



Spitalfields
Music
ANNUAL REVIEW
2012/13

"Part of the charm of the Spitalfields Music Summer Festival is that many of its events are intriguing, genre-bending concoctions of different things." DAILY TELEGRAPH, JUNE 2013

"My favourite was working with the musicians, it made me feel like a real singer. Making our own songs and performing was brilliant."

YEAR 3 PUPIL, FEBRUARY 2013

29,517 audiences & participants

300 learning & participation workshops & performances

28 world premieres

97 summer & winter festival events



CHANGING LIVES & ASPIRATIONS THROUGH MUSIC IN LONDON'S EAST END



25 partner organisations

365 supporters gave time, money & advice

£7 raised for every **£1** of core public funding

18% earned income



206 artists, teachers, workshop leaders, library & children's centre workers trained

We fundraised **58%** of our income

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WELCOME

Welcome to our annual review for 2012/13. I hope that you enjoy reading about Spitalfields Music's activity throughout the year, whether you are encountering the charity for the first time or are already part of the Spitalfields Music family.

The year has been characterised by pushing boundaries – geographical, artistic and educational. Those of you who know us well may say that this is unsurprising – the charity has always been known for its innovation alongside its commitment to quality. This year we have piloted a new kind of activity with our local schools – Takeover – which hands over to 7 and 8 year olds and invites them, over the course of two terms, to create their own day-long festival. The results, both for the pupils and their learning and for the school community as a whole, were striking, and we plan in coming years to develop this model, ultimately reaching all schools in Tower Hamlets. We have also begun to work in Barking & Dagenham and Newham, touring to 12 venues with specially made music theatre for 0–3 year olds, reaching audiences which otherwise would not have access to the highest quality music in their own neighbourhood. Meanwhile Scanner and the Early Opera Company broke new ground with their programmes as Associate Artists and together with the other artists in our festival programmes our Summer Festival reached our widest audience ever.

In the coming year, there is no doubt that we'll continue to explore and innovate. Of course nothing would be possible from Spitalfields Music without the very many of you who contribute to

“Just when it seems the musical world has abandoned the field to carol concerts and wall-to-wall Messiahs, along comes the Spitalfields Music Winter Festival with something really stimulating.” THE TELEGRAPH, WINTER FESTIVAL 2012

the charity's endeavours through volunteering, financial and in-kind support, partnership and advice. Neither our year-round programme nor our festivals would be possible without a huge collective effort. Thank you to all of you who are involved in this and to our small core team who co-ordinate the charity's work. And not least, thank you to the artists who contribute to our aim of putting the arts at the heart of borough life and offering it to as broad a group of people as possible.

As changes to the education system and our civic infrastructure more broadly continue to move at quite a pace, a robust and positive response from creative charities like Spitalfields Music has never been more important. As I write, Tower Hamlets Fairness Commission has just published a report and the overarching theme of its recommendations is that all sectors – national government, local authority, business and the third sector – all work together to realise new ways of improving life chances for people within the borough. This approach is very close to Spitalfields Music's heart with everything we do delivered through partnership. Creative charities such as Spitalfields Music have a real role to play at times like this and our goal in coming years will be to work as closely as we can with other sectors to improve opportunities within East London.

I hope you enjoy reading our review and we look forward to working with you in the coming year.

Sir Alan Moses
Chair of the Board

INTRODUCTION

People often ask what Spitalfields Music does. Our name gives some clues, but requires a conversation. We see Spitalfields Music as a creative resource for the local community. We engage through the local civic infrastructure and combine an openness to local needs with an expertise in fielding some of the very best artists in the world to the benefit of the local area. That benefit might take many different forms – economic, by drawing tourists into the area for our festivals; social, by supporting learning and personal development in local people; and cultural, by celebrating the area’s heritage and future and drawing different parts of the local community together. We’re a creative charity and our programme involves four aspects:

- A programme of events, featuring world class artists and local people, as festivals, tours and year-round series
- Artist development, creating opportunities for artists to experiment and develop their work and offering structured training for particular circumstances
- Creative learning, enabling local people to develop their skills and creativity
- Community engagement, offering music as a way for different parts of our local community to connect

These aspects of our work weave together and often all four are at play through a single project.

Our work is only possible through collective endeavour and I’m very grateful to all of our financial backers who make our work possible. Our funding model is unusually broad and relies upon support from a very wide range of people and institutions. I’m thrilled that we are reporting another break-even year in financial terms. Our belief is that sound financial management supports creative innovation, quality and risk.

Looking back on 2012/13 it has been another exceptional year with the Early Opera Company and Scanner providing a thread for our programme as Associate Artists, supported by a huge range of other world-class artists and a huge spectrum of involvement from local people. Here are a few tasters to whet your appetite, with more to follow through the review:

- We spread our wings to Barking & Dagenham and Newham, giving 24 touring performances to over 900 0-3 year olds and their families
- The first festival produced exclusively by a group of 7-8 year olds took place – a pilot for a new model of creative learning which we plan to extend right across the borough
- 100 festival events reached audiences across the spectrum of London’s demographic, from international tourists to local people
- 28 world premieres of new pieces of music
- Over 200 people who work in hospitals, children’s centres, community support settings and libraries received training from us to use music in their programme of activity

Before inviting you to read on, I’d like to thank the fantastic team who run Spitalfields Music for their imagination, commitment and tenacity. As facilitators, brokers and doers, they sit at the heart of the Spitalfields Music family and enable a huge amount to be achieved by the charity.

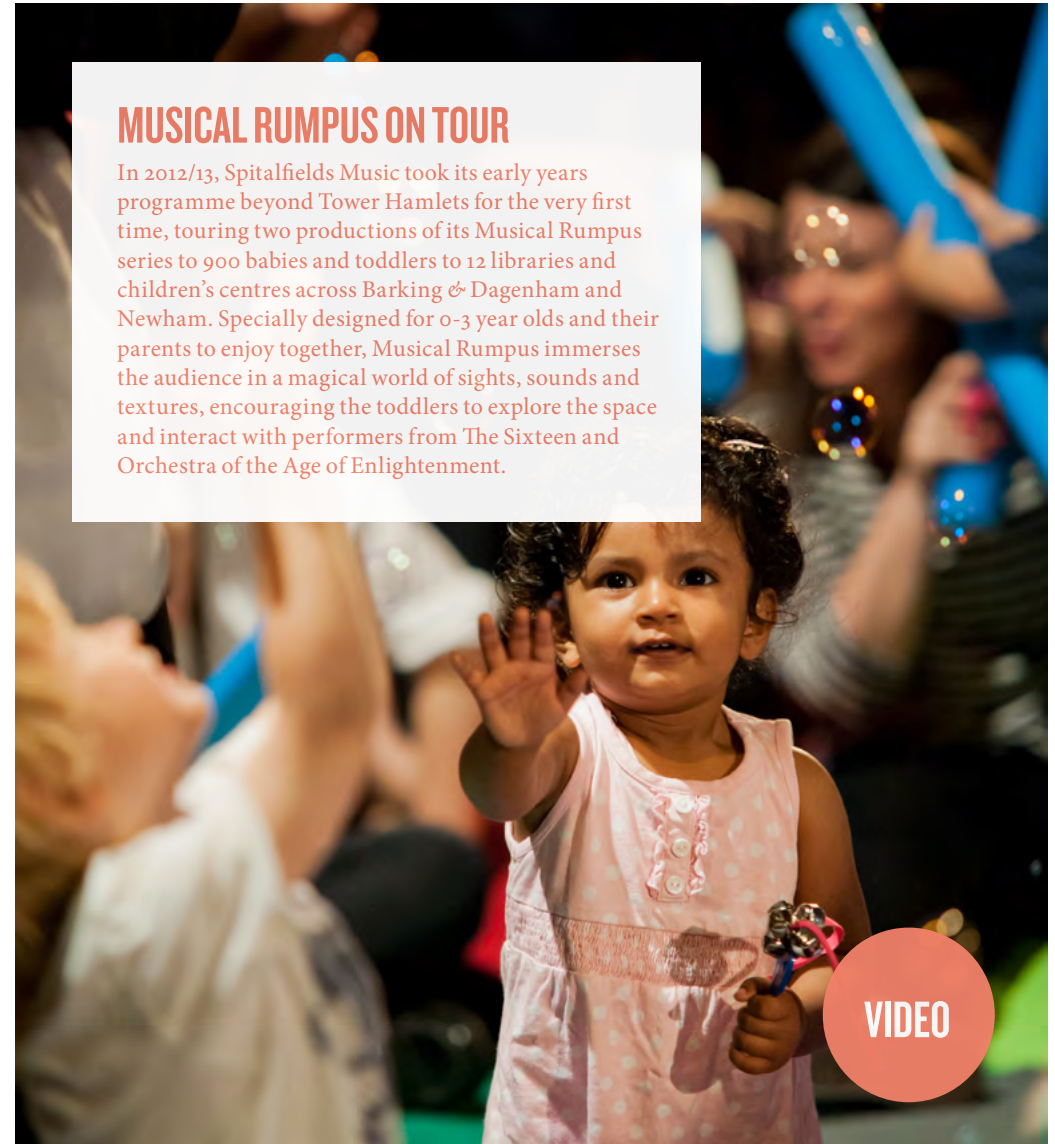
I hope you enjoy reading our review.

Abigail Pogson
Chief Executive

“It was amazing. It is really hard to find things that are suitable for children under 3. It was not too heavy on language, it was really music driven, and the visuals and scenery were fantastic. It’s hard in Barking, there is not much that you don’t have to travel into London for.” MUSICAL RUMPUS
AUDIENCE MEMBER, NOVEMBER 2012

MUSICAL RUMPUS ON TOUR

In 2012/13, Spitalfields Music took its early years programme beyond Tower Hamlets for the very first time, touring two productions of its Musical Rumpus series to 900 babies and toddlers to 12 libraries and children’s centres across Barking & Dagenham and Newham. Specially designed for 0-3 year olds and their parents to enjoy together, Musical Rumpus immerses the audience in a magical world of sights, sounds and textures, encouraging the toddlers to explore the space and interact with performers from The Sixteen and Orchestra of the Age of Enlightenment.



ABOUT SPITALFIELDS MUSIC

Vision

Changing lives and aspirations through music in London's East End

Mission

Spitalfields Music creates live music experiences in Spitalfields through performances, learning and participation. Everything we do is inspired by the spirit of the area, its people and their global and local influences. Taking live music as our core, we explore music, performance, its artists and our communities.

Aims

- To produce music festivals for locally based people and visitors to the area, programming in a way which takes artistic risk and offers something new to audiences and participants
- To make year-round learning and participation projects with the people of Tower Hamlets which encourage aspiration, build confidence and skills
- To nurture and find talent, to commission new work and to collaborate with artists
- To be a catalyst in music in Spitalfields and Tower Hamlets and to engage in the life of the borough

LEARNING & PARTICIPATION PROGRAMME

Year-round programme of workshops and performances in Tower Hamlets and neighbouring boroughs Barking & Dagenham and Newham

WINTER FESTIVAL

12 days in December

SUMMER FESTIVAL

15 days in June

CLOSER

A partnership with City of London Sinfonia presenting concerts throughout the year in informal settings

"It was a very challenging and exciting project. It took me right out of my comfort zone and forced me to develop new skills and brush up on old ones. John was very good at putting me in a place within a workshop where I needed to step up and take leadership." TRAINEE MUSIC LEADER, FEBRUARY 2013

BLOG



TRAINEE MUSIC LEADERS

Over the past 10 years, Spitalfields Music has run a Trainee Music Leaders scheme, offering a 12-month training programme to young musicians working in education and community settings. The scheme is nationally recognised and has trained approximately 75 leaders, most of whom now work with national orchestras, opera companies and other music organisations around the UK and internationally. In 2012/13, we recruited young musicians specifically from black, Asian or minority ethnic backgrounds, to support the development of a diverse workforce in music education. The Trainee Music Leaders undertook a year-long programme of workshops, mentoring, shadowing and practical experience, working across a range of our projects to learn new techniques and skills from professional workshop leaders.

STRATEGIC AIMS

2012/13

- **Develop our Learning & Participation programme, particularly through touring our early years activity to neighbouring boroughs, and sharing the results of this with the wider arts sector.**

We gave 30 performances of two specially commissioned pieces for family audiences in Tower Hamlets, Barking & Dagenham and Newham, reaching those who are least likely to attend arts events.

- **Continue to programme festivals which have a unique blend of places, artists and local participation.**

We occupy a unique place within the music festival world. Our Summer Festival 2013 attracted a new and more diverse audience than ever before.

- **Capitalise on our audience development initiatives by growing the CLoSer concert series and our programme of digital activity.**

We ran a year-round programme to reach audiences who are less likely to attend arts events, through online activity, CLoSer, our partnership with City of London Sinfonia and our East London touring.

- **Follow through on detailed plans for a shared home with other charities.**

This project was developed to planning submission and was rejected in October 2013.

- **Maintain a focused fundraising programme and manage our finances effectively whilst maintaining our artistic integrity and ambition.**

We achieved a small surplus for the year through a combination of fundraising effort and tight control of expenditure. An increase in the value of investments also made a positive contribution to our balance sheet.

2013/14

- **Develop our programme's reach and scale – building our activity further in other East London boroughs, extending our new creative learning programme (Takeover) in Tower Hamlets schools, training more adults to be confident in using music when working with young people and community groups and extending our commitment to cross-arts projects.**

- **Consolidate our progress with new audiences and build frequency and loyalty in existing audiences.**

- **Maintain a focused fundraising programme and manage our finances effectively whilst maintaining our artistic integrity and ambition.**

- **Create a new business plan for the next three years.**



“Spitalfields Music’s year-round mission helps 30,000 local residents, particularly children, come into contact with the sort of music that would not otherwise enter their lives, and that costs money, little of which comes from the public purse.”
THE INDEPENDENT, WINTER FESTIVAL 2013

REVIEW OF OUR 2012/13 ACTIVITIES

OUR PROGRAMME

Artistic excellence

We bring world-class composers and musicians to East London and offer the highest quality training in creative leadership. We couple this with a determination to reach new audiences through programming, pricing and location.

Learning and participation at our heart

50% of our programme through the year and within our festivals focuses on projects for local people aged from 2 days old through to 90+ years.

Commissioning the best artists, both new and established

We have a strong tradition of premiering new classical music (promoting around 30 premieres each year) and commissioning annually through our New Music Commission Fund.

Innovation in music and creative learning practice

We commission regularly, invite Associate Artists to make work which is new to them and support the professional development of musicians working in education and community settings.

Working in partnership with the London Borough of Tower Hamlets and influencing change

We tailor our year-round Learning & Participation programme to local needs and support the borough to develop its services (e.g. Tower Hamlets Arts and Music Education Service, Primary Care Trust, elders' centres, youth services).

Being of and for the area

Local people are engaged in our programming throughout the year, and our festival artists make programmes specifically for East London in all of its diversity.

“What a breathtaking and magical event this was. Very moving. I wouldn't consider myself a 'fan' of classical music, but I felt transported to another time and place. The beauty of the church combined with the voices/orchestra was truly magnificent. I felt very proud to be a Tower Hamlets resident and fortunate to be able to see such an event for free.” NO STRINGS ATTACHED AUDIENCE MEMBER, WINTER FESTIVAL 2012



BLOG

TAKEOVER

In spring 2013, we piloted an innovative creative learning project at Canon Barnett Primary School, giving Year 3 pupils the chance to programme, produce and deliver their own in-school festival. Over two months of workshops, the pupils worked alongside professional musicians and workshop leaders to create events for their festival day, including a Radio Treasure Hunt, Laptop Orchestra, and a 45-minute performance of music and poetry, including a recital by some of their parents. The project formed part of a long-term strategy to develop Takeover as a borough-wide project and as a national example of best practice in creative learning. We will work with Queen Mary University of London to research the impact of the project on individual participants and the wider school community.

REVIEW OF OUR 2012/13 ACTIVITIES

LEARNING & PARTICIPATION PROGRAMME

Workshops: 146

Performances: 48

Participants: 1,370

Audience members: 5,054

Leaders & teachers: 181

New workshop leaders trained and mentored: 25

Our year-round Learning & Participation programme branched out beyond Tower Hamlets to involve a broader range of participants from the neighbouring communities of Barking & Dagenham and Newham. Our youngest participants were newborns and oldest in their mid-90s. We worked closely throughout the year with many partners, including Tower Hamlets Arts and Music Education Service.



VIDEO

In School

Our Neighbourhood Schools programme reached 2,000 children in ten local primary and secondary schools, including children and young people with communication, learning and behavioural difficulties at Phoenix and Cherry Trees Schools.

The series consisted of listening, composing and performance projects designed to give children the chance to work with professional artists, develop creativity and confidence in music, build social skills and increase self-esteem and focus. We ran projects that encouraged interaction between pupils from Special Educational Needs (SEN) and mainstream education settings and we observed a higher level of parental engagement than previous years.

900 babies & toddlers introduced to opera for the first time



6,424 participants & audience members involved in our Learning & Participation programme

3,059 hours of singing by our Women sing East participants



In the Community

Our Royal London Hospital residency brought music sessions to the retinoblastoma clinic, neonatal unit and gastroenterology ward, helping to create a friendly and relaxed environment, and a sense of community amongst children, parents and staff.

In partnership with Toynbee Hall's INSPIRE programme, we ran a community engagement project called Winter Wonderland with twenty disabled and non-disabled teenagers. The young people developed composition, event production and concert management skills, in preparation for their very own showcase.

We worked with 27 children under five at the Jagonari Support Centre, using singing and percussion to support their creative and cognitive development. We also led vocal workshops to support women who had suffered abuse or been involved in the criminal justice system.

Our female community choir of 120 local residents, Women Sing East, developed their singing skills during workshops and performed as part of the festivals, including a stunning performance of Vivaldi's *Gloria* alongside the Early Opera Company.

As part of our Musical Rumpus series for early years, we presented two new productions—Purcell's *The Fairy Queen* and the Monteverdian inspired *Movers & Shakers*—in Tower Hamlets, Barking & Dagenham and Newham.

Training

Over the past ten years, Spitalfields Music has developed a national reputation for providing high quality leadership training to musicians who wish to work in community and education settings.

Three young musicians from black, Asian or minority ethnic backgrounds took part in our Trainee Music Leaders scheme. Over 12 months, the trainees shadowed, supported and received mentoring from professional leaders and educationalists, which equipped them with the skills and confidence needed to design, deliver and evaluate their own projects. We estimate that they will reach over 5,000 participants in the next five years.

We provided three free training days to 22 young musicians. Led by experienced workshop leaders, they received training on project planning, leadership and workshop delivery.

Through our longstanding partnership with the Royal Academy of Music we provided practical experience and training opportunities for student musicians.

We provided continuing professional development to the core group of 20 workshop leaders who deliver our work, offering opportunities for additional training and broadening experiences.

REVIEW OF OUR 2012/13 ACTIVITIES

WINTER FESTIVAL

7 – 18 December 2012

Events: 28

New music premieres and commissions: 10

Venues ranged from Hoxton Hall, the Tower of London, Galvin Restaurant and private Georgian houses in Spitalfields to Shoreditch Church and Christ Church. The Gabrieli Consort and Players, The English Concert, Gallicantus, EXAUDI and the London Handel Players were welcomed back alongside new collaborations with Opera Erratica and Opera North offering a unique mix of early and contemporary music.

During the daytime young ears were invited to delve into the sound world of folk and baroque traditions with the London Handel Players and folk star Alasdair Fraser, and Rich Mix played host to an entrancing arrangement of Purcell's *The Fairy Queen* for Musical Rumpus. The festival culminated in a spectacular rendition of Vivaldi's *Gloria*, the result of a collaboration between Early Opera Company and our own community choir Women sing East.

Premieres and commissions:

Thomas Daniel Schlee *Aus meines Herzens Grunde*; Ēriks Ešēvalds *In dich hab' ich gehoffet, Herr*; Benet Casablanca *Frisch auf, mein' Seel', verzage nicht*; Pawel Zemek Novák *Ach Gott, erhör' mein Seufzen*; Justė Janulytė *Warum betrübst du dich, mein Herz?*; Jonas Jurkūnas *An Wasserflüssen Babylon*; Alice Beckwith *One and a half*; Freya Waley-Cohen *Haunted Heaven*; Grigorios Giamougiannis *Toccata for harpsichord*; Angell Lin *Cocoon*.

SUMMER FESTIVAL

7 – 22 June 2013

Events: 69

New music premieres: 18

Associate Artist Early Opera Company embraced the eclectic nature of the Summer Festival by creating a series that embraced coffee, hip hop dance and baroque masterpieces. Our other Associate Artist Scanner created a series influenced by the music of Dowland, inviting a group of contemporary artists to make their responses. The results were two stunningly interesting series.

The festival presented international artists La Morra, Arte dei Suonatori, Morgan Szymanski, David Cohen and Manu Delago as well as showcasing new theatre work by UK artists. Young audiences heard their own programme of concerts and throughout the festival lunchtime events focused on folk artists, whilst the market played host to Folk in a Box – a unique one-on-one performance venue.

Associate Artists:

Early Opera Company (Director Christian Curnyn), Scanner

Premieres and commissions:

Open Souls *new works*; Elastic Theatre *JULIUS*; The Haxan Cloak *Variation on Lachrimae*; Chris Cairns *Computer Junk Orchestra*; Scanner *Lachrimae*; Manu Delago *Constructing Remix*; Charlie Piper *Mnemonic*; Gregor Riddell *New work for Xylosynth & Cello*; Nicola LeFanu *A Phoenix for Carla*; Edward Jesson *Replica*; Emily Hall and Toby Litt *Rest*; David Matthews *Four Portraits*; David Matthews *The Shorter Ring*; Cheryl Frances Hoad *Katharsis*; Elspeth Brooke *At the World's Edge*; Sam Glazer & Zoë Palmer *Musical Rumpus - Mudlark Dances*; Elizabeth Walling *audio visual installation*; Carter Callison *Spheres of Reverberation*.

VIDEO

"Just a quick message to say thanks very much for the free No Strings Attached tickets to At the Worlds Edge! The Map Squad members and staff enjoyed it immensely, and we're still talking about it two days after!" NO STRINGS ATTACHED AUDIENCE MEMBER, SUMMER FESTIVAL 2013

AUDIENCES

Our Summer and Winter Festivals reached a live audience of 25,678 with the profile of our audiences the broadest we have ever seen. While our audience members came from all corners of the UK and beyond, we also saw a 108% increase in audience members from Tower Hamlets. Our award-winning No Strings Attached ticket scheme distributed free tickets to 190 Tower Hamlets residents enabling them to attend a festival concert for the very first time. The scheme is funded entirely by our audience members who buy an extra ticket so that we can pass it on to a first time attender.



TWITTER

REACH

This year we continued to run and develop initiatives to help make our work even more accessible for people of all backgrounds.

- The take up of our No Strings Attached free tickets scheme to Tower Hamlets residents doubled.
- We continued to offer £5 tickets to nearly all our concerts, with many further events including lunchtime performances in the market, free of charge.
- We maintained discounts for multiple event bookers, offering reductions of 15%. We also offered concessions for Jobseekers, under 26s and students.
- Our school-orientated concerts have continued to enable local school children to experience and participate in creating music for free.
- We offered audiences more chances to further explore music with 17 insight events across our festival programmes.
- For the second year running, we collaborated with City of London Sinfonia on a series to develop new audiences for classical music by presenting informal 'warehouse-style' concerts.
- This year, building upon our success in engaging hard to reach audiences, we extended our successful Musical Rumpus tour to Barking & Dagenham and Newham.

Over **1,100** artists performing as part of our festivals

27 days of events across our Summer & Winter Festivals

25,678 live audiences

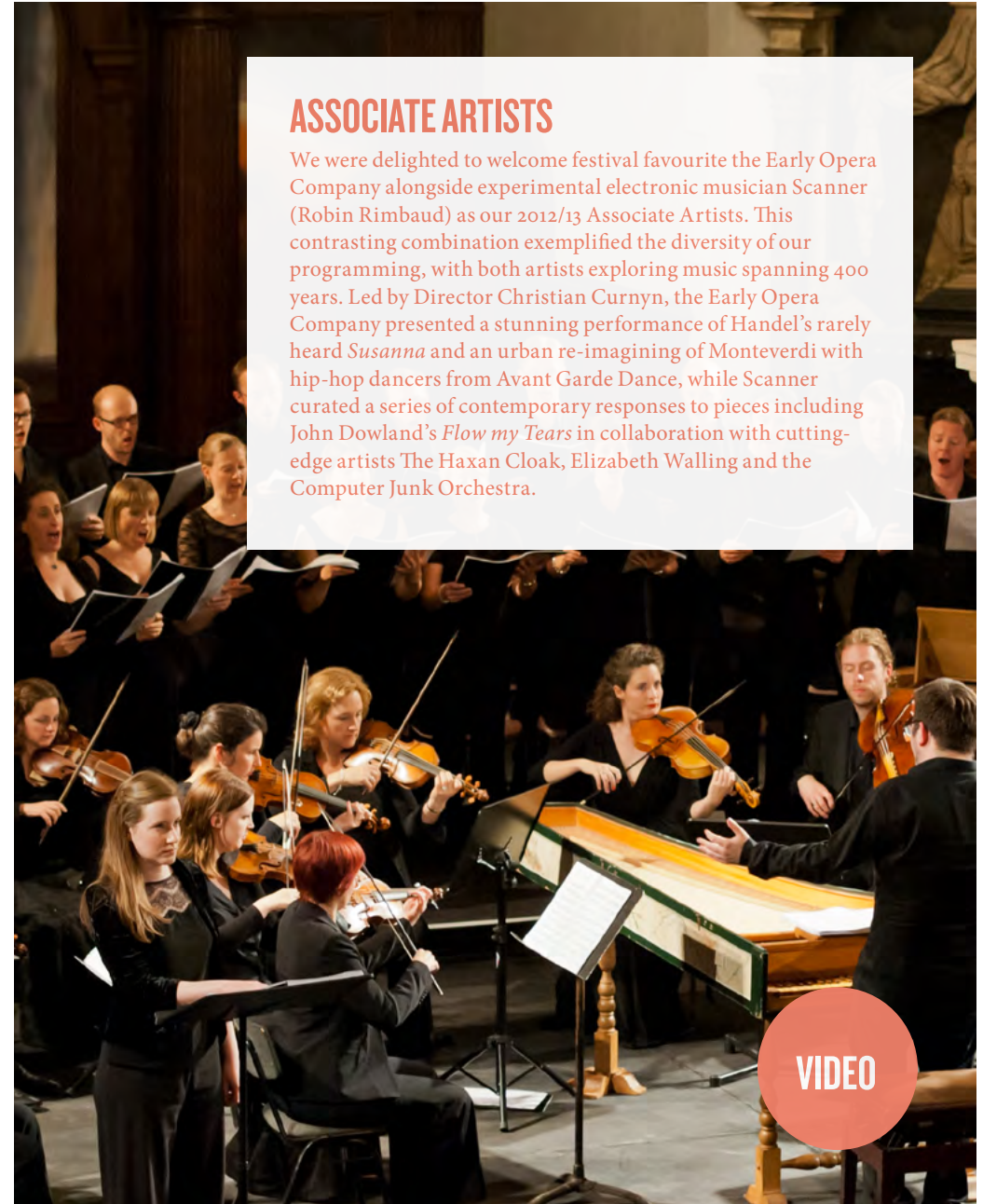
31% of audiences were from outside London

25% of audiences were from an East London postcode



ASSOCIATE ARTISTS

We were delighted to welcome festival favourite the Early Opera Company alongside experimental electronic musician Scanner (Robin Rimbaud) as our 2012/13 Associate Artists. This contrasting combination exemplified the diversity of our programming, with both artists exploring music spanning 400 years. Led by Director Christian Curnyn, the Early Opera Company presented a stunning performance of Handel's rarely heard *Susanna* and an urban re-imagining of Monteverdi with hip-hop dancers from Avant Garde Dance, while Scanner curated a series of contemporary responses to pieces including John Dowland's *Flow my Tears* in collaboration with cutting-edge artists The Haxan Cloak, Elizabeth Walling and the Computer Junk Orchestra.

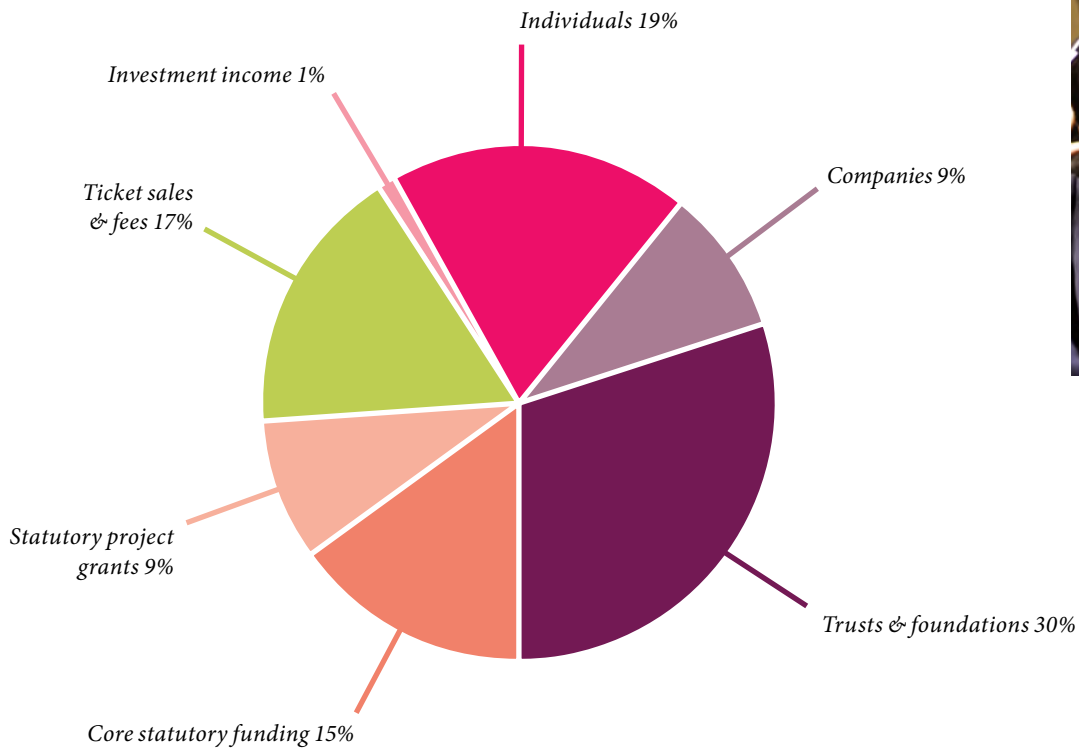


VIDEO

FUNDING

Our income spreads across a broad range of sources, testimony to the range of partnerships which we have and the breadth of our programme. This year 58% of our income was fundraised from companies, trusts and individuals, with 24% coming from public funders and 18% earned income. During the year we continued to feel the impact of the economic challenges on some of our corporate and, to a certain extent, trust supporters.

Throughout the year income from individual donors has been steadily increasing and we have been grateful to a number of trusts which have maintained or added their support. Our three statutory funders Arts Council England, London Borough of Tower Hamlets and City of London maintained their grants to us despite strains on their own budgets.



“The children’s confidence and self esteem has grown, they have a stronger belief of what they are able to achieve. Based on the success of the performance, the class have asked to sing in assembly to the whole school.” PRIMARY TEACHER, FEBRUARY 2013



FINANCE

The financial statements cover a 12 month period. The turnover was on the same level as the previous year representing continuity in much of our activity. The majority of our expenditure, as in previous years, was directed towards activity, namely our year-round Learning & Participation programme and our two annual festivals. The breakdown of our income remained broadly in line with the previous year, again representing continuity.

The charity's policy is to invest its reserves with low risk. The balance sheet shows a small surplus for the year plus a gain on the charity's investments, leaving the charity with balance sheet gain of around £60,000.



STATEMENT OF FINANCIAL ACTIVITIES

As at 31 August 2012	2013 31 Aug £	2012 31 Aug £
Income		
Statutory	193,630	278,699
Fundraising	464,389	372,659
Earned income	136,249	156,920
Investment	6,704	20,407
Other	–	650
	800,972	829,335
Expenditure		
Festivals	454,622	492,121
Learning & Participation	273,911	252,756
Fundraising and governance	69,622	66,254
	798,155	811,131
Surplus (deficit) for the year before revaluation on investments	2,817	18,204

BALANCE SHEET

As at 31 August 2012	2013 31 Aug £	2012 31 Aug £
Fixed assets		
Tangible assets	868	1,993
Investments	935,462	760,313
	936,330	762,306
Current assets		
Debtors	34,575	95,479
Cash at bank and in hand	171,382	344,520
	205,957	439,999
Creditors		
Amount falling due within one year	-233,228	-358,109
Net current assets	27,271	81,890
Net assets	909,059	844,196
Funds		
Unrestricted funds	560,228	510,70
Restricted funds:		
– Projects	–	5,353
– Christopher Vaughan Legacy Fund	129,739	118,667
– Property Fund	75,000	75,000
– New Music Commission Fund	144,092	134,476
Total charity funds	909,059	844,196

TEAM

Spitalfields Music is run by a motivated board, a group of knowledgeable and skilled advisors, an energetic and close-knit team of employees and a dedicated and passionate group of volunteers. During the year we held five volunteer training sessions and between them the staff undertook 64 days of training.

Council

Sir Alan Moses (Chair), Andrew Blankfield, Helen Fraser CBE, Sarah Gee, Nick Hardie, Keith Haydon, Michael Keating, John McCuin, Nicky Oppenheimer, Judith Weir CBE

Finance & legal committee

John McCuin (Chair), Andrew Blankfield, Nick Hardie, Sir Alan Moses

Development group

Nicky Oppenheimer (Chair), Andrew Blankfield, Chris Carter, Nick Hardie, Nick Macrae, Simon Martin, Sir Alan Moses, Jim Peers, Liz Phillips, Libby Young

Team

Kathryn Allnutt, Helen Bailey, Cathy Boyes, Joanna Buchta, Linda Cairns, James Calver, Zoë Carassik-Whitfield, Philip Chandler, Camille De Groote, Michael Duffy, Natalie Ellis, Laura Fensom, Alyson Frazier, Jo Harris, Leanne Hoogwaerts, Kate Kelly, Tom Kelly, Rebecca Kite, Clare Lovett, Uju Maduforo, Janet Marshall, Annabel Marsland, Sanaa Masud, Ailsa Molyneaux, Anne-Marie Norman, Abigail Pogson, Rachel Shipp, Samantha Walker, James Waterhouse, Katee Woods

Festival stewards

Pallavi Ahluwalia, Zoe Bennett, Nyanna Bentham-Prince, Gilly Blachford, Neil Bowman, Denise Brewster, Joanna Buchta, Noel Chow, Ben Clarke, Bill Colverson, Stephen Cook, Sue Coulbeck, Sianna DeCoteau, Magdalena Dembinska, Andy Doll, Denise Domfe, Zoe Dowsett, Jane Dunnage, Marcus Duran, Jennifer Emptage, Keith Ferguson, Wendy Forrest, Shirley Foulkes, Alyson Frazier, Elizabeth Goldman, Helen Hackney, Ellie Harris, Georgia Hannant, Grethe Hauge, Mary Hempstead, Ruth Hibberd, Julie Howell, Marianne Janosi, Ella Jarman-Pinto, David Keen, Barnaby Keen, Julia Kowalle, David Lee, Christine Lewis, Annette Macher de Calero, Sarah Macnee, Carole Mahoney, Egle Matulaityte, Tessa Mckean, Katie Minien, Stella Morris, Hannah Newham, Gentle Nyack, Germaine Nyack, Aileen Osborn, Richard Palmer, Shirley Perryman, Margaret Pitt, Sarah Robson, Stan Rondeau, Peter Salter, Anne-Marie Sharman, Elizabeth Shaw, Claudio Somigli, Mark Swan, Nicola Teague, Lara Thomson, Lonica Vanclay, Jenny Vernon, Susan Wareham, Mary Watkinson, Carol Wilson, Jacopo Zacchia

“There is a large population of under-fives at the Royal London and The Song Weaver offers a unique, responsive and sensitive music service to these young patients. It’s exciting to work with such fantastic music leaders.” RACHEL LOUIS, ARTS PARTICIPATION MANAGER, VITAL ARTS

SOUND

ARTICLE



THE SONG WEAVER

The Royal London Hospital in Whitechapel includes one of the largest children’s hospitals in the UK, and over the past two years we have worked with the hospital’s in-house charity, Vital Arts, on projects in the neonatal, gastroenterology and retinoblastoma wards. Nursing staff and parents noted a profound effect following our visits, with the atmosphere

on the wards becoming calmer and quieter, and the children seeming far more at ease. We ran sessions in the wards each week and created *The Song Weaver* – a CD and songbook resource for the children and parents to take home, encouraging parents to incorporate music into their children’s development after their time in hospital.

THANK YOU

We are extremely grateful for the generous support from those who wish to remain anonymous and those who are listed below. Spitalfields Music's valuable work is made possible by our supporters' charitable donations of time, money and in kind help. Thank you to everyone who helps make our programme happen.

Core supporters



Public funds

Tower Hamlets Arts and Music Education Service
Youth Music

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D'Oyly Carte Charitable Foundation
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Holst Foundation
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Andrew Blankfield & Bernadette Hillman, Chris Carter & Stuart Donachie, Geoffrey Collens, Spencer & Lucy de Grey, Alex & Susan de Mont, Albert & Rowan Edwards, Jill Franklin, Helen Fraser CBE, Nick & Emma Hardie, Keith & Sarah Jane Haydon, Michael Keating, Colleen Keck, Peter & Sarah King, George & Anne Law, Christopher Lovett, Simon Martin, Jane Martineau, Don

McGown, Alan & Dinah Moses, Richard Syred & Brian Parsons, Jim Peers, The Ten Bells, Peter Tompkins, Judith Weir CBE, The late Peter Lerwill, The late Christopher Vaughan, The late Eileen Bardin

Chair of patrons

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Artists and leaders

Barnaby Adams, Isabelle Adams, Tony Adigun, Ignacio Agrimbau, Allen & Overy Singers, Arte dei Suonatori, Christoph Pepe Auer, John Barber, Charlotte Barbour-Condini, Emily Barker, Mary Bevan, Bishopsgate Singers – Gitika Partington, Birmingham Contemporary Music Group, David Black, Andre Bosman, Meridian Brass, Elspeth Brooke, Joby Burgess, Crisis Skylight Band, Colm Carey, Jim Cartwright, Andrew Carwood, Laura Cannell, Sam Chaplin, Duncan Chapman, Payee Chen, Choir of Clare College Cambridge, Harry Christophers, City of London Sinfonia, David Cohen, Consortium5, Laurence Cummings, Christian Curnyn, Early Opera Company, Elastic Theatre, Dom Coyote, Mark David, Manu Delago, Patrick Donohue, East London Dance, Opera Erratica, EXAUDI, Ellie Fagg, Matthew Fairclough, I Fagiolini, Marcus Farnsworth, Alasdair Fraser, Folk in a Box musicians, Gabrieli Consort and Players, Gallicantus, Martin Gester, Ranjana Ghatak, Alan Gilbey, Sam Glazer, Seonaid Goody, Natalie Haas, Emily Hall, Kathy Hinde, Robert Hollingworth, Paul Hoskins, William Howard, Ruby Hughes, Anna Huntley, Audrey Hyland, Idea Store Network staff, Anna Jones, Louise Jordan, Juice, Laka D & Women sing East trio: Issy Postill, Alison Raynor & Dave

Wickens, Edward Jessen, Nicola LeFanu, Martynas Levickis, Toby Litt, London Gypsy Orchestra, London Handel Players, Emilie Renard, Matthew Robins, Graham Ross, London Sinfonietta, Mark Simpson, Nicky Spence, Lady Maisery, Catherine Martin, Jessie Maryon-Davies, Paul McCreesh, Anna Meredith, La Morra, Dominic Murocotti, Laura Moody, Phil Mullen, Roshii Nasehi, Neighbourhood Schools students at Canon Barnett School, Hague School, Kobi Nazrul School, Osmani School, St Anne's School; Tom Norris, Michael Oliva, Opera North, Orchestra of the Age of Enlightenment & REMIX musicians, Zoë Palmer, Russ Pearson, Phoenix school musicians and Clare Hanney, Ayozie Pollendine, John Potter, Rambert Orchestra, rarescale, Chris Redmond, James Redwood, Carla Rees, Gregor Riddell, Royal Academy of Music Brass Ensemble, Royal Academy of Music students, Michael Rosen, Clare Salaman, Scanner, Jacek Ludwig Scarso, Jason Singh, Dominic Stichbury, Morgan Szymanski, THAMES musicians from Saturday Music Centre, Theatre of the Ayre, The English Concert, The Cardinal's Musick, The Haxan Cloak, The Sixteen, The Society of Royal Cumberland Youths, Voice Trio, Ukelele Orchestra of Great Britain, Bimbi Urquhart, Zefira Valova, Jackie Walduck, Elizabeth Walling, Katie Walton, John Webb, Julian West, James Weeks, Tom West, William Whitehead, John Woolrich, Worry Dolls, Patrick Eakin Young, Nadja Zwiener

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James Berry

Hana Zushi



“The best part was working with the Royal Academy of Music. It was worth practising again and again because it was great!” PRIMARY SCHOOL PUPIL,
FEBRUARY 2013