

Craft

What has become evident in these strange times is the importance of Craft – to help us *live well* - whether that's reconnecting with the art of sourdough baking, potting tomatoes or dusting off the lathe. Coronavirus has highlighted the need of creativity to our well-being. One idea that resonates for me is bringing the Craft to life through Music with its proven impact on our spirit and emotions to enhance well-being.

This association between music and Turners has a long and illustrious history illuminated for us by Past-Master John Bridgeman's research. We know that London Turners pioneered instrument making in the 17th and 18th Centuries. Thomas Stanseby became Master in 1739 and was commissioned by Handel to make the first Contra Bassoon. Richard Potter, Master in 1782 was the most famous flute maker in London.

You were all part of commissioning *The Turners Consort* - the first set of medieval-style recorders on loan to any conservatoire in Europe and I can't let this moment pass without publicly thanking Master Emeritus Andrew Mayer, Past-Masters John Bridgeman, Ilan Krieger and Andrew Neill, Deputy Master Andrew Sindall and Upper Warden Matthew Gaved for each funding a named instrument. I'm only sorry we won't be able to hear the Consort at the opening night of the Stour Festival next month when 22 Court members and consorts were getting together along with the promise of guided tours from Past-Master David Batchelor who's brother is Chair of the Festival. Next year hopefully!

Still on recorders but moving swiftly from the Medieval to the 17th Century we know the very fabric of the City of London underwent major changes thanks in part to the Great Fire - and we all know how change in the City feels at the moment. We have a fantastic snapshot of City life in the 1660s from Samuel Pepys diary, including some tantalising references to playing the recorder he bought from Drumbleby's music shop "the sound of it [is] of all sounds in the world most pleasing to me". And that's where this next project I want to share with you comes in – and asks the question - what did Pepys actually play on? There are no remaining examples, only in painting and sculptures by Grinling Gibbons *and I'd like to rescue this recorder lost from our craft's landscape by re-creating it.*

Modern day players never have the right instruments to play their music on and in the way the Turners Consort allows for authenticity in the Medieval, if you want to play music from say – Purcell - you have to play it on an instrument from the previous century or a copy of the Master Turners Stanseby from the following century. In partnership with Ian Wilson, Professor of Woodwind at the Guildhall School, who brought the idea to me, I'm proposing we commission our own Turner's Quest Scholar, Jack Darach, to research and develop this instrument. Jack is apprenticed to Tim Cranmore who made the Turners Consort and considered one of the finest young British turners in the genre.

Why is it important – well, it's continuity in Turner's leading the way in recorder making- and with an international platform; It also supports the Grinling Gibbons 300th anniversary driven

by the Master Carvers Association and produce something that will live on for hundreds of years carrying the name of the Turner's Company with it. In 50 years' time a professional musician will turn to his colleague and say 'Do you have your Pepys and Stanesby recorders with you?'

What's more, this is not something that has to be postponed by Coronavirus as research and development can start right now and be ready to support the Lord Mayor's Cultural mile when it re-emerges.