth Maconchy: *Phantasy Quintet* (1930)
- Helen Hunter: *Phantasy Trio for Strings* (1931)
- Lillian Harris: *Phantasy Trio* (1932)
- Mary Couper: *Phantasy Quintet* (1934)
- Miriam Hyde: *Fantasy Quartet* (1934)

■ Joan Trimble: *Phantasy Trio* (1940)

■ Ruth Gipps: 'Sabrina' *String Quartet* (1940) and 'Brocade' *Piano Quartet* (1941)

During the interwar period, Phantasies were also composed by Marie Dare (*Phantasy Quartet*, 1933, *Phantasy Quintet*, 1934), Dorothy Gow (*Fantasy String Quartet*), and Minna Keal (*Fantasy*, 1929).

To return to Seddon, clearly women composers did respond positively to the notion of a Phantasy. Cobbett's competitions allowed several female composers to explore their compositional voice and to produce fantastic works of chamber music. For many of them, the opportunities that Cobbett offered acted as a stepping stone at the beginning of highly successful compositional careers. It is unfortunate that so much of the music written by these composers remains unpublished or has gone missing. If anyone knows of the whereabouts of any of the pieces listed above, please do let the author know, at mdm517@student.bham.ac.uk, and hopefully we will be able to hear some of this remarkable music once again.

MATTHEW MADELEY

[Matthew Madeley is a guest contributor and a PhD student at the University of Birmingham. Editor]

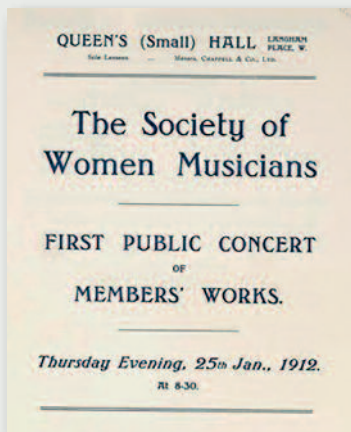


Fig 6

BRIT School and the Grammy Awards

In the first week of February 2026, the 68th Annual Grammy Awards took place in Los Angeles, with remarkable successes for the BRIT School. The BRIT School is the UK's leading performing and creative arts school and is free to attend. The following artists were successful:

- 1 Olivia Dean – Won Best New Artist; she is a former BRIT School student.
 - 2 Lola Young – Won Best Pop Solo Performance; she is also BRIT School-educated.
 - 3 FKA twigs – Won Best Dance/Electronic Album; she briefly attended the BRIT School.
 - 4 RAYE – Received the Harry Belafonte Award for Social Change; she attended the BRIT School.
- This is a major coup for the BRIT School where the

Musicians' Company is establishing a relationship to support a declared intention to promote excellence in all genres of music.

The remarkable achievement is evidence of the BRIT School's importance on the international stage with a plan to create a pipeline of well-prepared young talent. The relationship that the company enjoys with the BRIT School was originally established by the Popular Music Committee and is now maintained by Lucy Beacon, who chairs that committee.

Several past Grammy award winners are associated with the Musicians' Company. Dame Cleo Laine won the Grammy Award for Best Jazz Vocal Performance, Female, for her live album, *Cleo*

at Carnegie: *The 10th Anniversary Concert*. Sir Antonio Pappano has indirectly won Grammy Awards, notably for Best Opera Recording, recognising his work as a conductor in major operatic recordings. Annie Lennox has won multiple Grammys - eight in total - both as a solo artist and as a member of Eurythmics, across categories such as pop performance and vocal excellence.

Although Queen never won a Grammy in a competitive sense, Brian May was recognised with the Grammy Lifetime Achievement Award (2018). Furthermore, *Bohemian Rhapsody* has been inducted into the Grammy Hall of Fame, which recognises recordings of enduring historical importance (an honour, not a competitive Grammy).

The Master accompanied Lucy at the BRIT School for *Sounds Global*, a celebration of music from around the world.

The Master ALUN HUGHES

Myra Hess DBE: National Treasure

The story behind the book, which was launched at a City Music Society concert on 27 February 2025:

Jessica Duchén's biography of Myra Hess was published in February 2025. Extensively praised by critics, the book was named Music Book of the Year in the Presto Music Awards, and Richard Osborne, in *The Oldie*, named it as his music book of the year.

Myra Hess (1890-1965) was undoubtedly one of the greatest pianists of the twentieth century. Although famed for her 'war work' – setting up the concert series in the National Gallery in the second world war – even without that she would have been lionised as an interpreter of exceptional power, intelligence and emotion. While she concentrated on a relatively limited range of repertoire, namely the 'greats' – Bach, Mozart, Beethoven, Schumann, Brahms, Chopin etc. – she was not averse to exploring composers who were not particularly well-known, for

example, Palmgren, Griffes, Granados, MacDowell and her great friend Howard Ferguson.

Jessica Duchén is of course well-known as an author, librettist and critic, writing regularly for *BBC Music Magazine* and various newspapers. Herself a pianist, Jessica has an innate understanding of Hess's prowess. She describes Hess as one of her lifelong heroines and her devotion to her subject is transparent in the biography.

Outlining how this book emerged might be of interest. Authors of potential books often contemplate the task for many months or years before anything happens. Sometimes something has to trigger the impetus to 'get on with it'. In the case of the Hess book, the trigger was a conversation after a Royal Philharmonic Society event in the City of London School for Girls over six years ago. The usual question asked of Jessica and myself was 'what are you doing now?'

Acting as Editorial Consultant to the publisher Kahn & Averill, I was immediately interested in the ideas – and there were more than one – Jessica outlined. It was clear that a biography of Hess was an obsession and knowing Jessica's excellent credentials it was also clear that such a book would be a winning project.

Persuading the owner and publisher, Chris Smith (now a Freeman of the Company), of Kahn & Averill of that potential proved to be easy and he was eager to commission the book and did so. The only issue was how long would it take. It was never our intention to push Jessica to produce by a particular date, but 25 February, Myra's birthday, and 2025, the sixtieth anniversary of her death, became a sort of Holy Grail and remarkably a target that was met.

One only has to read the book and, more particularly, examine the Bibliography, the list of Sources and Archives, and the Discography to realise the immense amount of work that went into this remarkable biography. The way in which Jessica writes so illuminatingly about Hess's recordings is testament to hours and hours of critical listening.

Finally, Jessica would be the first to acknowledge the crucial contribution of the Hess family. Myra's great-nephew, the composer Nigel Hess, was an enthusiastic collaborator, and the book is enhanced by a whole host of previously unpublished photos from the family's archive. Also, testimony from Hess's star pupil, Stephen Kovacevich, provided a remarkable insight into Hess's personality and teaching.

It was a privilege and an enormous pleasure to have been 'midwife' to this extraordinary book.

Pastmaster LESLIE EAST OBE

This and other titles are available to members of the Musicians' Company with a 20% discount (£32 instead of £40) when purchasing through www.kahnandaverill.co.uk using the code: WCOM26.

News of Welsh Awards

The Worshipful Livery Company of Wales has made an award to Alis Huws, www.alishuws.com. She received support early in her career from the Biddy Baxter and John Hosier Music Trust administered by our Company. The award of £1,000, which the Worshipful Livery Company of Wales is providing, will fund her outreach in Powis, where little provision exists for music in schools. The Worshipful Livery Company of Wales was pleased that I had nominated her as she was perfect for their criteria.

Additionally, the Worshipful Livery Company of Wales Silver Jubilee Award winner for 2026 is Gareth Treseder, who composed the newly commissioned carol, *Mae'r nos yn ddu* (*The night is dark*), for the Company carol service at St Michael's, Cornhill in December 2025, and dedicated the score to our Company.

A Swansea-born composer and tenor with degrees from the University of Bristol and a Postgraduate Diploma from the Royal Welsh College of Music and Drama (Honorary Associateship), Gareth will use the £3,000 award to fund the Welsh première of his Passiontide oratorio, *Dioddefaint Sant Mathew*. Setting Matthew chapter 27 in William Morgan's 1588 Welsh translation, the work is scored for tenor solo, piano, and SATB choir, and includes two short choruses based on traditional Welsh prayers. A community-focused "Come and Sing" event is planned for Lent 2027, provisionally at Swansea Minster, with English and German performance translations to encourage national and international performances. The première will be recorded for archival and publisher submission. Treseder will dedicate the score to the Worshipful Livery Company of Wales, and acknowledges the Award's role in promoting Welsh language, culture and choral composition.

The Master ALUN HUGHES

Lifetime Achievement Award: John Etheridge

At the Court meeting at Cutlers' Hall on 28 January, the Master, Alun Hughes, presented the Company's Lifetime Achievement Award for



John Etheridge with the Master

2025 to John Etheridge.

A veteran of the UK jazz scene, guitarist, composer, bandleader and educator, John Etheridge, has enjoyed a rich and remarkably diverse career,

performing with many of the world's finest musicians. He is widely regarded as one of the most respected and influential guitarists working today, and his reputation extends far beyond the UK.

Renowned for his prodigious technique and creative imagination, Etheridge's musical approach is truly eclectic. He has consistently refused to recognise artificial stylistic boundaries, a quality reflected in his extraordinary range of work. This includes years of touring and recording with the

iconic jazz violinist, Stéphane Grappelli, while simultaneously performing with the legendary jazz-fusion group Soft Machine. Equally at home on acoustic and electric guitar, Etheridge's versatility is matched by his ability to excel in every musical context he enters. He boasts an extensive discography extending beyond the bounds of this citation.

Throughout his career, Etheridge has collaborated with an extraordinary list of artists, including John Williams (guitarist), Yehudi Menuhin, Dizzy Gillespie, Herb Ellis, Mundell Lowe, Elton John, Nigel Kennedy, Pat Metheny and many others. His abilities as a composer are considerable, and audiences frequently encourage him to perform more of his own material.

Etheridge's promise was evident from an early age, earning encouragement from musical icons such as Jimi Hendrix, who told him, "You're great", and Eric Clapton, who remarked after a performance, "You're not a great blues player, but you're a great guitarist".

Court Assistant BEN COSTELLO

David Wakefield Receives the Silver Swan Award

At the April Court, the Master presented the prestigious Silver Swan Award to David



David Wakefield with the Master

Wakefield for his special service to the Musicians' Company. The citation reads as follows:

"Becoming a liveryman in 2015, David Wakefield has been one of the most committed members of the Company right

from the outset. Regularly attending Livery Club and Company events, David is well-known and highly popular. A dedicated volunteer in our Young Artists Programme for many years, he also makes charitable donations supporting its vital work.

David has made further significant contributions to the Court and Company. He has served as a Company Steward, bringing his expertise and personality to aid Court meetings and Company

ceremonial. The Stewards team plays a key role in welcoming guests and award winners at Company events, and David's contribution in that respect has also been extremely valuable.

Of greatest significance has been his work as Editor of *Preserve Harmony* over the last eight years. This demanding role requires diplomacy, imagination, commitment and, above all, almost unlimited time and energy! As Editor, David has encouraged greater scope by also commissioning contributions from outside the Company's membership. By encouraging articles from a broader base, *Preserve Harmony* now celebrates an ever-stronger, essential connection with the music world.

All who know David will be unsurprised that he offered to work alongside his successor, Liveryman Julian Cable, on the preparation of this spring's edition of *PH*, ensuring a smooth and seamless handover."

Immediate Pastmaster JEFF KELLY

Hugh Lloyd's HonFGS Ceremony

The Company was delighted that on 17 November, our former Learned Clerk, Hugh Lloyd, was presented with an Honorary Fellowship of the Guildhall School of Music & Drama – the school's highest accolade - recognising his outstanding achievement and service in supporting music and young artists, during both his time at the National Opera Studio and with the Company.

Wonderfully, Alderman and past Lord Mayor, Sir

Hugh Lloyd receiving HonFGS

Andrew Parmley, Pastmaster Musician, presented the Fellowship on behalf of the Lady Mayor, Dame Susan Langley DBE.



David Aprahamian Liddle: In Memoriam

The distinguished organist and composer,

Liveryman David Aprahamian Liddle MA (Cantab) FRCO ARCM, died aged 66 in March 2026. The youngest English pupil of André Marchal, David also had lessons with H A Bate, David Sanger, Marie-Madeleine Duruflé, and Daniel Roth. Having gone blind at the age of 12, he refused to let his visual impairment impede his musical education, and after studying at Worcester College for the Blind, he went up to St John's College, Cambridge, and was Assisting Organ Scholar at King's College. On gaining his Fellowship Diploma from the Royal College of Organists, he was awarded the Limpus Prize; and the W T Best Memorial Scholarship from our Company.

In 1990, David gave the inaugural recital at Alexandra Palace, on completion of the first phase of that organ's restoration, and in 1991 he broadcast from there, becoming Honorary Resident Organist in 1992. David performed at the Royal Festival Hall, many town halls, and most of the British cathedrals, including celebrity recitals at Westminster Abbey, and Westminster and St Paul's Cathedrals. On his many tours of America, he was invited to Yale and other universities, and played at Trinity Church, St Ignatius Loyola, and Saint Thomas, Fifth Avenue, New York. In Paris, he performed at Notre-Dame, La Madeleine, and Saint-Sulpice.

He composed mainly for organ but also for voice, piano, strings and woodwind. His catalogue lists 27 works, but a further 10 have not been allocated opus numbers. His interests extended well beyond music, and included biography and philosophy. He was a genial companion, and meals at his house ensured good food and wine and lively conversation.

Having met the music critic, writer, concert organizer, publisher's adviser, and organ pedagogue Felix Aprahamian in 1978, David was helped and guided by him and introduced to many notable musicians and organists. Such was his influence that David added his name to his own on Aprahamian's death in 2005.

Liveryman DAVID WAKEFIELD



David Aprahamian Liddle

Livery Club Visit to Cambridge



Lunch at Old Library, Pembroke College

On 7 February, a party of 50 Company members and their guests enjoyed a richly packed and informative day of organised activities in this great University city and beacon of excellence for British choral and organ music.

The day began with an introductory talk at the Fitzwilliam Museum by the historian and art lecturer, Justin Davies. The museum was established in 1816 following a bequest from Richard Fitzwilliam (1745–1816), the 7th Viscount Fitzwilliam of Merrion, and now houses a collection of over half a million art works and antiquities. Our group was too large to be taken on a guided tour around the museum, and so after the talk we were free to wander around on our own. Among the



Livery Club group in front of organ screen, King's College Chapel

numerous highlights were paintings by Rubens, van Dyck, Canaletto, Hogarth, Gainsborough, Constable, Ford Madox Brown, Monet, Renoir, and Picasso; a dramatic panel painted by Biagio Di Antonio featuring the Siege of Troy; dishes from the Isabella d'Este dinner service from the Gonzaga family of Mantua, who provided notable patronage to the composer, Claudio Monteverdi; and a temporary exhibition of the life of Mai, the first Polynesian person to visit England, in the 1770s.

Next, thanks to the generous hospitality of Pastmaster Andrew Morris, the group enjoyed a rich and varied programme of activities at his own college, Pembroke. Pembroke College is the third oldest college in Cambridge (after Peterhouse and

Clare); it dates from 1347, when King Edward III granted Mary de St Pol, the widow of Aymer de Valence, Earl of Pembroke, a licence for founding the College.

Pembroke was the first Cambridge college to have its own chapel, which survives and today is known as the Old Library; here in this setting, the group experienced gastronomic excellence in being served a fine lunch of chicken casserole followed by Pembroke's famed apple pie, accompanied by quality wines.

After lunch, we ventured across the road to the



Cheryl and Andrew enjoy a joke!

college's newest development, the Dolby Quarter, which opened in 2025, and was made possible thanks to a generous bequest by old Pembroke member, Dr Ray Dolby, who pioneered the Dolby NR noise reduction system for sound recordings.

In a lecture recital in the Ferguson-Nazareth Room, composer Liveryman Dr Cheryl Frances-Hoad performed a selection of her own compositions, together with a string quartet of current holders of the highly coveted university Instrumental Award Holders scheme, and a soprano from Trinity College chapel choir. Cheryl Frances-Hoad's featured compositions incorporated a myriad of influences including the genetic discoveries of Gregor Mendel; Bach's *Partita in E major*; and the first song to be featured in a Marconi radio transmission, for the last item together with period attire and stage acting in the recital room!

The group then headed back to the older part of the college, to the college chapel, one of the earliest architectural works of Sir Christopher Wren. After an introductory talk by the recently appointed Director of Music, Luke Fitzgerald, the group was treated to a short recital by the Senior Organ Scholar, Molly Hord, who played the *Prelude and Fugue in C minor*, BWV 549, by J S Bach, which starts with a virtuosic passage for the pedals alone; followed, as a

contrast, by a Toccata by the French composer, Fernande de la Tombelle (1854-1928), from the Dordogne region. After her graduation later this year, Molly heads to London to become one of the first organ scholars at the Royal Albert Hall, under Anna Lapwood MBE (the previous Pembroke Director of Music).

After tea in the new Dolby auditorium, the group headed up the road to King's College, where thanks to Andrew Morris, and as part of a congregation of about 400 people, we had privileged reserved seating close to the choir stalls for the service of Choral Evensong. The service opened with the unaccompanied introit, *Sing, my soul, his wondrous love*, by the prolific American composer, Ned Rorem. The responses were by contemporary composer, Matthew Martin, who is Director of Music at Gonville and Caius College. The canticles were the stirring Edwardian setting by Sir George Dyson in the key of D major. The anthem, *He, watching over Israel, slumbers not*, was taken from Mendelssohn's *Elijah* – a work that was much more frequently performed in the Victorian era than today. The concluding organ voluntary, played by Harrison Cole (a former student of Andrew Morris), was Sir Edward Elgar's *Imperial March*, composed for the Diamond Jubilee of Queen Victoria in 1897.

After evensong, we were extremely fortunate to be invited as a group to a reception hosted by the Director of Music at King's College, Daniel Hyde,



Reception with Daniel Hyde, Director of Music at King's College, in Senior Combination Room

held in the Senior Combination Room – an area usually reserved for Fellows of the College. A speech by Daniel Hyde, with a response by our Master, Alun Hughes, emphasised the shared aim of providing musical opportunities for the next generation of young people, including for choral singing, and Daniel was thanked for hosting us so generously.

The whole day was brilliantly organised, and thanks are due to Livery Club President Mandy Peat, Vice-President Mark James, and Pastmaster Andrew Morris for their superlative organisational efforts.

Editor, Liveryman JULIAN CABLE



Before Evensong at King's College Chapel

The Art and Science of Music: Livery Club Visit to the RCM's Performance Science Department

“If Paganini applied to the Royal College of Music today, he probably wouldn't get in”, joked Professor Aaron Williamson, Head of Performance Science at the RCM, opening the Livery Club's visit to the College's new Performance Science Department on 7 November 2025. His point was clear: two centuries of improving pedagogy and fierce competition have continually raised the bar. So what does the future hold for training the next generation of the world-class musicians?

The RCM has made a major strategic bet that world-class teaching must be informed by world-class research. Since its launch in 2000, the Performance Science department has grown to eight researchers, 25 PhDs, and 24 MScs. It has attracted £20 million in grants, produced over 300 publications, and informs modules taken by 300 undergraduates annually. At its centre is a groundbreaking virtual recital room that enables students to swap “practising practising” for “practising performing”.

Our visit took us into this new world. We stepped into what looked like a small recital hall, but the projections surrounding the stage hinted at something startling: the room became the RCM's Britten Theatre. At the touch of a button, it could transform into venues ranging from Carnegie Hall to Westminster Abbey. The change was not merely visual; the precise acoustics of each space were re-created through 64 hidden loudspeakers. The deception was so convincing that when the system was switched off, we were startled by how “dry” the natural room sounded.

The digital sophistication didn't stop there. Several hundred individually programmed audience avatars populated the virtual hall, mimicking real behaviour: smiling, fidgeting,

coughing, losing focus or even checking their phones. Their applause could be adjusted too, from a rapturous roar to a withering slow handclap. They weren't sentient, of course, so their reactions felt artificial rather than authentic – but they were certainly unnervingly “alive”!

What is the goal of this musical multiverse? By enabling musicians to train under performance-like conditions (similar to how pilots use flight simulators), the aim is to reduce the uncertainties of performance, lower anxiety and help musicians excel. Although the research programme is still assessing the full impact, demand for bookings suggests that students value it highly.

We were treated to a vivid demonstration: pianist Sonya Pigot performed Weber's *Invitation to the Dance*, Liszt's *Hungarian Rhapsody No. 17* and Debussy's *L'Isle Joyeuse*, all in the acoustic of the RCM's Concert Hall rather than the dry studio we occupied. Her performance was joyously radical; where the Debussy is often bathed in impressionistic pedal, she revealed a fibrous filigree of inner lines with uncanny clarity. Accustomed to Horowitz's magnificent but bombastic recordings, this author felt he was hearing the piece anew! She then replayed the opening of the Liszt in several virtual acoustics, showing how dramatically a venue shapes musical choices.

Is the RCM's new Performance Science Department setting a global benchmark for conservatoire teaching? Unquestionably. Will their virtual concert hall become an essential tool for the next generation of elite performers? Possibly. Had the Livery Club enjoyed our tour of cutting-edge pedagogy? Absolutely!

Court Assistant **STUART BARR**

Livery Club Visit to ENO

On 2 December, at the invitation of Liveryman Mark Tousey, 26 Company members were able to attend a matinée dress rehearsal of *HMS Pinafore* at the Coliseum.

Several performers with Company links took part:

The part of Captain Corcoran was played by past Young Artist John Savournin, winner of a Musicians' Company Concordia Foundation concert in 2013. The part of Josephine was played by Henna Mun, the previous year's John Christie Award winner. Claire Wickes, Company Award winner in 2013, is Principal Flute of the English National Opera Orchestra.

The afternoon, which included a pre-performance lunch and an ENO conversation, proceeded without a hitch and was hugely enjoyed by the Company contingent.

Editor, Liveryman **JULIAN CABLE**

City Livery Walk: 'Vile Minstrelsy'!

On a chilly November evening, over 30 members of the Livery gathered in Guildhall for a walking tour of the City themed around 'Minstrelsy', led by the engaging historian Dr Matthew Green. The evening began with a festive steel pan band and mulled wine, setting an inviting tone for the group. Dr Green's storytelling took us from the medieval organisation of the City to Cheapside – London's historic High Street – where he recounted the curious punishment for selling old wine: offenders were tied to a stake, surrounded by 'vile minstrels' deliberately playing badly to draw a crowd, then forced to drink their own unsold wine and have the bottle smashed over their head.

Despite such antics, musicians were highly valued in medieval society, with some earning as much as £30 – a fortune by today's standards. By Tudor times, however, musicianship had become commonplace among the educated, diminishing its exclusivity. Dr Green delighted the group with tales of dancing dogs, trick pigs, and jesters, making modern talent shows seem tame in comparison.

The tour progressed through the winding lanes behind St Paul's Cathedral, evoking the lively, sometimes debauched, atmosphere of pre-plague London. The darker side of the era surfaced in the stories of anchorites and anchoresses, who chose to be walled into churches for life, tormented by 'grimalkins' outside their cells.

At the Vintry, the group sampled claret and learned about the hierarchy of wine colours: blue wine, dyed and deadly, was most prestigious; green wine, tinted with grass, was special; and white wine, considered least desirable, reminded drinkers of 'the tears of sinners'. The evening ended by the Thames, with tales of musicians at banquets and the bawdy origins of carolling, leaving all thoroughly entertained and appreciative of Mandy Peat's superb organisation.

Liveryman **BERENDINA NORTON MBE**



Livery Club group at Royal College of Music

2025 BIMM London Graduation Ceremony



The Master with Maria-Diana Raboj

The exclusive balcony box gave Neil Constable and me a grand view of the stage at the Royal Festival Hall in December to witness the Master presenting three prestigious awards.

Probably his first time as the warm-up act for Jarvis Cocker!

The occasion was the 2025 BIMM London Graduation Ceremony, at which the Musicians' Company funds three annual awards of £500 to students for performance, production, and songwriting.

The noise levels befitted the packed auditorium, but a hush descended as the Head of School, Simon Colam, introduced the Master, only to rise again as Alun walked to the podium to rapturous applause.

The BIMM Music Institute is a specialist creative institution that provides industry-focused training in music, performing arts and related fields, equipping students with practical skills and professional connections for careers in the creative industries. See www.bimm.ac.uk

The courses offered include Musical Theatre, Dance, Music Performance, Songwriting & Music Production, and Music Business & Event Management.

Notable alumni

BIMM has produced many successful artists and industry figures, including George Ezra, James Bay, Tom Odell, Ella Mai, Fontaines D.C., and The Kooks. The Musicians' Company's relationship with BIMM and other leading contemporary establishments is thanks to the sterling work by Pastmaster Nigel Tully, who has successfully introduced the genre of popular music to the Musicians' Company.

So on to the three awards of £500 each.

The Musicians' Company awards recognised three outstanding projects demonstrating creativity, technical skill and artistic vision. Maria-Diana Raboj was honoured for a songwriting project that reinterpreted Romanian folk traditions through contemporary composition, blending cultural heritage with modern storytelling. Rosendo Zinny received an award for an innovative production project exploring migration through field recordings and experimental techniques, offering a compelling example of sonic storytelling. The final award went to Tyler Browne for an exceptional original performance, distinguished by musical clarity, confident delivery and strong audience

engagement.

All were thrilled to have been recognised by the Musicians' Company – watch out for them in the future!

What followed was a brilliant performance of a song from *Frozen* by the students, before Jarvis Cocker, founder of the Pulp rock band, shared some anecdotes as well as wise words (paraphrased here):

'Accept mistakes and wrong turns as it only makes your music better.'

'Never start a concert with a new song – your



The Master with Tyler Browne

audience won't like it – try it as number three.'

'Take time to tune into yourself as it's sometimes hard to find your own voice.'

'Start listening to the best music you have ever heard in your whole life – your music!'

His words of advice certainly resonated with the audience, who were keen to learn, as *'tomorrow, their real lives as musicians begin'.*

It was a great day out.

Liveryman **FIONA KERMACK**

Livery Club and Popular Music Committee member



The Master with Rosendo Zinny

City Music Society in St Bartholomew the Great



Sejin Yoon

Whatever the reason, the young musicians who benefit from the Society's championing unanimously praise the environment in which they

Why are the acoustics in St Bartholomew the Great so perfect for music? It is a question that many of those attending City Music Society lunchtime concerts in the church ask as they leave after hearing the young artists who feature in the Society's 20-concert series. Maybe it's because the priory building, dating from 1123, is only half its original length and the sound is contained rather than reverberating

are able to demonstrate their skills and their musicianship. With the generous support of the Musicians' Company, City Music Society provides vital opportunities for performers at the start of their careers. The audiences are large and extremely attentive, and a reasonably generous fee is offered to all who take part.

The penultimate concert in the Spring series on 19 March featured the Company's current Carnwath Piano Scholarship holder, Sejin Yoon. Sejin revelled in the acoustic, and delighted everyone with the Society's magnificent Steinway model D grand piano. Her programme of Mendelssohn, Dutilleux and Schumann showed off both her remarkable technique and her musical insights. Henri Dutilleux's

Au Gré des ondes was probably new to everyone in the audience and Sejin deserves great credit for promoting this fascinating set of tributes to the composer's friends (and his wife).

Like Sejin, eight other Musicians' Company award winners enjoyed the opportunity to perform

for the Society in the unique atmosphere of St Bartholomew's during the 2025-26 season. All of them asked if they could come back! But many others are waiting for the chance. Meanwhile, the Society takes a break until 17 September, when once again it will host the Company's annual Bach Cantata concert.

Pastmaster **LESLIE EAST OBE**



Interior of Priory Church of St Bartholomew the Great

The Musicians' Company Award for Organists 2026

Formerly the WT Best Scholarship, founded in 1957, the Award was renamed after the original endowment expired. Intended to give financial assistance to a graduate organist of exceptional promise, £6,000 is offered for one year of intensive further study to develop their potential.

With the availability of the Award having been publicized to conservatoires and other appropriate organisations, seven players were chosen from the initial applicants to audition before a distinguished panel at St George's Church, Hanover Square. Junior Warden Carl Jackson MVO, Chairman, assisted by Katherine Dienes-Williams, David Hill MBE, and Liveryman David Titterington, assessed each performer playing a 20-minute programme which had to include J S Bach's *Fantasia in C minor*, BWV 562, and other works of their own choice. The panel also took into account the applicant's plans for using the Award to further their professional careers.

As expected, the standard of playing was extremely high, and as a layman listener I did not envy the adjudicators in their need to select one individual from an obvious pool of consummate musicianship and artistic interpretation. Taking everything into account, Joshua Simões was selected to receive the

Award for 2026. For the first time, the Award will include a 'Master's Recital' at the church of St Michael's, Cornhill, intended to emphasise the Company's support for the church and the organ.

Liveryman DAVID WAKEFIELD

Dankworth and Harvey Jazz Awards 2025

On Monday 16 March we found ourselves happily returned to the Royal Birmingham Conservatoire of Music for the 2025 Awards presentation, in their dedicated friendly space at the Eastside Jazz Club: a prestigious occasion at which the Master, Alun Hughes, officiated. He started proceedings with a speech to introduce the Company and to explain the history of the Awards. John Dankworth and Eddie Harvey were around at the beginnings of jazz music streaming into the UK in the 1940s and were influential in its development and spread. John featured particularly in large-scale productions, often with his wife Cleo Laine, and established the well-known Stables

Theatre in Wavendon. Eddie, who also became a trained teacher, originated a method of using jazz to educate and stimulate children musically. His book, *Jazz in the Classroom*, is still used in schools and he was fondly known as the father of jazz education in England.

Both men supported the development of musicians and writing. The Dankworth Awards exist to encourage composition for both big band and for smaller ensemble. The Harvey Awards exist in support of those choosing to do an arrangement, to make sure they are suitably acknowledged for their work as it has historically attracted no royalty. This year, the Award for big band stood alone, but for 2026 onwards there will also be an Award for smaller group arrangement. The Master's empathetic words set the tone for the event. He then presented the awards, inviting the winners to the front to collect them.

Jeremy Price generously welcomed us back for the evening of fine music, directed by his colleague Ed Puddick who lent a quiet humour and warm support as he fronted the Conservatoire Jazz Orchestra to play the winning numbers. Of the three winners, sadly Olivia Murphy who won the Dankworth Award for Big Band Composition was unable to be present because of illness. Her piece, *Honey Thieves*, was well structured and of modal influence. Two vocalists added a richness to her writing, and solos included a flute which also played the last note one might say out of the blue! Olivia was also the 2024 winner of the Harvey Arrangement Award.

The fluency with which these young twenty-

somethings talk about their musical creations, and the mature writing in the pieces, are impressive.

Speaking to Noam Solomons-Wise, who won the Dankworth Award for Small Ensemble Composition, we found that his piece, *The Lost Shore*, was inspired by a book he read by Ursula Le Guin. The idea is of a shore which receded and was lost, to be rediscovered with a triumphant musical ending. His composition method is to set things down in four-part harmony (he was a chorister) and then to add musical depth and expressiveness as required. His ensemble consisted of two sax, trombone, trumpet and rhythm section.

The Harvey Arrangement Award went to Charles Rees for a big band version of *Transparent Minor*, written by his wife. He arranged it and gave it back as a wedding present! Full of luscious harmonies, it was redolent of Bob Brookmeyer, one of the many influences of his writing.

The enjoyable evening was the culmination of the organisational expertise of Court Assistant Ben Costello, Chair of the Jazz Committee.

PEGGY HARVEY

[Widow of Eddie Harvey, of the Harvey Jazz Awards. Editor]



The Master, and winner of the small ensemble John Dankworth Award, Noam Solomons-Wise

Photo: Peggy Harvey

Mountview Performing Arts: Revisiting 9/11

Twenty-two excited BA Musical Theatre students awaited their first connection with the orchestra during the sitzprobe performance of *Come From Away*, written by Irene Sankoff and David Hein.

Mountview Performing Arts had invited committee members from the Musicians' Company through the Livery Club to experience an exclusive viewing at their college in Southeast London.

A sitzprobe is a rehearsal in musical theatre or opera where the singers perform the score with the orchestra for the first time, focusing purely on the music rather than staging. The term comes from German – "sitzen" meaning "to sit" and "Probe" meaning "rehearsal" – so it literally translates as "seated rehearsal".

September 11, 2001: As the USA reels from the World Trade Center attacks, the entire world feels the repercussions. With airspace closing fast

and hundreds of planes diverted, thousands of passengers unexpectedly converge on a small town in Canada. *Come From Away* is a heartwarming exploration of kindness and resilience in the face of tragedy.

After coffee, croissants and sticky buns, and a warm welcome from Principal, Sally Ann Gritton, Senior Development Manager, Molly Moore, and the creative team, we took our seats. The energy, enthusiasm and pure professionalism of this remarkable musical was brought to life promising the usual high standard consistently demonstrated by Mountview when the show opened the following week.

The Musicians' Company, through the Popular Music Committee, is developing relationships with contemporary performing arts colleges amongst other institutions. See the article about BIMM elsewhere in this edition.

We are planning an outing to a future Mountview performance as well as a workshop experience next year. Watch this space!

Liveryman FIONA KERMACK

Livery Club and Popular Music Committee member



Livery Club group at Mountview Performing Arts

Photo: Jonathan Cherry

AND FINALLY

UPCOMING LIVERY CLUB EVENTS

By the time you read this, we will have travelled to Gloucester for a day of music by Parry and Howells, with our thanks to Liveryman Simon Probert for arranging this day for us.

On 19 May, we will meet at the Courthouse Hotel, Great Marlborough Street, for a private screening of the inspirational film *Topowa!*, following the lives of street children from Kampala, Uganda and the transformation of their lives through music, made possible by the extraordinary charity Brass for Africa, started by British Airways pilot, Jim Trott MBE. This is a wonderful opportunity to meet to see this incredible film, and we will be joined by musicians from the Household Cavalry now stationed in Windsor, who can tell us the story of how this charity has transformed their lives: truly a film and experience you will never forget. Please come and join us. £15 a head, booking open now on the Company website.

On 14 June, 51 members of the Company and guests will meet in Leipzig to start a four-day visit to the city, organised by the Livery Club. A full programme will include Bachfest concerts in the Thomaskirche and the Nikolaikirche; a walking tour of the city; museum visits; and a tour of Colditz Castle with a piano recital by Irena Radić, past winner of the prestigious Constant and Kit Lambert Junior Fellowship. Flowers will be laid at the Bach Memorial by our Master, Alun Hughes, and the Mayor and Head of Cultural Affairs for Leipzig. We will sample Leipzig cuisine at the famous Auerbachskeller and some will stay on for an extra day to visit the Blüthner piano factory and the Monument to the Battle of Nations. This promises to be a fascinating visit.

Over the summer, we are planning a repeat informal visit to the Proms, and further details will be sent when the programme is published at the end of April.

Our annual Bach Cantata will take place at St Bartholomew the Great on 17 September, followed by lunch at Côte St Paul's.

We are arranging two events in October:

A musical quiz night is planned for 13 October; the venue and details will be sent when the arrangements are finalised.

On 28 October, we will spend an evening at the long-established violin dealers J&A Beare in their splendid premises in Queen Anne Street. We will have a chance to visit their secure vault holding precious violins, enjoy a talk by renowned expert Robert Brewer Young on the making of

violins, and visit their dedicated workshop. A recital will be held in their performance space. A very special opportunity indeed.

Please note these dates in your diaries.

Looking ahead, in 2027 the Livery Club is arranging a visit to York on 5-8 July. More details will follow as arrangements are finalised.

Liveryman **MANDY PEAT**
Livery Club President

HALL OF PRESERVING HARMONY



While on a group tour around China in October 2025, during a visit to the "Forbidden City" – the former emperors' palace complex in Beijing – I was intrigued to discover that one of the buildings on the site is named the "Hall of Preserving

Harmony"! Evidently, it is not only in the City of London where it is acknowledged as important to Preserve Harmony!

Editor, Liveryman **JULIAN CABLE**

COURT NEWS

NEW LIVERYMEN

Vanessa Gilbert
Kenneth Le Meunier-FitzHugh
Hugh Lloyd
Marlene Terry

NEW FREEMEN

At the January Court, the number of new Freeman who were admitted is believed to be a record for the Company.
Jonathan Courtts
Alex Haigh
Edward Kemp-Luck

Richard Mair
Tony Mash
Jefferson Morgan
Laura Morgan
Jamie Njoku-Goodwin OBE
Andrew Peck
Élisabeth Pion
Caroline Stockmann
Aleksander Szram
Hugo Trace
Yi Yao
Raymond Yiu
Rafi Yohay

CORPORATE MEMBERS

ABRSM
Boosey & Hawkes
Naxos UK
Victoria College Examinations

AWARDS

BEETHOVEN MEDAL

Elisabeth Tsai (Guildhall School of Music & Drama)

COBBETT MEDAL

Louise Hopkins

CHORAL DIRECTOR LIFETIME

ACHIEVEMENT AWARD

Dr Barry Rose OBE

JULIAN BREAM AWARD

Dr Martin Taylor MBE

SANTLEY AWARDS

Carolyn Sampson OBE
James Gilchrist

JAZZ LIFETIME ACHIEVEMENT AWARD

John Etheridge

DANKWORTH PRIZES FOR JAZZ COMPOSITION

Olivia Murphy (Big Band)

Noam Solomons-Wise (Small Ensemble)

EDDIE HARVEY JAZZ ARRANGER AWARD

Charles Rees

ILES MEDAL

David Thornton

MORTIMER MEDAL

Ian Raisbeck

SILVER SWAN

David Wakefield

IN MEMORIAM

We record with regret the deaths of the following members of the Company
Liveryman Anne Griffin
Liveryman Anthony Kinsey
Liveryman David Aprahamian Liddle
Liveryman Boris Moiseiwitsch
Liveryman Celia Palmer
Liveryman Lionel Sawkins
Freeman Lord Beecham (Jeremy)
Freeman Thomas Butler



The Master with the newly admitted Freeman, January Court