

Appendix A

A REPORT TO THE CITY OF LONDON CORPORATION BY THE FOUNDATION FOR YOUNG MUSICIANS ON ITS 2006 – 2011 SPONSORSHIP OF THE LONDON SCHOOLS SYMPHONY ORCHESTRA

The Foundation for Young Musicians (FYM) is the charity specifically set up to fundraise on behalf of the Centre for Young Musicians (CYM). CYM based in Morley College, Westminster Bridge Road, SE1, is the organisation that manages the London Schools Symphony Orchestra (LSSO).

The history of the City of London Corporation's relationship with this excellent youth orchestra has been one of sustained development and success. This visionary commitment to the young people of London was embarked upon in 1996 and renewed in 1999, 2001 and 2006. This Report will demonstrate the orchestra's achievements in the most recent period of sponsorship and further show the enormous musical, cultural and educational benefits enjoyed by the young players, their families and the host of concert goers of all ages and backgrounds who so regularly attend LSSO concerts in the Barbican.

Members will be aware that in September 2009 the Centre for Young Musicians became a Division of the Guildhall School of Music & Drama. The Centre for Young Musicians which manages the LSSO is a Centre for Advanced Training (CAT) under the Department for Education's Music and Dance Scheme. As Stuart Fraser, Chairman of Policy in the City of London Corporation, said at the time: "The City of London's decision to take on responsibility for the Centre for Young Musicians reinforces our commitment to young people and the arts, and builds on its investment in Guildhall School. I am sure that the students will continue to flourish at the Centre, as it becomes part of the School, which has gained an enviable reputation for producing exceptional talent."

We are convinced that this new relationship can do nothing but enhance the reputation and performance of the London Schools Symphony Orchestra, especially in the context of the new "Centre for Orchestra" which is described later in this Report

Achievements

The City of London's visionary commitment to the LSSO over the past five years has enabled the orchestra to go from strength to strength, presenting 15 imaginative and diverse concerts in the Barbican Concert Hall to critical acclaim. Overseas they have been magnificent ambassadors for the "best of British youth abroad" with their summer tours in Italy 2006, Scotland 2007, Spain/Portugal 2008, the Netherlands/Belgium 2009 and Turkey 2010. Each year at least 30 young people whose families demonstrated genuine financial hardship received Corporation bursaries. This has enabled those students to accept invitations to join the orchestra or to retain their seats after successful annual auditions. Appendix A.iii demonstrates the difference this has made to these young people's lives, but perhaps the most vivid and chilling example follows here:

"I believe that the funding given (to help with my fees) helps incredibly, not only for people like me but also many other good players who just cannot afford it. Having the chance to play and work with others, especially those of the same age has helped me

so much in seeing that there is a different pathway of life than the one many would think I'm destined for and I unfortunately used to think was my fate. I am now 18, Black Caribbean, live in Peckham South East London, start university in a few weeks, play music and stay off the streets. This funding has kept me alive- literally! So far this year I've lost 5 very close friends through murder simply because no one gave them a chance to achieve."

For some, the LSSO is their first experience of great orchestral music. Just as important however, as so eloquently described above, is that within a common aim of striving for musical excellence, the LSSO is a proven fertile ground for the development of meaningful, influential and long lasting friendships and relationships - often in direct contrast to the local culture from which some of these players emanate.

The following report will outline in detail the benefit derived from the City of London Corporation's support. We sincerely hope that the City of London Corporation will continue its investment in the LSSO enabling it to build on the success of the sponsorship to date.

The LSSO has been the resident schools' orchestra at the Barbican Centre since 1996 and has now become the country's leading regional schools' orchestra with an international reputation to rival the National Youth Orchestra itself. The Evening Standard claimed in 2009: *"There are plenty of reasons to be depressed about the state of musical education in Britain today. But to witness a London Schools Symphony Orchestra event is to realise that not all is lost"*.

A bright new future beckons as the LSSO becomes a vital and significant member of the new Guildhall School led "Centre for Orchestra" (C4O) based at the Barbican (Appendix A.vii). The advent of the Barbican Young Orchestra as a potential training ensemble for future LSSO players within the new C4O is also a welcome, exciting and complementary development within the Link Alliance, and we look forward to working with all partners to ensure the widest possible access to our provision within this new framework. We hope also to incorporate our own 'London Youth Wind Band' into these plans.

In addition to educating and developing the musical potential of hundreds of gifted young Londoners, from all socio economic groupings in the capital, the LSSO has contributed to the musical and cultural education of its audiences which comprise thousands of school pupils, their friends, relatives and teachers, introducing many of them to the experience of a public classical concert in an international concert hall for the very first time.

None of this would have been possible without the vital financial support the City of London Corporation has so generously given since 1996. With its well-attended and well-publicised concerts at the Barbican, as well as its overseas tours, the LSSO continues to offer the Corporation an important vehicle for promoting its artistic and cultural profile both at home and abroad.

We hope that our achievements of the last few years and our plans for the future outlined on the following pages - all integrally linked to the City of London Cultural Strategy and the Centre for Orchestra - will persuade you to continue with this enlightened sponsorship.

1. CITY SPONSORSHIP

1.1. The Sponsored Cycle

- The City-sponsored cycle covers the LSSO's three Barbican concerts in January, April and September of each year. These concerts are preceded by 7-10 days of intensive rehearsals during the school holiday periods.
- The LSSO calendar also includes the orchestra's international tours, which take place in the summer, directly the school academic year ends. The international tours have not been included in the City's sponsorship fee to date but, as described, remain an essential part of the LSSO year. Separate project funding was secured for these tours (2006-10) which took City of London Corporation branding north of the border and abroad – Scotland, Spain, Portugal, Belgium, Holland and Turkey. The orchestra actively recognises and promotes the City as the principal sponsor of the LSSO in all promotional material when abroad. It is clear that without the City's support of the LSSO, it would be a very different creature indeed, highly unlikely to be able to build overseas touring into its annual programming.
- The present sponsored cycle commenced with the September concert of 2006 and will end with the April 2011 concert.
- The history of the City's sponsorship is summarised in Appendix A.i.

1.2 Benefits derived from the City of London Corporation's sponsorship:

The generous investment has also allowed the orchestra to:

- continue the imaginative programming for which it has become renowned. Lesser known and new repertoire by some 25 different composers has been integrated with great masterpieces. Repertoire has been stretching and demanding whilst at the same time it has opened new horizons for the members of the orchestra and their audiences - The Independent in 2007: "*Quirky, high risk programmes give the LSSO its niche among youth orchestras*"; (please see A.2 for a comprehensive list of the performances and reviews).
- continue its success in attracting world-class artists such as Tamas Vasary, Joan Rodgers, Elina Vahala and Aleksandar Madžar and conductors which include Sir Richard Armstrong, Leif Segerstam and Arvo Volmer)
- successfully continue its ambitious overseas touring schedule, a key aspect of the orchestra's development programme. There is little doubt that new members are attracted to the orchestra by the prospect of new cultural experiences abroad. Other benefits of touring include the time available for intensive rehearsal periods and repeated concerts in a variety of settings (open air/churches/basilicas/theatres /concert halls) further develop and hone students' orchestral skills.
- continue to receive critical acclaim in the press and broadcast media. (see Appendix A.ii)

- achieve continued strong attendance at Barbican concerts, despite a worsening economic climate, more than satisfying commitments made to the City of London Corporation to sustain and grow audience numbers
- increase its membership: throughout this period of sponsorship, the orchestra's membership and associate membership has increased to an impressive 129 talented players
- award Corporation bursaries through FYM to young people from deprived socio economic backgrounds. This has enabled these young people to participate fully in the Orchestra. The benefits of these bursaries are highlighted in the testimonies of members in Appendix A.v; just a small sample of the many stories of how belonging to the orchestra "against all odds" has changed young people's lives.
- strengthen links with London schools, through CYM's innovative free ticket scheme
- achieve success in identifying partner sponsors;
 - for two years international lawyers Bird & Bird sponsored the "free tickets for schoolchildren scheme",
 - the Hungarian Cultural Centre sponsored three projects: the Bartok opera in 2006 and the two visits of Tamas Vasary in 2007 and 2009,
 - private sponsorship of £16,000 was raised in 2010 towards the orchestra's tour to Turkey
- provide the widest possible experience to the many members of the orchestra (whose average involvement is three to four years) A young player who joined the orchestra in 2006 will have:
 - played works by at least 25 composers. This includes a world premiere by Leif Segerstam, conducted by the composer himself.
 - performed not only the great symphonic repertoire but also major operatic repertoire by Bartok and Wagner
 - worked with highly-distinguished and high profile names such as Sir Richard Armstrong, Tamas Vasary and Leif Segerstam.
 - taken part in extracurricular activities designed to complement the usual cycle of activity, most significantly :
 - Conducting tuition;
 - In a new development, allow a series of informal 'serenade' concerts at home and abroad which have seen at least 50 young members of the orchestra gain their first experience of conducting.
 - Repeat invitations to Schools Proms at the Royal Albert Hall
 - Participation in the feature film "An Education"
- allow the orchestra to form new relationships with :
 - Music for Youth – in Prom concerts at the Royal Albert Hall
 - National Youth Orchestra of Turkey

- Junior Departments of the London Conservatoires– partner Centres for Advanced Training (CATs)
- And allow the continuing relationship with a number of Hungarian musicians through the support of the Hungarian Cultural Institute. The LSSO’s Artistic Director was awarded the *Bartok Prize* by the Hungarian Ambassador (at an LSSO concert reception) in 2006 in recognition of his promotion of Hungarian culture in the UK.

1.3 **Relationship with the Barbican Centre**

The City of London Corporation’s sponsorship of the orchestra has generously afforded the use of the Barbican Concert Hall as the LSSO’s ‘home’ throughout the period. Officers at the Foundation for Young Musicians, the Centre for Young Musicians and the Barbican Centre have developed excellent working relationships over the years of their involvement. The orchestra’s association with one of the world’s most internationally renowned concert halls has:

- greatly enhanced the importance, quality and prestige of the LSSO to a wider public
- helped endorse the LSSO as the capital’s premiere youth orchestra and one of the UKs major flagships of youth and excellence,
- been an essential factor in attracting some of the world’s finest musicians as soloists and conductors
- offered the LSSO and the Centre for Young Musicians an important platform for cultivating and retaining support from a range of private and institutional benefactors. This has additionally enabled us to secure extra investment in special LSSO and CYM projects.

1.4 **Additional Funding Leveraged**

Having the support of the UK’s second largest, internationally recognised arts sponsors (2nd only to the BBC) greatly enhances both the CYM’s and the LSSO’s own profile and prestige. As a result, the LSSO was been successful in securing additional partnership funding for itself and its parent organisation as follows –

- “Free Tickets for Schoolchildren” scheme from the City Lawyers Bird & Bird. The company were delighted with their sponsorship of the 2007/8 season of LSSO concerts and extended their sponsorship for another year. In the course of the two years of the sponsorship nearly 5000 young London schoolchildren, from an average of over 30 schools per concert, attended the LSSO concerts at the Barbican. See more on the Scheme at Appendix A.iii
- The Hungarian Cultural Centre which sponsored three projects: the Bartok opera in 2006 and the two visits of Tamas Vasary in 2007 and 2009, and co-hosted receptions for guests before and during the concerts.
- The City of Westminster (2006-2009) supporting administrative costs
- Parents and individual benefactors
- A host of trusts and charities have been attracted to the parent organisation which manages the LSSO – the CYM.

- Inner London Local Authorities supporting the week in week out training of individual members of the orchestra

Attempts to find a formal co-sponsor for the LSSO during the period of this sponsorship has been largely thwarted by the global recession which hit the UK. Despite considerable efforts, the Foundation for Young Musicians has been unable to persuade other organisations to co-sponsor the orchestra per se, though the Corporation itself invited prospective City supporters to attend the “City Sponsorship Celebration Concert” in September 2006. Most City companies (the most likely candidates) have severely restricted their sponsorship and community investment operations. Companies approached are listed at Appendix A.iv.

1.5 City supporters and other concert attendees

- The support of City Members for our concerts at the Barbican has been hugely valued. Many have loyally attended virtually every concert in this latest sponsorship period. Special mention should be made of Catherine McGuinness, Tom Hoffman, Joyce Nash, Wendy Mead, Sylvia Moys, Maureen Kellett, William Fraser and Robin Sherlock. In particular we would like to thank Stuart Fraser, who has been very generous with his time for the LSSO, and whose contributions to both the LSSO programme and speeches at the pre-concert reception are unfailingly complimentary and enthusiastic.
- The Lord Mayor, Nick Anstee, has been extremely supportive of the Orchestra, mentioning the LSSO in keynote speeches launching the City’s Cultural Strategy, as is the MP for the Cities of London & Westminster, Mark Field. And after David Lammy, the Minister for Culture, Media and Sport at the time, attended the January 2006 concert, he was moved to mention the LSSO in his speech the next week to the Association of British Orchestras: *“despite the doomsayers, I believe that classical music is alive and well, and I saw it evidenced at the Barbican last week by the young people of the London Schools Symphony Orchestra who packed the seats of the auditorium with their diversity, exuberance and dynamism.”*
- Senior Local Education Authority personnel, Headteachers and teachers in London, together with elected Members, regularly attend the LSSO concerts at the Barbican Centre.
- The Centre for Young Musicians has built up an excellent relationship with Munira Mirza, the Cultural Advisor to the Mayor of London, Boris Johnson. Having attended an LSSO concert she takes every opportunity to commend the work of the Centre and the Orchestra to an influential London wide constituency.

LSSO – ACHIEVEMENTS, INNOVATIONS & STANDARDS

2.1 Artistic Policy & Achievements

The guiding principles of the LSSO’s current artistic policy are to give the orchestra’s young players exposure to:

- the best and most diverse music in the orchestral repertoire, both classical and contemporary, performed by

- some of the world's most outstanding conductors and soloists who willingly give the young players of the LSSO the benefit of their experience
- with, wherever possible, direct historical links to a composer – in this period of sponsorship the students were made aware of the Finnish tradition through Sibelius and Segerstam; they learned about Janacek through Sir Richard Armstrong's many recordings and his close affinity with the composer; they worked with Michael Morgan who worked so closely with Leonard Bernstein; and they experienced playing with soloists from the Hungarian State Opera in a performance of Bluebeard's Castle in 2006.

2.2 Artistic Standards

- Artistic Standards are set by the Artistic Director and his colleagues in the CYM.
- Expectations remain high. Rehearsal periods are intensive and rehearsal discipline is maintained consistently. One-day sectionals are organised before the intensive rehearsal period starts to give a general idea of repertoire before intensive rehearsal commences.
- Orchestral management and administration has been improved within a reduced, streamlined staffing structure.
- The early distribution of bowed and prepared music to all players for private practice before intensive rehearsals begin has reaped dividends.

Artistic Planning is directly related to audition results. For example, in 2010 Stravinsky's demanding score "Petrouchka" could be performed because we have an exceptionally talented principal trumpet.

2.3 Recent Activities

- LSSO members attended concerts by adult orchestras (the LSO, the Philharmonia, the LPO and the RPO) presenting proposed LSSO repertoire.
- Master classes by visiting artists. In 2006, the virtuoso pianist Aleksandar Madzar held a master class for gifted pianists from the LSSO and the CYM attended by their peers.
- Members took part in the feature film "An Education" in 2009.
- Orchestra members have been encouraged to develop their own small-scale musical projects (around 20 have been developed to date). The Summer 2010 tour Serenade Concert included 10 young conductors. One of these students is now at Cambridge reading music and intending to pursue a career as a conductor.
- The introduction of an LSSO 'training orchestra'. The Saturday-based CYM Symphony Orchestra is now presented in an expanded form to offer students exposure to LSSO standards and repertoire.
- Parallel to this development, the CYM formed the London Youth Wind Band (LYWB) as a sister organisation to the LSSO. The main function of the LYWB is to

offer additional capacity for wind, brass and percussion players. The LYWB can offer these players the same high quality training opportunities as the LSSO and is more transportable as an ensemble committed to outreach work such as two recent concerts given in inner London comprehensive schools.

- Associate Membership. Normally, LSSO members are required to attend all rehearsals and concerts in the season. Associate Membership was established to allow players, whose instrument is in particular demand for a specific work, the possibility of participating in one holiday course only i.e. the course preceding the public performance of the work in question.
- A new development through Centre for Orchestra will be the development of the Barbican Young Orchestra as a training orchestra for the LSSO
- Successful tour to Turkey, playing to packed audiences in Bodrum, Miletus and Istanbul. Taking over one hundred young people away on tour is a huge responsibility these days, but the LSSO proved a real ambassador for London abroad, both in the conduct of the players and in the exceptional quality of their playing. Although the City of London Corporation's sponsorship does not at present cover touring, acknowledgement is always made of their support.

2.4 LSSO Recruitment & Membership

- Membership of the LSSO continues to be decided purely on merit by annual competitive audition open to all London school children from within the greater London area (i.e. within the M25 ring). Most pupils are from the state sector with around one third of orchestra members needing either full or part-bursary support.
- When the current Artistic Director took up his post in September 2001, membership of the LSSO stood at around 70. Whilst this number was sufficient to cope with most standard repertoire, it did lead to some artistic restrictions. In order to have the freedom to expand the choice of repertoire, the CYM/LSSO team have concentrated on widening access to the orchestra; for example, through innovative schemes such as Associate Membership. Membership now stands at 129.
- Recruitment has been underpinned by a much more aggressive marketing policy which involved the development in 2002 of a database of London-based teachers of young orchestral players. Through mailing this database, as well as all Heads of Music at London Secondary schools (from both the state & private sectors), a wider and more diverse pool of musical talent has been reached, resulting in an improvement in the standard and number of pupils applying.

2.5 Future Plans

An exciting new development on the horizon is the establishment of the Centre for Orchestra (C4O): a ground-breaking initiative in orchestral training and development, part of a unique collaboration between the Guildhall School, the London Symphony Orchestra and the Barbican Centre (the LINK ALLIANCE partners), and something with which the LSSO is

integrally involved. For more about C4O see Appendix A.vii.

The Centre for Young Musicians, and the LSSO within C4O, are also key players in the “City of London Cultural Strategy 2010- 2014”. The document states clearly that “our ambitions are - to ensure consistent provision for all age groups, with a clear pathway through life long learning and involvement with culture – and to develop an overall cultural approach to engagement and participation, and education, using skills and knowledge already in place, building on existing good practice”. It is precisely this good practice that the LSSO in partnership with the City of London Corporation can now build upon. The LSSO is perfectly placed to play its part in helping realise the full potential of the “Cultural Strategy” as described in the summary of the report. This summary highlights the “Campus” partnership of the LSO, Barbican and Guildhall School (which now embraces the CYM/LSSO) “which promises to be the hub of a leading world class centre of performance and creative learning, setting standards for the arts profession as well as for best practice in cross-cutting local government, inter departmental, strategic collaboration”.

The integration of the London Schools Symphony Orchestra, and potentially the London Youth Wind Band, into the structure of the C4O will have resource implications. The LYWB has had some recent success with external funding, being supported by both the Foyle Foundation and the Leche Trust and will continue its search for long term sustainable funding.

In addition to the LSSO’s programme of activity so far described, overseas touring provides a vital part of a young person’s training. Overseas tours have become a crucial part of the orchestra’s programme with members living, travelling, working and performing together over a period of a week to ten days. The cultural experience should not be underestimated nor the challenges associated with touring – giving of one’s best when tired, understanding other ways of life, being responsible for oneself and one’s peers in strange and unaccustomed places. These are not “jollies”. Touring should, of course, be hugely enjoyable - but overseas tours demand physical and musical stamina and develop personal responsibility.

In these times of financial hardship, we are very aware that the families of some orchestra members are just not able to meet the already much-subsidised costs. In order to fulfil our ambition of touring in the summer of 2011 we must once more raise extra funds. Tours can cost as much as £90,000 including the transportation of players and instruments, staff costs and accommodation. We are currently in touch with a number of possible supporters and hope we might raise £25,000 towards the total cost. Parents and carers provide the balance.

Another further development for 2011 would not require additional funding:

60th Anniversary Concert 28 September 2011 :

The 2011 season is a very special one for the orchestra as it marks its 60th anniversary. Since 1951, thousands of talented youngsters have played in the LSSO. Many have gone on into the profession and continue to make a real difference to the cultural life of London and the UK. The City of London Corporation has ensured that the last 15 years have been some of the most innovative and exciting in the orchestra’s history. We are planning that the season will culminate, in September, in a special birthday concert for which we hope to attract distinguished LSSO alumni with solo artists and conductors from the past. The current

Artistic Director, Peter Ash, has been commissioned by the Royal Philharmonic Society to write *A City of London March*. This will receive its world premiere in the 60th anniversary concert as a present to the orchestra. This will receive its world premiere in the 60th anniversary concert as a present to the orchestra. Costs for this concert will be found from within any agreed sponsorship.

Plans are well ahead for the 2011 season:

COURSE ONE (CHRISTMAS)

Wednesday 5th January 2011, 19.30 Concert at the Barbican Centre, London

Repertoire *Programme to include*
Gershwin: A Cuban Overture
Gershwin: An American in Paris

Conductor *Peter Ash*

Soloist *tbc*

COURSE TWO (EASTER)

Wednesday 27th April 2011, 19.30 Concert at the Barbican Centre, London

Repertoire *Brahms Academic Festival Ov. 10'*
Britten Cello Symphony 33'
Sibelius Karelia Suite 14'
Respighi Pines of Rome 20'

Conductor *Leif Segerstam*

Soloist *Pia Segerstam*

If funds allow, we hope to take the orchestra on Summer Tour as we have in past years.

SUMMER TOUR to Cuba tbc *Wednesday 27th July – Thursday 4th August 2011*

Programme *tbc*

Conductor *Peter Ash*

COURSE THREE (SEPTEMBER) 60th Birthday Concert

Wednesday 28th September 2011, 19.30 Concert at the Barbican Centre, London

Repertoire *Ash A City of London March (Royal Philharmonic Society Commission)*
Vaughan Williams Serenade to Music

Beethoven Fantasia for piano, chorus and orchestra

Conductors *LSSO alumni*

Soloists *LSSO alumni*

3. SALES & MARKETING

3.1 Ticket sales

Sep 06/Apr 07 (3 concerts)	£19938
Sep 07/Apr 08 (3 concerts)	£12840
Sep 08/Apr 09 (3 concerts)	£17116
Sep 09/Apr 10 (3 concerts)	£16812
Sep 10/Apr 11 (3 concerts)	£unknown as yet

- The September 2006 concert was given as a celebration of the City of London Corporation's 10 years sponsorship of the orchestra. The programme was electrifying, with the soloist Aleksandar Madžar (piano) receiving rapturous applause from a delighted Barbican audience.
- Although programming and time of year can have an effect on ticket sales, the LSSO's "special" audience of families, school groups, invited guests and the general public has ensured that tickets sales have remained pretty steady and well above the commitment given to the City of London Corporation to maintain sales of "above £10,000 per year"
- During this period of sponsorship, CYM and the LSSO collaborated with the Barbican in looking carefully at the ticket pricing structure and assessing how changes might impact sales. Prices for other Barbican concerts were taken into consideration. As a result and, because of the greater confidence engendered by the uplift in ticket sales (the average in the last sponsorship period was £13,701), a joint decision was reached to increase ticket prices from £15, £10 and £6. This was done from the September 2008 concert, adding another band so that prices were (and are) £7, £12, £15 and £20. This better reflects the quality of the programmes presented and the profile of visiting artists, whilst ensuring that concerts remain accessible to the target audience of families and young people. The price increase has not affected ticket sales, with sales of the premium tickets continuing to perform strongly. Many of the £7 circle seats are distributed freely to London schoolchildren through the special scheme.
- In January 2009 it was also decided to increase the charge for the LSSO concert programmes from £2 per programme to £3. Average programme sales reduced slightly at this point, but have now recovered to just over 200 per concert.

3.2 Publicity, marketing and promotion

Branding

The LSSO is proud of the City of London Corporation's support and ensures that its branding continues to be prominent on all printed material for UK and overseas engagements, as follows:

- Front of all concert publicity flyers (between 4,000 & 6,000 produced per concert, depending upon programme and artists). Flyers are on display in the Barbican foyers and City of London venues. Copies are distributed around local libraries and community venues. An experiment of using distribution company "London Calling" proved to make little difference to attendee numbers and so was discontinued.
- Front of all concert programmes.
- Full-page advertisement on the back of each programme.
- The City of London Corporation is always acknowledged in press releases to print and broadcast media. The inside of each programme also always carries a 'Welcome Address' from the Chair of the Policy & Resources Committee (Stuart Fraser) and the City's sponsorship is always credited and expressions of gratitude are made within the text of the programme.
- Additional credits appear in other CYM printed materials, such as the termly 'Upbeat' magazine (produced by the 'Friends of CYM') and which can be found in all schools and libraries, as well as on the CYM website. The City of London Corporation is also

credited as sponsor in LSSO listings on Concertdiary.com, which is linked to the Classic FM website.

Marketing and Publicity

Under the terms of the sponsorship the LSSO was remitted to work with the Director of Public Relations on how best to acknowledge the City's support, and this has been done. The concert management organiser, Bridget Sime, has had meetings with the PR Department and they are regularly consulted on publicity materials.

- The orchestra collaborates with the Barbican in promoting LSSO concerts.
- LSSO concerts appear in Guildhall School events guides on a termly basis
- The CYM website is used extensively as are various pieces of publicity **sent** from the CYM office.
- The LSSO has developed a good press list and regularly succeeds in securing positive press reviews in national newspapers – Appendix A.ii includes extracts from key press reviews over the last three years.
- Reviews also appear on a number of classical music websites e.g. “Seen & Heard” and Classical Source.
- The LSSO has built up good relationships with Radio 3 and Classic FM, both national radio stations. Visiting artists have been interviewed pre-concert on Radio 3's “In Tune” programme, and often appear on the Classic FM “Daily blog”.

4. SPONSORSHIP PROPOSAL

4.1 Present Funding Position

Under the current funding cycle, the City of London's support covers the LSSO's basic expenditure, allowing the orchestra to operate within budget. The annual sponsorship provides for:

- Hire of the Barbican Centre Hall
- Artists' fees – for the employment of eminent conductors and soloists (all of whom perform for a fraction of their normal rates)
- Bursaries to allow children to participate whose families cannot afford the fees for the orchestra (which are already considerably lower than other youth orchestras, courtesy of the City's sponsorship)
- Overheads
- Concert costs:
Marketing and promotion of the concerts
Coaching of students by members of the CYM teaching team (and other professionals where necessary)
Hire of rehearsal halls
Hire of specialist instruments etc.

The sponsorship does not currently cover overseas tours.

The present level of investment in the LSSO by the City of London Corporation has permitted the CYM and the LSSO's Artistic Director to focus on raising the orchestra's musical standards and continuing to attract world-class artists.

It has also enabled many young people to participate in the orchestra who, because of a lack of resources, would otherwise never have been able to do so.

The LSSO now has had a wider pool from which to choose members and has grown, developed and innovated enormously in the past few years, surpassing past previous artistic and musical achievements.

The orchestra has cemented itself as one of London's leading cultural ambassadors, upholding the City of London Corporation's commitment to quality, whilst helping maintain and enhance the City's high status as a leading cultural and financial centre.

The LSSO and its parent organisation the Centre for Young Musicians is proud to be included in the City of London Corporation's recent launch of its Cultural Strategy.

4.2 Proposal 2011-2012

The City of London Corporation's recent endorsement of the Centre for Young Musicians becoming a Division of the Guildhall School (25/09/09) has ensured closer collaboration between its flagship ensemble the LSSO and the School. New developments in Centre for Orchestra will ensure that this relationship continues to prosper. The Corporation has ensured that the training which supports the LSSO (CYM) is now equally embedded within the provision of the School. The LSSO therefore very much hopes that the City will wish to renew its financial support of the orchestra so that the developmental work started some fifteen years ago when this invaluable sponsorship started, may continue to prosper as new and exciting opportunities are afforded through our links with the School, Milton Court, the Barbican and the LSO. Continued support will allow many future cohorts of London's young people to take full advantage of these opportunities, both as talented members of the orchestra, but also as visitors to the Barbican Concert Hall – many of them for the first time.

Continued support will also ensure that the orchestra's levels of expert training (the CYM is now recognised as a Centre of Advanced training within the Government's prestigious Music and Dance Scheme) can be sustained and further developed, whilst at the same time artists of international calibre will continue to be attracted to perform with London's young talented players.

Although we would prefer to ask the City for an increased commitment to the future plans of the orchestra, in recognition of current economic uncertainty, it is felt that this is not the appropriate time for submission of a full funding bid. Instead, following consultation with CoL, it is suggested that there is a continuation of funding on a cash freeze basis for one year, this commitment to commence at this year's present level of £100,980. We would then hope that the funding position of the orchestra could be reassessed again in twelve month's time.

Expenditure and cost headings covered in this proposal will be as for the present year, and are shown below:

Proposed 2011/12 sponsorship	£ 100,980.00
Hall hire	£ 20,196.00
Coaching	£ 10,098.00
Artists	£ 17,671.00
Expenses (rehearsal hall hire, special instruments etc)	£ 8,886.00
Bursaries (c. 25 members ie 23% of the orchestra)	£ 13,836.00
Marketing	£ 17,672.00
Overheads	£ 12,621.00

The FYM/CYM and the LSSO remain committed to raising additional funds to support all its performing groups. Tensions in the corporate sector, low interest rates and predictions of serious reductions in public sector funding suggest that there is no natural successor to the Corporation of London's support of the LSSO. Nevertheless, we remain committed to continuing our search for further sustainable investment in our service.

CONCLUSION

The most common reaction of those who attend LSSO concerts is amazement at the prodigious performance of such young people. LSSO members represent the cultural diversity of London, its creativity and depth of talent. Above all, the orchestra continues to be a first-class representative of the city of London, both at home and abroad. As a symbol of the talented youth of London, the orchestra is a benchmark for youthful artistic endeavours in other great capital cities and its members are impressive ambassadors to young musicians all over Greater London – and beyond. Many go on to full-time careers in music and research has shown that there is an LSSO graduate in every performing orchestra in the UK.

The LSSO is truly unique for ***no other capital city can boast a schools orchestra to match the LSSO.*** With the plans afoot for the LSSO to enter a new phase in its long life in association with C4O and the City's Cultural Strategy, we hope that the City of London Corporation will continue its investment in one of London's most valuable artistic assets.

HISTORY OF THE CITY'S SPONSORSHIP OF THE LSSO

Current sponsorship period : Sept 2006 – April 2011

The current period of sponsorship was announced in November 2005 and covers the concerts from September 2006 to April 2011 at £92,300 per annum, increasing annually with inflation. The sponsorship covers the LSSO's basic annual expenses, as follows: hire of Barbican concert hall; promotional material (e.g. flyers, posters); programmes; marketing costs (including mailings); contribution towards Conductors and Soloists; coaching expenses; LSSO bursaries; LSSO expenses (e.g. hire of rehearsal halls, hire of unusual instruments); overheads/administration. The faith demonstrated in the LSSO by this level of commitment has permitted the LSSO to go from artistic strength to artistic strength, as explained in more detail in Section 2 of this proposal.

Third period of sponsorship 01-06

In March 2001 the City generously agreed to sponsor the LSSO for the third time for a total of five years, to conclude in March 2006. The commitment was for £80,000 p.a. (plus cost of living increase)

Second period of sponsorship 99-01:

This ran from March 1999 to March 2001 and was at the level of the average of the previous three years (including +3% for inflation) and resulted in a grant of £52,843 per year for two years. This figure allowed for hire of the Barbican Centre; artists' costs; concert marketing; overheads and a contingency for concert day costs.

First period of sponsorship 96-99:

The City sponsored the LSSO initially for three years (1996-99) on a tapering basis: £67,950 + £45,300 + £22,650 respectively (total £135,900). This taper meant that, in the second year, the student holiday course subsidy, the contribution to overhead and the funding of a new commission were not met by the City and had to be found from other FYM fundraising activity.

In the third year, 1998/9, the City's sponsorship was at a minimum level, simply to meet the costs of hiring the Barbican Concert Hall and a reduced marketing budget. However, by a special vote, the City generously agreed to restore the vital holiday course subsidy, which trains pupils for ensemble and orchestral work (most notably the LSSO!), thus helping ensure that these courses were affordable by all CYM clientele many of whom, as the City is aware, are from severely disadvantaged backgrounds.

London Schools Symphony Orchestra 2005-2010
Artistic Director - Peter Ash
Barbican Programmes and Reviews

28 September 2010

Glinka Ruslan and Ludmilla

Rachmaninov Piano Concerto No 3

Stravinsky Petrouchka

Conductor *Peter Ash*

Piano *Aleksandar Madžar*

Peter Ash chose a brisk tempo for Glinka's Overture making it a sparkling concert opener. Too fast? No, the music can take it and Ash directed a truly festive and brilliant account of it.

There followed a straightforward performance, one without frills, of Rachmaninov's Third Piano Concerto that proved its greatness. There was no attempt to play up the romantic side of the work, nor was there any overt display of virtuosity. Aleksandar Madžar and Ash were at one in bringing Rachmaninov's work to life, without overstating anything. *Rubato*, the curse of so much romantic music, was kept to a minimum and the ebb and flow of the music proceeded without hindrance, Madžar playing with such apparent ease that the music seemed to simply flow from his body, through his fingers, to his waiting audience. This was a bewitching performance which held us spellbound at the epic simplicity of his interpretation. Ash wasn't afraid to let his players take centre-stage when the opportunity allowed and, at times, this work became a real challenge of man against beast, as a great concerto should be.

Because of his employing a very large body of strings – there were over 40 violins! – Ash's interpretation of *Petrouchka* was more amorous than I'd ever heard it. But this music is on the very cusp of the move from romanticism to modernism and can stand this kind of approach. Ash characterised each dance beautifully and he wove together the colourful vignettes into a very satisfactory whole. Virtuoso playing was the order of the day and the LSSO played with a superb verve and vigour; Hamish Bain's piano-playing was most impressive and exciting. An auspicious start to the LSSO's new season.

The Classical Source 29 September 2010

5 January 2010

Adams Short Ride in a Fast Machine

Britten Piano Concerto

Dvorak Symphony No. 9

Conductor *Arvo Volmer*

Piano *Edward Pick*

In the run-up to their 60th anniversary in 2011, the London Schools Symphony Orchestra assembled for the first of their three Barbican concerts of the year. These young players, who rehearse only in holiday breaks, dared to use John Adams's *Short Ride in a Fast Machine* as an exhilarating workout, with the brass right on cue for this four-minute minimalist fanfare, and every instrument in the orchestra capitalising on what Adams himself has called the "almost sadistic" sensation of high speed and close confinement generated within this rhythmic tunnel.

On the podium was the charismatic chief conductor of the Estonian National Opera, Arvo Volmer. Britten's youthful Piano Concerto responded well to the clarity and supple

sensitivity of his direction, and to the imaginative pianism of young Edward Pick, who clearly relished his attempt to recreate the composer's intoxication with his own precocious prowess.

With adrenalin coursing from the Adams, the orchestra met Pick's sparkly octaves with neat trombone playing, thudding bows and a delicious clarinet solo in the second movement *Waltz*. Pick's limpid sequences at the start of the *Impromptu* led to the swinging stride of horns and dark woodwind, before the joviality of the final *March*.

The Times 8 January 2010

Now in its 59th season, the London Schools Symphony Orchestra – newly related to the Guildhall School of Music via the Centre for Young Musicians – here played a challenging programme that offered abundant opportunities for the players to display their talents. Drawn from schools all around the capital, the orchestra members are mostly in their mid-teens, and all three works showed that a lot of hard work had gone into preparing for the concert. They were conducted by, and clearly had a close rapport with, Arvo Volmer, who is currently Chief Conductor and Artistic Director of Estonian National Opera. In John Adams's joyous *Short Ride in a Fast Machine* Volmer obtained an energetic and committed response from his players. Right from the start the beat was suitably steady, and while a slightly faster tempo might have generated a greater degree of momentum, there was enough forward propulsion to ensure that the piece was an exhilarating opener.

Britten's Piano Concerto makes great demands on orchestra and soloist alike. The first movement

('Toccata'), as well as being tender and capricious, needs to pack a punch. It started at a vigorous pace, with brass and winds excelling, and, later, there was some really expressive playing from the string

sections. Edward Pick was up to all the technical demands of the work, but it was in his playing of the more contemplative passages that he made the greatest impact, especially following the cadenzalike

episode, where he and the orchestra achieved a notable sense of tranquility. Together they also neatly caught the irony of the 'Waltz' movement, in which clarinetist Anthony Friend proved notably sweettoned. The opening statement of the revised third movement

('Impromptu') was delivered rather dryly, but as the movement progressed Pick and the orchestra nicely captured its dreamy mysteriousness and achieved a tender conclusion. The finale ('March') got under way with some rich-toned playing from cellos and double basses.

Greater percussiveness from the piano might have been

welcome at certain moments, but the soloist ranged broadly across the instrument's spectrum with a sure touch, and the orchestra accompanied him securely towards a brilliant ending.

The Classical Source 8 January 2010

21 April 2010

Berlioz Harold in Italy

Franck Symphony in D minor

Conductor Robin O'Neill

Viola Joshua Hayward

This (Franck) was a magnificent performance, full of fire and passion, and performed with much understanding; at no point did Robin O'Neill hold back and the musicians played for all they were worth...a rip-roaring performance...ended in a real blaze of glory.

The Classical Source, 21 April 2010

LSSO Barbican Programmes and Reviews - 2009

7 January 2009

Segerstam *Symphony No. 189 'Marimekko' (world premiere)*

Sibelius *Violin Concerto*

Sibelius *Symphony No. 7*

Conductor Leif Segerstam

Violin Elina Vahala

There are plenty of reasons to be depressed about the state of musical education in Britain today. But to witness a London Schools Symphony Orchestra event is to realise that all is not lost...Last night (Segerstam's) Symphony No. 189 was heard for the first time..Rising to the challenge, the young players brilliantly demonstrated both the improvisatory flair and the communal discipline required.

Evening Standard 8 January 2009

22 April 2009

Dvorak *Scherzo Capriccioso*

Chopin *Piano Concerto No. 2*

Brahms *Symphony No. 2*

Conductor/Piano Tamás Vásáry

23 September 2009

Rossini *'William Tell' Overture*

Mendelssohn *Violin Concerto*

Strauss *Till Eulenspiegel*

Ravel *La Valse*

Conductor Peter Ash

Violin Matthew Trusler

The atmosphere was crowded and jolly. Mother and fathers, brother and sisters, schoolmates and friends turned out in force to acclaim the members of the London Schools Symphony Orchestra. A further cause for joy was news that the Centre for Young Musicians, which fosters the LSSO had, this day, become officially associated with the Guildhall School of Music. In the 'Overture' to "William Tell"...the call of the hunting horns fired the occasion blazingly - a triumph of precision and display. Mendelssohn's E minor Violin Concerto was gentle and lyrical...forward-moving but not rushed. Matthew Trusler played with a suave, effective bow. He lent the occasion an understated brilliance of display...Till Eulenspiegel was deliciously earthy. Performers thrived on Strauss's sudden changes of tempo. The contrast between this and then the steely elegance of La Valse must have been an extraordinary experience for these youngsters. Rightly, Peter Ash showed La Valse to be a precise piece of writing, intermittent depicting veils and vagueness, through waltz-like surges, rather than the cloudy, spineless effusion often presented. What a variety of styles, what a variety of paces, Peter Ash put the LSSO through in these four disparate pieces! His conducting was a model of clarity and indication of the mood required. The LSSO rose to each challenge splendidly.

The Classical Source 23

September 2009

LSSO Barbican Programmes and Reviews - 2008

8 January 2008

Janacek *Jealousy*

Strauss *Horn Concerto No 1*

Dvorak *Symphony No. 6*

Conductor Sir Richard Armstrong

Horn Stephen Stirling

The significance of a youth orchestra lies less in its achievement, than in what it portends for the future – and in what it says about the climate in which its playing has developed. We currently have two global benchmarks against which all youth orchestras should be measured.

Daniel Barenboim's West-Eastern Divan Orchestra is recruited from both sides of the Arab-Israeli divide; Gustavo Dudamel's Simon Bolivar Youth Orchestra comes from the poorest parts of Venezuela. Although Barenboim's band is impressive, it is Dudamel's that leaves London critics speechless with admiration.

Britain's two leading youth orchestras have just taken the stage. At the Roundhouse, we heard the National Youth Orchestra: aged 13 to 19, and with a distinction in Grade 8 as the entry qualification, the players must meet stiff technical requirements.

Yet how dull their concert was: they could play all the notes in some demanding music – interludes from Britten's *Peter Grimes*, and Prokofiev's *Romeo and Juliet* – but there was no flicker of the beauty and excitement latent in these works. The Roundhouse acoustic didn't help, but the real problem lay in Scottish composer James MacMillan's puddingy presence on the podium.

The visibly younger London Schools Symphony Orchestra had assistance from a better acoustic at the Barbican, but the exhilarating fizz they produced in Janacek, Strauss and Dvorak was, at least in part, because they had an inspirational conductor in Sir Richard Armstrong.

From its first explosive notes, the terse sound-drama of Janacek's "Jealousy" sprang vividly to life. And as the orchestra laid out the terrain for soloist Stephen Stirling in Strauss's *Horn Concerto No 1* – and provided a rich underpinning for him – one felt in good hands. The strings had expressive warmth, and the woodwind textures were fastidiously calibrated, as they were in the final work, Dvorak's *Symphony No 6*. There were some glorious moments in the *Adagio*, and the *Scherzo* lived up to its subtitle, "Furiant". The finale had rough edges, but it was filled with a bounding, joyful energy. In sum, our kids can do it, too – provided they have leadership and ambition.

The Independent, 10 January 2008

22nd April 2008

Britten *Sinfonia da Requiem*

Vaughan Williams *Fantasia on a Theme by Thomas Tallis*

Elgar *Enigma Variations*

Conductor Nicholas Kraemer

Dante String Quartet

23rd September 2008 -

Rimsky-Korsakov *Capriccio Espagnol*

Strauss *Four Last Songs*

Tchaikovsky *Symphony No.4*

Conductor Peter Ash
Soprano Joan Rodgers

This (Tchaikovsky) was a superb performance with excellent, forceful work by the brass and woodwind sections, although the strings also produced some really lush playing in a very thoughtful interpretation.

The Classical Source, 24 September 2008

LSSO Barbican Programmes and Reviews – 2007

9 January 2007

Tchaikovsky *Romeo and Juliet: Fantasy Overture*
Bernstein *Arias from West Side Story*
Tchaikovsky *Waltz and Polonaise from Eugene Onegin*
Tchaikovsky *Letter Scene from Eugene Onegin*
Bernstein *Symphonic Dances from West Side Story*
Conductor Michael Morgan
Soprano Joan Rodgers

30 April 2007

Wagner *Ride of the Valkyries*
Mozart *Concerto for Two Pianos, K365*
Dubrovai *After Mozart (UK premiere)*
Bruckner *Symphony No 4*
Conductor/Piano Tamás Vásáry
Piano Tamás Erdi

Quirky, high-risk programmes give the LSSO its niche among youth orchestras...this LSSO's current stars are the brass, with a principal horn whose fluency would have sounded at home in any professional orchestra.

The Independent, 3 May, 2007

25 September 2007

Debussy *Dances sacrée et profane*
Strauss *Death and Transfiguration*
Wagner *Götterdämmerung: Dawn and Siegfried's Rhine Journey, Siegfried's Death and Funeral Procession, Brunhilde's Immolation Scene*
Conductor Peter Ash, Soprano Alwyn Mellor

This autumn's concert under Peter Ash must surely have been one of its most venturesome ever: big scores by Strauss and Wagner, tackled with enthusiasm, verve and accomplishment... The orchestra responded magnificently ("Immolation scene"), whether reduced to a sympathetic whisper or soaring confidently to its ecstatic conclusion.

The Evening Standard, 27 September 2007

The LSSO has been giving concerts with school-age musicians since 1951....With Alwyn Mellor providing an assured, affecting Brunhilde, and because of excellent playing, the music surged forward to an electrifying final climax. I would have been thrilled hearing a concert such as this from a professional orchestra, but from the young players of the LSSO under their fine conductor it was nothing less than astonishing.

The Classical Source, 25 September 2007

ADDITIONAL FUNDING LEVERAGED
BEYOND CORE CITY OF LONDON SPONSORSHIP

Free Tickets for London Schoolchildren Scheme

In addition to educating and developing the musical potential of hundreds of gifted young Londoners, *whatever their background or means*, the LSSO has contributed to the musical education of its audiences – thousands of school pupils, their friends, relatives and teachers. By providing free tickets to its concerts for schoolchildren, the LSSO widens its audience and introduces many young people to the experience of a public classical concert for the very first time. The “free tickets for schoolchildren” scheme has been immensely successful and schools from all over London have hired coaches and come on public transport to take advantage of the opportunity offered. Just one of the complementary letters we have received will show how important this scheme is:

“I would like to thank you on behalf of the staff and boys that visited the Barbican for the concert last night. It was a remarkable performance and thoroughly enjoyed by all. The Rimsky-Korsakov was played with real panache and the solos were so lyrical and polished – a real inspiration to my students!” Director of Music at Whitgift School

Providing free tickets to the concerts, through schools, gives opportunities to young people from across London – whatever their economic or social background – to experience what will often be the first classical concert they will ever attend. It is also often the first time they will witness classical music performed by their peers. We know from feedback from teachers that attending these concerts inspires young people and opens up a new world of opportunity. It creates an aspiration for them, offers them an opportunity to achieve through perhaps going on to attend the Centre for Young Musicians, and provides them with the possibility of a real progression route in music. (Seven of the fifteen young people who left the Centre for Young Musicians this year went on to study music at a higher level.) – and there may of course be a child whose first experience of a classical music concert will change his/her life forever.

Support for this scheme allows us to provide seats for the school parties in the circle of the Barbican for 500 young people and their teachers. Our aim is to use this scheme to capitalise on building relationships with schools and schoolchildren and so we prefer two years support for the scheme so that the maximum education benefit can be gained. We employ a continuous evaluation process for this scheme (most recently sponsored by the City Lawyers Bird & Bird; and previously by the Lord Mayor of London) and so we have built up a picture of the value of it to teachers and pupils alike. For the September 2009 concert at the Barbican, CYM had requests from schools for over 1,000 tickets, and the January and April concerts brought in over 700 at each concert.

Support from the Hungarian Cultural Centre

the Hungarian Cultural Centre sponsored three projects: the Bartok opera in 2006 and the two visits of Tamas Vasary in 2007 and 2009, paying for artists and various other production costs and sharing the venues for concert receptions – even providing Hungarian wine on one occasion.

Fundraising for international touring

Sponsorship of £16,000 was raised in 2010 towards the orchestra’s tour to Turkey both from private sponsorship and through the Friends of CYM and parents of the members of the orchestra.

**SOME ORGANISATIONS APPROACHED WITH SPONSORSHIP PROPOSALS RE.
LSSO**

Adobe
Apple
Bloomberg
Britten Pears Fund
Cadbury
Canon
Carnegie Trust
Carphone Warehouse
Centrica
Chappell of Bond Street
Children in Need
CHK Charities
Clare Foundation
Coutts
Djanogly Foundation
Dyson
EMI Sound Foundaton
Equitable
Excel Centre
Ford Motor Company
Fortis Bank
Help a London Child
Jardine Lloyd Thompson
John Paul Getty Foundation
Laura Ashley Foundation
Linklaters
Lloyds TSB Foundations
Macquarie Group
MacRobert Foundation
Markson Pianos
Merrill Lynch
National Express
Normans
Prince's Foundation
Queen's Royal Jubilee Trust
Roland
Rothschild
Royal Philharmonic Societ
Sanctuary Records
Shell UK
Sir Robert Finch
Sony
Sutton Trust
Transport for London
Tudor Trust

TESTIMONIALS

Below please find testament to the influence and importance of the LSSO from our various constituents:

- VIPs
- Local boroughs
- Schools
- Members/ex-members

VIPs

John Fingleton, Head of OFT - tbr

Donald Sturrock, author of Roald Dahl's biography (and LSSO programme notes)

Over the last ten years I have been lucky enough to observe a stream of young people from a wide variety of backgrounds encountering the glories of Western orchestral music. Together, I have also watched them learn crucial lessons about collaboration, hard work, self-discipline and responsibility. All this has happened with a sense of ease and pleasure that has always been a treat to behold.

The challenges facing these young players have often been considerable. They have worked with some of the world's finest and most exacting musicians. Their repertoire has been formidable and catholic. Alongside masterpieces by Beethoven, Brahms and Tchaikovsky they have also encountered Bartok's Bluebeard's Castle and a number of idiosyncratic new works by living composers. Abroad, they have been exuberant ambassadors for Britain and for their generation. In all this, they have risen to the demands of the tasks at hand with energy and joy. That the LSSO has continued to create the environment where this can happen is testimony to the inspiration and energy of those that run it. The orchestra is surely one of London's most valuable and remarkable assets.

LOCAL BOROUGHS

Peter Jezewski, Principal Officer, Schools and Governing Bodies, Kensington & Chelsea

The Royal Borough is a keen supporter of the Centre for Young Musicians and, indirectly, the LSSO. We recognise that no single borough or cluster of boroughs could hope to establish an orchestra of such high quality. The capacity to engage professional conductors and soloists of world renown to perform with the orchestra, play at prestigious venues such as the Barbican, and organise international tours where the orchestra can act as London's ambassador and provide a remarkable example of what our youth can achieve, are all greatly valued and something that London can be proud of.

Councillor Barrie Anderson, Chair of Lewisham Council

Thank you for a quite splendid evening last night. Close one's eyes and one wouldn't have known it was youth providing the music – so good was the quality!

Annie Cartwright, Head of Hackney Music Service

As the London flagship orchestra, the LSSO is an important pathway and progression route for young talented instrumentalists in the borough. It provides the opportunity for young musicians to work and perform with other young players from across the capital. The LSSO is aspirational, offering, as it does, a sign post to excellence and high standards of performance in prestigious venues. The challenging and varied repertoire, together with the experience of working with numerous conductors, abroad and here in London - provides a unique experience for these students and has such a positive and lasting influences on their lives.

It is still a great source of pride to my colleagues and I to see the young talented players in Hackney successfully audition for this orchestra. I know from our talks with them that they consider this to be one of the most proud and privileged musical experiences of their young lives. The legacy, of course, is lasting.

Like many others involved in musical education, I believe in the value of providing the best opportunities for young people. We know and recognise that these are financially challenged times. However, it is vital that we safeguard something of such value for London, for the sake of its young musicians and the future generations poised to come through.

SCHOOLS

Dr Elizabeth Sidwell CBE, CEO, Haberdashers' Aske's Federation.

The London Schools Symphony Orchestra is, in the opinion of both the Haberdashers' Company and the Haberdashers' Federation of Schools the jewel in the crown of Music provision in London. We are delighted that so many of our students have benefitted from being members over the last five years and, indeed, many years before.

At present 12 of our Askean musicians are members and came back from the tour of Turkey (as they do from each course) elated, excited and better all round musicians who have shared the amazing experience of being part of one of the most admired youth orchestras in Europe.

We are delighted to have a close working partnership with the Centre for Young Musicians and its flagship, the London Schools Symphony Orchestra (LSSO) under the excellent leadership of Stephen Dagg and Peter Ash respectively. Hundreds of students over the years have benefitted in ways too numerous to mention from being in its ranks. The last five years have been amazing and a large number of our students are in the process of preparing to audition to be among its members.

The LSSO is a marvel and we are all proud of our long association with it and the benefits that greatly enhance the education of our students.

Diane Berry MBE, Head of Music, Graveney School, Westminster:

Having taught music in London Schools since 1972, I have had constant contact with the orchestra through my students and as an ardent member of the audience. I have regularly taken groups of pupils to the 'termly' concerts when they have had the chance both to listen to 'classics' among the orchestral repertoire and also to experience new, avant-garde works. It has always seemed much more meaningful and relevant to the young listeners as these works were being performed by their friends and, therefore, seemed more accessible.

I can not over-emphasise how much having pupils as members of the LSSO has benefited our school. The standard of musicianship they bring to the school certainly improves our overall level of musical achievement and, therefore, more difficult repertoire can be tackled. At the same time, the students themselves have had the opportunity to mix with gifted musicians from all over London who have a similar love for music. Playing with advanced musicians in the L.S.S.O. has given our students the opportunity to attempt much more demanding repertoire than would ever be possible within the context of school. They have also been able to develop their own musicianship and, in some measure, to enter the professional world of music by coming under the baton of reputable conductors. The experience of performing in different venues, in different countries and in different cultures will provide life-long memories.

I have no doubt that, having been a member of the London Schools' Symphony Orchestra has been a major impact on the decision, by some of our students, to continue their music studies at conservatoires and universities. Having seen the wonderful opportunity that membership of the LSSO has given to our students, I will continue to encourage Graveney pupils to apply for membership and will fully support the students currently in the orchestra.

John Skinner, Head of Music, Secondary School

The London Schools Orchestra is a veritable powerhouse of achievement and we are proud here to have a number of our students selected to be members this year. They absolutely thrive on being members; the tuition is of an international standard and, after every concert, the students are alive with the excitement of what they have achieved.

The Centre for Young has always been a real centre of excellence. It enables hundreds of young musicians, year by year, to fulfil their musical potential; the students take their achievement and motivation back into the schools, thereby raising the standards of music and other activities; it gives the young musicians a sense of achievement and belonging to an organisation in which doing one's best is

celebrated and shared; it adds to each youngster's sense of well-being because every week their skills are improved; the students are in a one-to-one teaching situation, with some of the finest musicians in London, in which the maximum can be achieved, and is. Both organizations have served the youth of London marvellously and many thousands of past members of either or both establishments have wonderful memories of being part of them; they really did enhance their lives. Viva both!

MEMBERS/EX-MEMBERS

Ex-member (now studying double-bass and violin in Vienna)

"Peter Ash's passion for making music is infectious and had a huge influence on me. After my three years in the LSSO, and the fifth consecutive year of public exams, all I wanted to do was continue to higher-level, more infectious music-making! I took out of the LSSO more passion for music, friends and experience than is to be found almost anywhere else. Thank you Peter, thank you LSSO!

Current members:

JQ

I live with both my parents and my younger brother and sister, and studied at Graveney School (state secondary) where my siblings also study, after attending Lyndhurst Primary School (state primary). Throughout 6th form I received the means-tested "EMA" financial support as my parents were judged to fall within their lowest wage boundary. In September 2010 I will be taking up my part scholarship funded place at the Guildhall School of Music and Drama in London to study for a BMus in Music (bassoon). After this I intend to study further for a MA abroad, perhaps in Europe, then I hope to work my way into London's music scene as an orchestral musician. The opportunity to play with the LSSO has changed my life immeasurably.

Before I was encouraged to audition, playing bassoon was merely a hobby, and one that I did not particularly consider to be important. In September 2007 a friend at CYM heard me play for the first time and said I should audition, although at the time I had never considered that I might be good enough to play in a group like the LSSO

EO'C

I wish to thank you for supporting me with generous bursaries over the years enabling me to develop as a musician, continue making music with the LSSO and work with such inspiring conductors and solo artists. I have had incredible experiences with my colleagues and have been inspired and educated by many of the great talents I have encountered. Through the LSSO I have made a great number of friends - some of whom I am going to continue playing music with at University. I also wish to thank you for supporting the LSSO's tour to Turkey this year. Being a Classics student I found the opportunity to have first hand encounters with these ancient artifacts - which I had been studying for the past 5 years - incredibly moving and inspiring. Following this experience I intend to develop my knowledge and connection with Turkey further - I am going to learn Turkish as well as modern Greek and am currently looking for work experience in an archaeological dig in Turkey.

KMcI

When I found out that there was a chance to join and have the fee subsidised if eligible I filled out the application form straight away and got the process started. Growing up as a young black male in south east London has not always been easy, from a young age watching friends get stabbed, beaten up, robbed and sent to prison has always been something far too close for comfort whilst at the same time seeming the norm in a very disturbing way. The older I have got music has been an escape route out of becoming another statistic for Scotland Yard to use as a young male under the age of 25. In July one of my close friends was killed around the same time that I was at a LSSO rehearsals, had it not been for LSSO keeping me occupied that day I would have simply been with him and probably ended up...

Having the chance to play and work with others and especially those of the same age has helped me so much in seeing that there is a different pathway of life than the one many would think I'm destined for and I unfortunately use to think was my fate.

When I turn up to LSSO I feel equal to the rest and we all play together trying to achieve the same goal- the best possible performance.

I'm now 18, Black Caribbean, live in Peckham South East London, start university in a few weeks, play music and stay off the streets. Your funding has kept me alive- literally! So far this year I've lost 5 very close friends through murder simply because no one gave them a chance to achieve.

AR

The choice of music was once again superb, especially having the opportunity as 14-18 year olds to perform Petrouchka, a challenging piece even for the best orchestras. There was also the Serenade concert where I played the Bach oboe and violin concerto with the leader, conducted by one of the cellos. It's so great seeing friends getting the chance to perform solos and conduct, something unique to LSSO. This tour has put us in great shape for the concert in September where I can't wait to see everyone and perform it all over again!"

LT

I can safely say that playing our last Petrushka in Turkey was one of the most exciting experiences of my life. To have the opportunity to play such amazing music with other young players who all love music - and to be able to do this on tour - is something we're all incredibly lucky to have taken part in. I feel it has given me a good indication of what being a professional musician might be like and has largely improved my orchestral playing. I shall take all the memories from tour to Guildhall with me (musical and social) and shall miss the wonderful coaching - the most important part of the LSSO experience

MR-T

At no other time in the year can the entire orchestra escape home and school life and get sucked into such an intense musical experience, although often it's the simple act of spending time together that makes the real music happen. For many of the students, tour is the first time we feel truly accepted, finally surrounded by like minded people who allow them to be uninhibited and able to express the joy they feel while playing a Beethoven string quartet or a Tchaikovsky symphony without the fear of judgement or social exclusion. For others tour is the first time they begin to understand the miracle of classical music..

JH

The tour is great fun, and the three weeks that I have spent in total abroad with the LSSO have undoubtedly been amongst the best 3 weeks of my life for all the reasons mentioned above. Another aspect of the LSSO which has furthered my growth as a musician significantly is having learned to conduct as part of the Serenade concerts. The orchestra is re-arranged into several smaller chamber orchestras, from small string ensembles and wind groups right up to small scale chamber orchestras, and any members of the orchestra who have put themselves forward get the chance to conduct a movement or section of a work . One question I am always asked is what the need for a conductor is, and I feel that the best way to really understand the conductor's role is to have a go yourself. When you go to a concert and watch the conductor flailing about on stage it is hard to distinguish the relationship between their physical movement and the sound the orchestra makes, but once you have experienced musicians responding to your physical gestures it becomes clear how important the conductor can be in both conscious and sub-conscious ways. For the players who play under you too it can be firstly extremely inspirational for the younger players, and secondly valuable as they become part of the conductor's learning curve and begin to understand more clearly what makes a better or worse conductor. I really feel that the Serenade concerts are another key part of the LSSO that make it really special.

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Centre for Orchestra (C40)

C40 aims to train talented young musicians, prepare them for orchestral careers and support professional development for established players. Above all, it brings composers, orchestras and audiences together in a forum for orchestral development for the 21st century

Discussions on the strategic development of the CYM with the LINK ALLIANCE partners are well underway and the general direction of travel can be summed up in the following way:

- The LSSO becomes the primary destination orchestral ensemble for both the CYM and Junior Guildhall (as well as being fed by other under 18 provision within the LINK ALLIANCE – see ensemble pyramid below)
- To maintain the very highest quality it will also continue to be fed by the other junior conservatoires' students.
- To strengthen the quality of its work and to heighten its profile the LSSO will continue to engage conductors of international standing for its main season concerts.
- The Guildhall School and the London Symphony Orchestra will work closely with the Artistic Director LSSO to widen the scope for identifying appropriate artists.
- In order to offer the very best coaching quality and opportunities to LSSO students, London Symphony Orchestra players will be added to the tutorial team engaged to coach rehearsals for the most high profile performances.
- Fellows and Post Graduate Students of the Guildhall School will from time to time work alongside LSSO students in coaching and mentoring roles.
- Creative Learning and LSO Discovery will find opportunities to develop integrated education projects within the scope of LSSO's activity.
- The Barbican Young Orchestra will be developed specifically as an under 14 orchestra which feeds the LSSO, with each ensemble having a clear and separate remit.

The Guildhall School/ Centre for Orchestra Ensemble Pathway

