Musicians look after the music - we look after musicians

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Dame Kiri Te Kanawa talks about a life in opera
2013 Annual Jacqueline du Pré Charity Concert

Tuesday 5 March 2013, 7.30pm
Wigmore Hall

Please help make this concert a success by joining us

Guy Johnston cello

Guy Johnston has forged a place as one of the leading cellists of his generation. A former BBC Young Musician of the Year, he has appeared in the opening night of the Proms and performed with many leading orchestras worldwide.

Tom Poster piano

Tom Poster is internationally recognised as a pianist of outstanding artistry and versatility. First Prize winner at the Scottish International Piano Competition, he has performed concertos with the BBC Philharmonic, Hallé, Scottish Chamber and China National Symphony Orchestras.

Works by Debussy, Bridge and Britten

Sponsored by
Mackay Stewart & Brown Wealth Managers, Edinburgh

Jacqueline du Pré was a gifted cellist whose career was cut short at the age of 28 by multiple sclerosis. Since 1996, a concert has been held annually to celebrate her memory and raise money for musical and medical charities. This year’s concert supports the Musicians Benevolent Fund.
Welcome - Chief Executive, David Sulkin

2012 was a busy year at the Musicians Benevolent Fund with an increase in musicians coming to us for help and advice. Being a musician is not an easy life and that’s why we are taking an increasingly important role in helping musicians get by. We can do this in the confidence that our supporters are fully aware of the importance of music and also want to help musicians. No musicians - no music.

We were touched that more people than ever attended the Festival of Saint Cecilia at St. Paul’s Cathedral in November where we again celebrated music and musicians. We were pleased to welcome HRH The Duchess of Gloucester to the Festival who came on behalf of our Royal Patron, HM The Queen.

2013 will be another busy year. We are aiming to spread the word further and wider about what we do, to let all professional musicians know of our services. Many musicians who we have already helped tell us that one of the most important things we do is visiting musicians in their homes at times of crisis and need. This companionship and understanding of musicians’ lives is all part of our central, key work.

By the end of March we will publish our Impact Report for 2013. If you would like to know more about our facts and figures, please contact communications@helpmusicians.org.uk

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With support from Jonathan Manners, ENO Head of Music Administration, percussionist Mick Doran decided to run a charity cricket tournament made up of teams from orchestras. The tournament was to benefit the Musicians Benevolent Fund. Sadly, in the final stages of organising the tournament, Mick was diagnosed with acute promyelocytic myeloid leukaemia.

After a difficult year, Mick was in remission, and the idea of the tournament came back to him. “When I came out the other side of my illness, Jonathan and I got back to planning a cricket event but with ambitions to make it bigger and better than what we’d originally intended. We decided to split any money raised between Leukaemia and Lymphoma Research, because of my illness, and the Musicians Benevolent Fund, who helped me so brilliantly when I couldn’t work.”

It was time to call in favours, and with the support of Sir Ian Botham, who is the president of Leukaemia and Lymphoma Research, Mick did just that. Eight teams took part – the English National Opera, BBC Symphony Orchestra, Royal Philharmonic Orchestra, the City of Birmingham Symphony Orchestra, a team made up of freelance musicians and another of session musicians.

“Everybody knows someone who has suffered from cancer, everybody knows a musician who has had a difficult time.”
Each team had a celebrity ambassador or ‘mentor’, from the world of cricket or music. These mentors helped to raise money and awareness and included David Lloyd, Stephen Fry, Richie Benaud the former Australian cricketer, Andy Flowers the current England cricket coach, Jonathan Agnew the legendary cricket commentator, Sir Michael Parkinson who is an ambassador for the Musicians Benevolent Fund, Michael Vaughan the ex-England Captain and Strictly Come Dancing star, and the late Chris Guy. Sir Paul McCartney also sent his best wishes for the event.

Mick approached 14 orchestras in the first instance and the response was fantastic. Of course, with musicians the problem was finding a date when everyone was available, but eventually 21 October was identified as the date which eight of the orchestras could make. The minimum entrance fee per team was £1,000, some of which went towards hiring Lords, but the rest went directly to the two charities. As Mick says, “£1,000 was the target but most of the orchestras far exceeded that. Everybody knows someone who has suffered from cancer, everybody knows a musician who has had a difficult time, so I think the two charities really struck a chord. The result has been amazing with around £23,500 raised before, during and after the event.”

And how did it all unfold on the day? “Thanks to the volunteers from the charities, the players, the skippers of the teams and the huge wave of enthusiasm from everyone there, the day was a triumph with the freelancers taking victory over the Royal Philharmonic Orchestra in the final.”

At the prize giving, Mick received the Chris Guy Award for the most enthusiastic player. Chris, who died a year or so ago, was a fellow percussionist and a good friend of Mick’s. “When Chris left us I was deeply saddened, but it was great that his widow agreed to endorse the award created in his name, and even better that his brother took part in the tournament. The fact that I was given the award was very humbling and I must admit I was moved to tears. It was such a fitting end to an amazing day.”

What next for the ENO Orchestra Super8s? Mick promises another tournament in 2013. He and Jonathan hope that the next tournament will be even more successful and that the great spirit of the inaugural tournament can be repeated.

If you would like to know more or would like to make a donation, you can visit orchestrasuper8.com
Eva’s story

Many of the musicians we work with have the most amazing life stories. Eva Bernathova tells of her career and her personal journey from Budapest to North London.

Concert pianist Eva, born in Budapest, began her musical journey at just seven years old having been accepted at the Franz Liszt Academy of Music. However, what was to become an extraordinary career in music was almost cut short by the Nazi invasion of Hungary. In 1944, when she was 21, Eva, who is Jewish, was interned in a labour camp where she worked in the fields. She was kept moving, but was fortunate to be reunited with her parents. They spent the hard winter of 1944/5 in a ghetto in Budapest, where they witnessed many horrors.

She met her husband while studying at the Academy, and they married in 1947 and moved to Prague, a city she has loved all her life. Eva’s husband was a violinist who worked exporting records. As a result he was very involved in the cultural life of the city, inviting foreign artists to Prague and going to competitions and concerts. They became good friends with many artists, composers and conductors, and Eva’s living room in London features pictures of David Oistrakh, Karel Ancerl and Sviatoslav Richter, whom they counted as good friends.

Eva’s solo career began with a real lucky break. Pianist Josef Páleníček (1914-1991) was due to perform the Tchaikovsky Piano Concerto in B flat minor when he was taken ill. Eva was invited to step in by the director of the orchestra, even though she had never played with an orchestra before. The concert was a storming success and she attracted excellent reviews. Three weeks later, she played the same programme again, and invitations began to pour in. She performed all over Czechoslovakia, and then further afield, collaborating with the Janáček Quartet and touring Europe, Australia and New Zealand with them.

She also performed from the USA to the Far East and beyond, and as a soloist with orchestras including the Berlin Philharmonic, the Czech Philharmonic, Orchestre de la Suisse Romande and the Royal Philharmonic Orchestra.

As artists, she and her husband enjoyed a degree of immunity from involvement in political life. They had lived under both fascist and communist regimes. However, the Soviet invasion of Czechoslovakia of 1968, caused Eva’s husband to fear for his life, and they moved to London. Eva continued her musical career from her new London base, and among many important engagements, performed Tchaikovsky’s first Piano Concerto under the baton of Sir Charles Mackerras at the Royal Albert Hall. After many years of touring and performing, she chose to retire in 1974.

Eva then became a senior lecturer at Trinity College of Music, London, and still has students visit her for lessons in her home. She now lives in North London and we keep in touch with her through visits from one of our volunteer Musicians’ Supporters.

In 2012 we visited nearly 300 people in their own homes. We know from talking to those we support that personal contact is one of the most valued services we can provide.
The key role of visitors and volunteers

From listening to those we support, we know how important face-to-face contact is for many of those we work with and that’s why we are aiming to grow our volunteer network across the UK so that we can visit more people more regularly in their own homes.

In 2012 we launched a new national volunteer network to help us develop our home visits. We now have 15 trained volunteers called Musicians’ Supporters who work alongside our staff and freelance Musicians’ Visitors.

As well as those Musicians’ Supporters who are already up and running, there are further training sessions planned during 2013 for new people who have expressed an interest in joining our growing team.

In addition, we have recently launched a new volunteering partnership with Elizabeth Finn Care. Elizabeth Finn is a national charity that gives direct financial support to individuals in need. It also runs Turn2us which helps people gain access to welfare benefits and other financial help. The partnership we have formed focuses on sharing volunteers and Elizabeth Finn has appealed to their large existing pool of volunteers for those with an interest in and love of music. We hope to welcome them to our own expanding network soon.

John Young is one of our new Musicians’ Supporters and has recently been visiting Phyllis Lloyd (both pictured above), who was a pianist, accompanist and teacher for over 42 years. When asked why he wanted to become a volunteer, John said: “There were two reasons I decided to volunteer for the Musicians Benevolent Fund. The first is that music has always been my main hobby—I have run village church choirs and played the organ for most of my life, and I have a huge collection of classical CDs. The second was that a few years ago I trained as an Acorn Christian Listener and tutor which was a great way of learning the ideal skills needed for talking and listening to musicians. I have always believed that the more you put into an activity, the more you take out.”

For more information about Elizabeth Finn and Turn2us visit: elizabethfinncare.org.uk or call 020 8834 9200.

If you are interested in becoming a Musicians’ Supporter, we are currently looking for volunteers outside of the London area. For more information contact us at: volunteer@helpmusicians.org.uk or call on 020 7239 9103

For more information about Elizabeth Finn and Turn2us visit: elizabethfinncare.org.uk or call 020 8834 9200.
Charity gala screening of the film *Quartet*

Thanks to Momentum Pictures, supporters of the Musicians Benevolent Fund and celebrity guests enjoyed a special charity gala preview of the film *Quartet*, Dustin Hoffmann’s directorial debut.

The gala screening of *Quartet* took place at the Odeon West End Cinema in London on 11 December 2012. The film was also simultaneously broadcast to 109 other cinemas throughout the UK.

Opera quartet *Amore* treated guests to a musical performance as they arrived and picked up their popcorn. Once guests were seated, the film was introduced as were cast members including Billy Connolly, Tom Courtenay and Sheridan Smith and Sir Ronald Harwood who wrote the screenplay and the original play on which the film is based.

Scottish violinist Nicola Benedetti, who played at the Last Night of the Proms last year as well as being named Classical Brits Best Female Artist, spoke about the work of the Musicians Benevolent Fund to the packed cinema and to the audiences watching in other parts of the UK. We are very grateful to Nicola for her support and congratulate her on receiving an MBE in the 2013 New Years Honours List for her services to music and charity.

Following Nicola’s words about our work, the lights were dimmed and the audience watched the film.

Guests were then treated to a Q&A session with the cast members present which touched on topics highlighted in the film including care homes, being a musician and issues related to growing older.

*Quartet* is the story of lifelong friends Wilf (Billy Connolly) and Reggie (Tom Courtenay), who together with former colleague Cissy (Pauline Collins) are residents of Beecham House, a home for retired musicians. Every year on Giuseppe Verdi’s birthday, the residents unite to give a concert to raise funds for their home. But when Jean Horton (Maggie Smith), a former grande dame of the opera fallen on hard times, also Reggie’s ex-wife and the fourth and most celebrated member of their former quartet, moves into the home, to everyone’s surprise, the plans for this year’s concert start to unravel. It becomes apparent that having four of the finest singers in English operatic history under one roof offers no guarantee that the show will go on.

The film also stars Michael Gambon and Trevor Peacock and is now on general release if you wish to catch it at your local cinema.

Photographs © Momentum Pictures
Since 1946, the Musicians Benevolent Fund has held the annual Festival of Saint Cecilia to celebrate the Patron Saint of Music.

A highlight of every Festival is the performance of a newly-commissioned anthem by the combined choirs of Westminster Abbey, Westminster Cathedral and St Paul’s Cathedral. In 2012 the Service was held at St Paul’s where the choirs gave the first performance of *Jubilate*, by Alec Roth, probably best known for his collaborations with the Indian writer Vikram Seth with whom he wrote *Arian and the Dolphin*. HRH The Duchess of Gloucester represented HM The Queen at the service.

The service was attended by 1,400 people and began with a procession of the City of London Livery Companies, led by the Worshipful Company of Musicians. Lessons at the Cathedral were read by two operatic stars, Dame Kiri Te Kanawa and Sir Willard White CBE. 280 of the people attending the service went on to a sell-out lunch at Merchant Taylors’ Hall. Tickets sold fast when supporters knew that Dame Kiri was to be guest speaker and there was a tangible warmth in the room as she shared her memories of her life, career and inspirations.

Guests were also entertained by the popular opera group *Amore*, and Sir Willard White encouraged supporters to bid generously in the silent auction, where prizes included a trip to the Paris Opera. The auction raised more than £8,000.

Diary note: The Festival of Saint Cecilia 2013 will take place on Wednesday 20 November at Westminster Abbey and Banqueting House. It will mark the centenary of composer Benjamin Britten’s birth, and will be held in collaboration with the Britten-Pears Foundation.

Photographs © Graham Lacdao / The Chapter of St Paul’s Cathedral
Dame Kiri Te Kanawa - A glittering career

We were thrilled when Dame Kiri Te Kanawa agreed to speak at the 2012 Festival of Saint Cecilia Lunch at Merchant Taylors’ Hall.

When I was a teenager, I began formal singing lessons and by 1966, with some major competitions from the Southern Hemisphere under my belt, I crossed the world and came to Britain, to the London Opera Centre.

By 1970 I had a junior principal contract with Covent Garden and was singing one of the Flower Maidens in Parsifal. I was also being coached to sing The Countess in *The Marriage of Figaro* at the Royal Opera House at the end of 1971. It was this performance which brought me great critical acclaim although my pay packet didn’t quite reflect that. I was paid £50 per week!

“I believe I was born to sing. My parents believed this too and gave me the most amazing upbringing and unstinting support."

Dame Kiri Te Kanawa enthusiastically agreed to speak to guests about her life and her career at the Festival of Saint Cecilia lunch. She was warmly greeted by the 280 strong audience, some of whom had especially come to hear her. Dame Kiri has agreed that the following edited version of her speech can be published:

“I am particularly pleased to be here today, as the Musicians Benevolent Fund celebrates the Diamond Jubilee of their Patron, Her Majesty the Queen.

Being in St Paul’s Cathedral reminded me of that wonderful occasion in 1981 when I had the honour of singing *Let the Bright Seraphim* at the wedding of His Royal Highness Prince Charles and Lady Diana Spencer. It was then and remains still the biggest audience of my career, with over 600 million people watching throughout the world.

So how did I get from a seaside town in New Zealand to be singing at such an event in St Paul’s Cathedral? It was a long journey and only made possible by the sacrifices of two really special people who adopted me. I believe I was born to sing. My parents believed this too and gave me the most amazing upbringing and unstinting support.
I am often associated with the great Mozart roles and with Verdi and Puccini. In the early years of my career, I devoted a great deal of time to perfecting Mozart repertoire... and I still believe that if you can sing Mozart properly, then you can sing anything. Some years later I came to Richard Strauss – and found that the music fitted my voice perfectly – not just the vocal line, but also the clever orchestration, which allows the singer to be enhanced by the orchestra. I’ve loved singing those Strauss operas, and also many of his solo songs. In 1974 I made my debut at the Metropolitan Opera in New York as Desdemona in Otello. It was probably that performance which acted like a catapult to what is called ‘stardom’ and yet it so nearly didn’t happen. I had been called into the opera house at the last minute to replace the soprano who had become ill. I was pushed on to the stage without any time to think about nerves. It was a matinee performance which was broadcast throughout America, and the success was a great relief!

In 1982, I was created a Dame Commander of the British Empire. I remember His Royal Highness the Prince of Wales sending me a lovely letter of congratulations.

In this Diamond Jubilee Year I was at the Royal Academy of Arts party, which was billed as including the greatest ever gathering of Dames in the Arts. There were 24 of us including Dames Judi Dench and Diana Rigg, Antonia Fraser and AS Byatt, Evelyn Glennie and fellow singing Dames Felicity Lott, Janet Baker and Shirley Bassey. You would have expected such a group of ladies to be on their best behaviour – but this wasn’t the case. In trying to get us together for the group photograph, we were so badly behaved that the photographer had to resort to blowing a whistle to catch our attention!

I am very lucky to have had a wonderful career. I’ve worked with the greatest singers and musicians of our time and I’ve sung some of the most glorious music ever written. And yes, there was a lot of glamour and a lot of applause. Even so, having sung at The Metropolitan Opera or at Paris Opera, after the applause and flowers, some evenings I’d go home to a hotel room on my own.

It can be a lonely and demanding profession. Being a musician is a wonderful calling but it can also be hard. And that’s why I understand the importance of the Musicians Benevolent Fund.”

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Supporting the next generation of professionals

Starting out as a professional musician can be a tricky time for some, no matter how talented they are. We find there’s a real need for support for both emerging individual musicians and groups. We have a number of award schemes which can help set those with special talent on their way.

Prestigious award nominations for Roller Trio

Leeds-based jazz group Roller Trio have had a busy year since receiving the 2011 Peter Whittingham Jazz Award, which is one of the award schemes we run. Not only did they scoop a nomination for Album of the Year at the Barclaycard Mercury Prize but they were also shortlisted for Best Jazz Act at the MOBOs. Speaking to Jazzwise Magazine, drummer Luke Reddin-Williams explained how the Peter Whittingham Award kick-started their career: “We went from being a band that only our friends really knew – then suddenly we’re on loads of websites and magazines and we got lots of new people interested in the music.” rollertrio.com

The annual Peter Whittingham Award of £4,000 is available for a creative jazz project. Peter Whittingham was an expert in survival medicine. He was a gifted pianist who died in 1987 and his family set up a trust in his memory. Peter’s son Chris chaired the auditions passionately until his death in 2012 and he will be sadly missed. However, we are delighted that the Whittingham family’s connection with the award continues. helpmusicians.org.uk/pwja

Emerging Excellence Awards pilot round success

Following a successful pilot round in May 2012, the Emerging Excellence Awards re-opened late last year with a call for applications for 2013 from young professional musicians looking to develop their careers.

The awards are for individuals and groups in the first few years of a professional music career who can demonstrate outstanding talent and are already making waves in their field. Grants of between £500 and £3,000 are available. Candidates shortlisted for larger awards are invited to pitch their project idea to a panel of music industry ‘dragons’, in a similar fashion to TV’s Dragon’s Den.

The first round of awards saw 18 young artists across many genres of music receive awards towards their creative and career development. Manchester-based big band Beats ‘n’ Pieces used their award to fund a residency at Dartington in Devon. You can read about how it went on the opposite page. North London singer-songwriter Juliyaa (pictured left) used her award towards the release of her EP Stars and Dragons (the title celebrates her Welsh and Ghanaian heritage). She told us what the award did for her: “This support meant that I was able to further my career in ways I wouldn’t have thought possible.”

Experts from across the music profession are involved in the scheme as advisors, assessors, mentors and talent scouts. Cellist and broadcaster Zoë Martlew, who sat on the panel for the first round, said: “What an incredible privilege to be involved in these awards and to witness the wealth of new ideas, skill and original thinking within this generation of music makers. These awards can make all the difference at this crucial point at the start of careers, contributing long term to the richness of the UK music scene.” Read more at: helpmusicians.org.uk/eea
A week in the life of...award holders Beats ‘n’ Pieces

Manchester-based big band Beats ‘n’ Pieces were given an award towards a residency at Dartington in Devon. For large ensembles, opportunities to rehearse and prepare new material together are scarce.

Band leader Ben Cottrell is a composer and saxophonist. He founded the band in 2008 and since then it has received consistent audience and critical acclaim, establishing a reputation as one of the country’s most exciting emerging jazz groups. He tells us about the residency.

Sunday
We had decided to leave Manchester early as it’s a long drive down to Dartington – however some transport issues involving lots of gear, lots of people and a van that wasn’t big enough meant that half the band had to hang out in my house for a few hours while I sorted it all out. Didn’t hear the end of that for the rest of the week! Once we were finally on the road, the journey was fine. We arrived and loaded into the studio just in time for dinner and a pint.

Monday
The funding from the Emerging Excellence Award allowed us to bring a sound engineer with us to experiment with different ways of recording. We wanted to try to find an acceptable compromise between us all playing close together in the same room and on stage and the obvious problem of bleed on the microphones. On this first day we tried a few different ways of laying ourselves out and by the evening we’d found something that seemed to work, although we kept tweaking it during the week.

Having this time to experiment with setups and microphones was really useful research for our new recording. The multi-track files we recorded have already been particularly helpful refining the compositions we worked on.

Tuesday
First thing after breakfast we spent an hour or two doing some musical exercises and warm-ups as a group – things like practising keeping time, polyrhythms (I’d brought a new piece with an 11 against 8 feel that was fun) and intonation for example. As we were lucky enough to have amazing weather we did this outside for the first few days, before our relentless clapping and singing finally got on the nerves of the guys working in the offices nearby!

Wednesday
As well as a couple of new pieces of my own, band members had brought compositions or sketches along for us to try out during the week. Often we don’t have much time to intensively rehearse new pieces, and it sometimes takes a few gigs for them to settle, so it was great to have whole days together to play through the new stuff and then for us all as a group to suggest things to the composers, who would then often make changes based on the day’s rehearsal. Being able to play through these changes the very next day rather than weeks down the line meant that the pieces were developed really quickly.

Thursday
At lunchtime we performed a short concert presenting what we had been working on to some of the Dartington staff, which was a really nice end to the week. After dinner we packed everything up, finishing in time for a quick trip to the pub to celebrate an intensive but productive week before getting some rest ahead of the long trip back to Manchester the following morning.

beatsnpieces.net
An evening with Martin Carthy, Dave Swarbrick, James Yorkston and the Carrivick Sisters

At the end of 2012 a collaboration with the English Folk Dance and Song Society (EFDSS) led to a memorable night of great music at Cecil Sharp House.

When folk legend Dave Swarbrick discovered he needed a double lung transplant in 2004, the last thing he needed was financial stress. He says “I honestly don’t know what my wife and I would have done without the Musicians Benevolent Fund. They sorted out my tangled finances and took us under their wing.” To show his gratitude, Dave and his long-time collaborator Martin Carthy gathered some great names in folk music for a gig at Cecil Sharp House. EFDSS generously donated the use of the venue. All the performers at the gig have had help in one way or another from the Musicians Benevolent Fund. They chose to give back both by donating their talent and time, and by raising awareness of our work.

On 18 December 2012 the magnificent hall at Cecil Sharp House was decked with festive garlands and featured an enormous Christmas tree. Iconic radio personality and co-founder of Time-Out magazine, Bob Harris OBE (also known as Whisperin’ Bob) was the affable host for the evening. In the lead up to the event, he told us: “I am delighted to be part of this event and hope that it raises the profile of the Musicians Benevolent Fund which is a vital lifeline for so many musicians.” Bob Harris OBE

The music kicked off with South Devon twins the Carrivick Sisters, a brilliant young bluegrass and folk duo. Laura and Charlotte Carrivick’s 2011 album *From the Fields* was recorded with the help of a Musicians Benevolent Fund grant for emerging artists. The girls exhibited a formidable musicality – between them they play guitar, mandolin, fiddle, dobro, and clawhammer banjo. They mix all of that instrumentation with exquisite vocal harmony and a fusion of classic bluegrass with a fresh Devonian flavour. Their poignant song *Garden Girl* about a statue in a park, was particularly touching, and their cover of Joni Mitchell’s *River* lent a touch of Christmas to the proceedings.

Scottish troubadour James Yorkston was a wonderful addition to the bill. A member of the Fife-based Fence Collective, Yorkston has a devoted following, and counts crime novelist Ian Rankin among his friends and fans. His
recent album *I was a cat from a book*, released by Domino Records, has had great reviews. James spoke poignantly about the recent death of his friend and collaborator, bassist Doogie Paul. He was joined on stage by Seamus Fogarty and Jill O’Sullivan of Sparrow and the Workshop. Their cover of “ancient folk song” Erasure’s *A little respect*, brought the house down.

James says “When one of my children was suddenly taken ill, I had to cancel a year’s worth of shows to look after her. The Musicians Benevolent Fund stepped in so I could concentrate on the more important matters.”

It was an immense pleasure to see Martin Carthy and Dave Swarbrick play together – they have been trailblazers in the folk scene since the early 60s. For more than 40 years Martin Carthy has brought unique talent and great skill to enrich British folk heritage. He is considered to be one of the finest singers and interpreters of traditional music of the British Isles, and his guitar skills are legendary. He was awarded an MBE in 1998. He spoke touchingly about the help he and his family have been given over the years by the Musicians Benevolent Fund.

“When one of my children was suddenly taken ill, I had to cancel a year’s worth of shows to look after her. The Musicians Benevolent Fund stepped in so I could concentrate on the more important matters.”

James Yorkston

Dave Swarbrick began his ascendancy in the world of folk music as an instrumentalist with the Ian Campbell Folk Group. Before he teamed up with Martin Carthy in 1966, he worked with musicians including Ewan MacColl and Peggy Seeger, Beryl and Roger Marriott and A. L. Lloyd. In 1969 Dave joined Fairport Convention and his contribution to folk and folk rock music is legendary.

The two veterans played a stonking set, combining their encyclopaedic knowledge of folk music with effortless musicianship. The evening was a wonderful opportunity for musicians who have benefited from help to give back – and give back they did, abundantly.

Martin Carthy was recently featured on Desert Island Discs. You can listen to his extraordinary selection of records at: [bbc.co.uk/radio4/features/desert-island-discs](http://bbc.co.uk/radio4/features/desert-island-discs)

For more information about EFDSS visit: [efdss.org](http://efdss.org)
Advice and guidance

We know that many musicians value the advice and guidance we offer. As a result we are coordinating with practitioners who offer a whole range of different support to musicians and we have recently launched a new ‘Help and Advice’ section on our website.

Performance Strategies: Workshops for musicians - Christine Claytor

My name is Christine Claytor and I’m delighted to be supporting musicians by running workshops. During these sessions, I share simple but powerful mental techniques and strategies for reducing anxiety, building confidence, challenging limiting beliefs, quietening negative or unhelpful thoughts and getting into the optimum performance state of mind.

One of the key aims of the workshops is to show musicians how to increase their mental resilience so that they can become free of unhelpful levels of performance anxiety and be mentally prepared to give their best performances every time, whether that be at auditions, competitions, concerts or recitals. The content of the workshops is also very relevant for already confident and relaxed musicians who may just wish to learn new ways of managing their minds so that they can enjoy giving even more compelling and dynamic performances.

I draw primarily on NLP (Neuro Linguistic Programming) which I use in my work with clients who come to see me for a range of different issues. NLP is a very practical approach that people can use to achieve quick and lasting change in many different contexts. Widely used by performers, teachers, athletes, within businesses and by health professionals, NLP can be defined as the study of the way in which we think and process our thoughts, the patterns that we run and the way that we behave. It offers simple processes which can be used to take control of and manage the way that we think, feel and respond.

Whilst I specialise in helping people to overcome stress and anxiety, fears and phobias, and performance anxiety in its widest sense, the area of work that I’m most passionate about is helping musicians who find that excess nerves can prevent them from giving the kind of performances that they know they are capable of and strive to achieve. It’s been a real pleasure to meet and work with music students and young professional musicians through the workshops which will continue in 2013.

If you would like to find out more or to book a place on a workshop, please contact: Christine Claytor NLP Master Practitioner and Hypnotherapist chris@christineclaytor.co.uk christineclaytor.co.uk

Help and advice section launched on our website

The new Help and advice section on our website offers a wide range of resources and links on issues relevant to musicians. The topics include health and wellbeing, funding and careers, housing, benefits and disability.

Musicians approach us for guidance every day, whether they are looking for help with study costs or to develop their career, a professional struggling with debts or health issues, or an older musician considering retirement. Sometimes we can help directly, but in some cases we signpost to other organisations which can provide specialist support.

We plan to expand this new information source and we welcome any feedback or suggestions, including details of any organisations which you think it would be useful to include. Please email comments to info@helpmusicians.org.uk. Visit the Help and advice section at: helpmusicians.org.uk/helpandadvice
Fundraising notes

Thank you to all supporters who donate or fundraise for us. Your contribution, no matter how big or small, is crucial in making a difference to musicians’ lives.

Chiaroscuro Quartet perform in support of musicians in crisis

On 1 October 2012, Bob and Elisabeth Boas hosted a recital at their home on Mansfield Street, London, in support of our fundraising scheme love music: help musicians.

The Chiaroscuro Quartet; Pablo Hernan Benedi (violin), Emilie Hörnlund (viola) and Claire Thirion (cello) and led by ex-Musicians Benevolent Fund award holder, Alina Ibragimova (violin), performed two Mozart String Quartets to a packed room.

Alina says: “As a musician myself, and someone who received help as a student, I know how important the charity is to musicians.”

If you would like more information about the love music: help musicians scheme and how to join, visit helpmusicians.org.uk/love music or call 020 7239 9114. For other ways to support us visit: helpmusicians.org.uk/getinvolved

Partnership with The Steve Reid Foundation and Audio Gold

We have recently formed a new partnership with The Steve Reid Foundation.

Set up in 2010 by Radio 1 DJ Gilles Peterson, who ran the 2011 London Marathon for us raising nearly £7,000, the Steve Reid Foundation was created as a means of commemorating and remembering the late, talented American jazz drummer.

Steve sadly passed away in 2010 from throat cancer, with insufficient funds for treatment that would have saved his life. The Foundation is dedicated to working closely with other charities to help struggling musicians, both at the start of their careers and those who suffer from long-term and life-threatening health problems.

Through our connection with the Steve Reid Foundation, specialist second hand Hi-Fi retailers, Audio Gold, contacted us wanting to raise funds. Their relationship with Gilles began when he donated some of his old records to the shop, requesting that their sale be in exchange for donations. As a result Audio Gold are now selling their large vintage record collection, as well as equipment and fixtures charges, in support of us and the Foundation.

When asked why the shop wished to support us, joint-owner Richard Goldsmith expressed that he wanted the shop to be benevolent and support those who make music.

Audio Gold, 308-310 Park Road, London, N8 8LA. T: 020 8341 9007
Opera Offstage 2013 calendar

Who says fundraising should just be about concerts and raffles? Tenor Nicky Spence came to us last year with an ingenious fundraising idea which has resulted in the 2013 calendar Opera Offstage.

Scottish tenor, and ENO Harewood Artist, Nicky Spence, is one of the UK opera scene’s brightest young stars. He recently made his role debut as Tamino in Sir Thomas Allen’s new production of The Magic Flute at Scottish Opera.

Nicky was instrumental in persuading many of opera’s biggest stars to take part in a project which resulted in a calendar for 2013 called Opera Offstage. It’s vibrant and fun and features some of our best loved singers, revealing how they spend their down time.

As Nicky says, “We opera singers spend the bulk of our professional lives singing out the whims of ill-fated divas, heroes and ardent lovers so it’s fun to be able to offer a vignette into the lives of opera singers off-duty. Having been generously supported by the Fund during my studies, it’s been an honour to be in the position to give something back through organising this project. From the smallest of notions, the Opera Offstage calendar has turned into a glorious product, which we hope will find a loving wall in the home of many an opera fan!”

Nicky and his fellow calendar friends also pulled out the stops to persuade people to contribute to launch the calendar in style last October, with an event at the Future Gallery in London. Nicky hosted the evening along with BBC’s Katie Derham. Guests enjoyed an exhibition of the artwork from the calendar whilst sipping on cocktails generously provided by Courvoisier.

Guests were also treated to outstanding vocal performances from some of those featured in the calendar including Elizabeth Watts, Duncan Rock and Nicky Spence. Lesley Garrett also spoke movingly about the help she had received from us early in her career when she suffered ill health.

Calendars are available now at the special discounted price of £6. If you would like to see Lesley Garrett getting her hair done by Trevor Sorbie, Dame Felicity Lott and Duncan Rock sharing a cocktail or Renée Fleming enjoying the buzz of London theatre life, then please buy now and support us.

Photographs © Chris Christoudoulou
Featuring...
Renée Fleming
Susan Bullock and Richard Berkeley-Steele
Sarah Walker CBE
Lesley Garrett CBE
Susan Bickley
Dame Felicity Lott and Duncan Rock
Elizabeth Watts
Bonaventura and Rebecca Bottone
Gerald Finley
Jonathan Lemalu
Nicky Spence
Sir John Tomlinson

Don’t miss out on your chance to buy this exclusive calendar (now priced at £6) which is available to buy online at: shop.helpmusicians.org.uk and boosey.com/shop

It is also available at the following shops and venues:
Abergavenny Music Shop, Abergavenny, Wales
Blackwells Music Shop, Oxford
Chimes Music Shop, Barbican, London
McAlister Matheson Music Ltd, Edinburgh
Royal Opera House Shop, Covent Garden, London
St David’s Hall, Cardiff
Wigmore Hall, London

Calendar is now half price at £6
We are delighted to announce a new partnership with the long-established chemist and pharmacist, John Bell and Croyden which is a stone’s throw from Wigmore Hall. Supporters of the Musicians Benevolent Fund can enjoy 10% discount on products in store and on-line.

John Bell [1775-1849] was not only a chemist and founder of the Royal Pharmaceutical Society but also a patron of the arts. On his death he left his valuable collection of paintings to the National Gallery.

On Thursday 6 December, John Bell and Croyden hosted a special Christmas shopping event at its store. We were pleased that two of our award holders, guitarist Manus Noble and the Nephele Ensemble, were able to perform to shoppers throughout the day.

To benefit from this offer, take the slip below to the store:
50-54 Wigmore Street
London W1U 2AU