



Musicians
Benevolent
Fund

Annual Review 2008

Message from the Chairman



Richard Lyttelton | Chairman

First of all I would like to thank Chris Yates for leaving the Musicians Benevolent Fund in such good shape. We all wish him a long, happy and well deserved retirement. I would also like to welcome and introduce our new Chief Executive, David Sulkin who joined us in January from Youth Music, where he was Director of Policy and Programmes. David brings a wealth of experience from both the Arts and Charity sectors and we are indeed fortunate to have found an executive of his calibre to lead the Fund.

As most of you will be aware, the work of the Fund is steered and monitored by three main committees, the members of which provide loyal and expert support to the officers of the Fund. I would like to thank all the members of these committees for their commitment to our work, but particularly the Chairman of Care and Welfare, Audrey Hills, of Awards and Professional Development, The Reverend Ronald Corp and our Honorary Treasurer Bill Parker. We also look forward to welcoming Sir Peter Maxwell Davies as Chair of the Council in October 2009, following the retirement of Sir David Willcocks CBE MC.

Like every other Charity, our investments have suffered in recent months, but we have already reacted to this by affecting savings and our costs are under constant review. I would like to emphasise, however, that these savings have not been at the expense of our charitable activities. Now more than ever before we have to be certain that we deploy our resources as effectively as possible to the greatest advantage of all our beneficiaries.

We are undertaking a comprehensive review to identify our existing commitments and to revisit the Fund's reserves policy. Apart from making our accounts more transparent and meeting Charity Commission guidelines, this will help reassure potential donors that we really are in need of their generosity and generally help with our fundraising efforts. In 2008 we welcomed a new trust to our group, the Willis and Grace Grant Trust, which supports established professional musicians – a timely initiative which embraces a new strand of our work, mid-career Professional Development.

Particularly in the current economic climate there is a compelling logic for smaller funds with similar objectives to share costs, thereby gaining from economies of scale. To encourage this we have been focussing on improving efficiency and increasing cost effectiveness. As part of this exercise we implemented the sound decision of the Executive Committee to move out of Ogle Street. We found a newly converted warehouse in Britannia Street, King's Cross into which we moved three months ago. At the same time we updated our computer systems and are just now installing a new integrated database.

In conclusion I would like to say how much I have come to value and respect the work of the Fund. I think we would all agree that musicians whose contribution to society is as valuable as ever, are still not getting the recognition or support they deserve. Undoubtedly there are challenges that lie ahead but with a caring and committed staff, and the goodwill and support of the many wonderful people who give freely of their time and energy, I am confident that the organisation is better equipped than ever before to meet them and to seize such opportunities as exist. Thank you all for your support.

Richard Lyttelton
Chairman

Message from the Chief Executive



David Sulkin | Chief Executive

Founded in 1921, the Musicians Benevolent Fund has been providing vital help and support to musicians and their families for very nearly 90 years. I became the Fund's Chief Executive in January 2009. My primary aim is to ensure that we can go on providing essential support for at least another 100 years. To this end, we have put into place a new strategic plan (outlined on page 9), as well as several other more immediate changes, the most obvious of which is the redesign of this Annual Review. Additionally we have created a smart new logo – whose cradling “phrase marks” suggest both the supportive nature of our work and its intrinsically musical impulse, with a hint too of the continuity we offer in caring for musicians at all stages of their careers. The logo also symbolises “joined-up thinking” that now increasingly prompts our partnerships with sister organisations in the charitable sector. We are also re-launching our bi-annual magazine, under the new name Notes. We hope you will like it and will be on the lookout for stimulating articles and ideas.

Change is happening at the *Musicians Benevolent Fund* – but our commitment to our core work and values will always remain the same. The Fund is an organisation with a rich history, a loyal staff and a continuing job to do. We aim to celebrate our history and successes more widely and energetically if we are to succeed in securing the essential new investment required for future work.

The Fund is unique in providing a holistic beneficiary service focused on individuals and tailor-made to the needs of musicians, from young aspiring artists to those in retirement. The changes I have instigated grow out of recommendations offered in our *Musicians have your say* research report which we commissioned in 2007, as well as views and opinions gleaned from people both within and without the Fund. The changes are designed to enhance what we do well and to ensure that we become, and stay, increasingly relevant and contemporary in future.

The following pages summarise the range of wonderful, life-enhancing work that the Fund undertakes every year. If you know of a musician who needs our help, at whatever stage of their career, then do please urge them to get in touch. We are in the process of developing our website so that getting and staying in touch will become even easier. If you are impressed by what you read in the following pages, then do please consider making a donation yourself towards the work that we do. If you are already one of our supporters, then please accept our sincerest thanks – we couldn't achieve any of our essential work without your help.

David Sulkin
Chief Executive



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Published by the Musicians Benevolent Fund

Edited by Christine Brown, Mark Pappenheim and David Sulkin

Designed by Redfern Design

Printed by Ethedo

Photography by Chris Christodoulou, Benjamin Ealovega, Peter Finlay, Gareth Hacker, Michael Harding, Kevin Joseph and Simon Ritter.

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About the Musicians Benevolent Fund

The Musicians Benevolent Fund was established in 1921 in memory of Gervase Elwes, the celebrated English tenor who was killed in a tragic railway accident while on tour in the USA. As someone who had shown compassion and kindness to colleagues in need, his friends could think of no better way of commemorating his life than by creating the Gervase Elwes Memorial Fund, becoming – in 1930 the Musicians Benevolent Fund, which has continued to do the same essential work for almost 90 years. Edward Elgar was the Fund's first President and the accompanist and singing teacher, Victor Beigel its first Chairman; many leading musicians of the day were trustees. Income was steady, although relatively slow for the first few years, but received a huge boost when Myra Hess donated the proceeds of her famous wartime National Gallery Concerts. Since then, the Fund has grown to be the largest charity of its kind in the UK helping many thousands of musicians and their dependants.

In 2008 the Fund spent over £2 million helping over 1,500 people in need, with eligible beneficiaries including not just musicians and performers but anyone who works or ever has worked in any area of the music industry – including sound engineers, piano tuners and music teachers – as well as their dependants. The Fund has a team of trained caseworkers who visit clients in their own homes to assess their needs and provide help and advice, or referral to specialist agencies if necessary. The Fund will tailor a care package to the specific needs of the client while ensuring complete confidentiality and we will do everything to enable people to return to work – this even includes covering the costs of retraining, where necessary. The Fund can also offer help towards care home fees for musicians and their dependants who need specialist support as they grow older.

For young musicians starting out, the Fund offers financial support from school age to postgraduate study and beyond, via a wide range of award schemes. Awards are made for a whole range of instruments and for singers as well as for an innovative jazz project and contemporary songwriting. In 2008 more than 350 young people benefited from awards totalling £474,000.

The Fund continues to work closely with the Royal Society of Musicians, the Royal Theatrical Fund, the benevolent funds of the Incorporated Society of Musicians and the Musicians' Union, and the members' fund of the Performing Rights Society; and, when appropriate, a group of these charities puts together a package of help for individual beneficiaries, sharing the costs between them.

The Fund also continues to provide funds to a wide range of music, education and arts charities. In 2008 it awarded almost £311,740 to organisations that provide advanced training and performance opportunities to young musicians.

The Fund is also developing its work in health awareness. It continues to work closely with the Association of British Orchestras developing the Healthy Orchestra Charter, launched in 2006. The Charter Mark is awarded to professional orchestras that are displaying good practice towards the physical, mental and emotional health of musicians. The Fund also runs a Student Health Scheme that offers music students financial assistance with the treatment of performance-related health problems, both physical and psychological. The Fund provides substantial support to the British Association for Performing Arts Medicine [BAPAM] which provides advice and support on healthcare issues. BAPAM refers musicians to specialists so that diagnosis, treatment and recovery is focused and specifically tailored for performers.

The Musicians Benevolent Fund last year spent over £2.5 million supporting musicians from school age through to retirement...

There are two main strands to the Fund's work:

- helping music professionals who are struggling because of accident, illness or old age
- helping aspiring professionals with their education and the difficult first steps into a career in music

Talented, dedicated, skilled – often brilliant, musicians inspire us with their performances.

In a demanding and unpredictable profession, musicians can need extra help with their career, their health, or just getting through life.

By supporting the Musicians Benevolent Fund, audiences can show their appreciation with more than applause.

Musicians Benevolent Fund

2008 objectives and how they were realised

In 2008 the Musicians Benevolent Fund agreed four specific objectives:

To ensure that all musicians are aware of the range of help the Musicians Benevolent Fund can provide and how to access it.

In order to achieve this: online application forms were introduced for the Music Education and Young Talent Awards; the Fund set out to implement a new profile-raising communications strategy, based on research showing that it needed to improve its reach to musicians of different genres and geographical locations. It released a second CD of some of the anthems that the Fund has commissioned over the years for its annual Festival of Saint Cecilia service, so demonstrating the Fund's continuing commitment to commissioning new work, helping to raise its profile alongside the Christmas Card campaign, and generating sales revenue for the Fund as well.

To ensure that the support provided by the Fund meets the needs of all musicians within the remit of its charitable objects.

In order to achieve this, the Fund completed its research into musicians' lives, which showed that the work it undertakes does indeed meet the needs of musicians (91% of beneficiaries said the Fund's support was very helpful, while 69% of the students to whom it made awards said they could not have reached their potential without the Fund's financial support).

As part of the senior management restructuring, the post of Director of Awards and Professional Development was created. Our commitment to the healthy musician is enshrined in this role and during 2008 the new Director began finding out about existing work in this area and developing partnerships with other organisations, including the British Association for Performing Arts Medicine [BAPAM], which also works in the field of Health Awareness. One Silver and ten Bronze Charter Marks have been awarded since the start of the ABO/Musicians Benevolent Fund Healthy Orchestra project in 2007.

Under the Student Health Scheme (now extended to include all institutions in Ireland), one hundred and one students were helped from eleven different music colleges in the UK and Ireland.

An instrument purchase scheme for musicians about to enter undergraduate study has been developed and was piloted in 2008. The Willis and Grace Grant Trust, with assets exceeding £900,000, approached the Fund to take on the role of sole corporate trustee in April 2008. The Fund is delighted to manage this Fund as the aims are congruent with its work. We are piloting support for professional development opportunities for musicians at different stages of their careers.

To ensure that the Fund has the necessary resources to provide the support needed to meet the needs of all musicians.

In order to achieve this the new post of Director of Communications & Development was created, with a remit to raise the profile of the Fund and fundraise more actively to support planned expansion of its work. The Investment Policy was reviewed with 2008 marking the first full year under a new arrangement with two major investment advisors.

To ensure that the organisation is run efficiently and effectively to maximise the support it is able to offer to musicians.

In order to achieve this, work on Investors in People continued with the Staff Consultative Group.

2008 was a year of considerable change for the Musicians Benevolent Fund and with the new strategic plan for 2009 we shall be working all the harder to protect the work of the Fund and to ensure its development in the future.

Plans for 2009 and beyond

A new strategic plan for the Musicians Benevolent Fund, setting out a framework for how it will proceed over the next five or so years was presented by the Chief Executive and agreed by the trustees at an Executive Committee meeting on 27th May 2009. The plan includes developing aims, milestones and measurable targets, as well as a business plan.

New departmental names

The following new departmental names will be introduced so as better to describe their functions and focus their activities:

- Care and Welfare
- Awards and Professional Development
- Communications and Fundraising
- Resources
- Finance

Renewed objectives

Ensure that every musician who is eligible for the Fund's help knows about its role and function

This is a Communications goal. The Fund will achieve it by:

- being relevant, perceptive, creative, energetic and outward-facing
- improving its ability to tell the stories of its beneficiaries to support the Fund in its mission
- striving to be the leading organisation in providing advice and guidance for musicians in the area of personal and professional development, life-planning and helping when accidents and misfortune occur
- utilising digital media to create an advice service accessible to all who would like support and all who aim to advise musicians who in turn need help

Provide the highest quality benevolent service to support professional musicians, both aspiring and established

This is a shared goal for Care and Welfare and Awards and Professional Development. The Fund will achieve it by:

- defining and developing pathways and opportunities for exceptional and outstanding young musicians
- enabling individual musicians to support one another through peer learning and networking
- working in partnership to ensure that professional musicians receive the best advice and, where necessary, support to manage a healthy and sustained career
- ensuring that musicians in need or experiencing a crisis can access the relevant advice and information quickly and easily

- refining and developing the Fund's services further so that musicians who are ill, have suffered accident, are impoverished, in debt or affected by other misfortune can receive advice, financial support and guidance tailored to their specific needs
- befriending musicians who need care and welfare services, and encouraging musicians to link up and support each other in times of need
- working in partnership with other organisations to avoid duplication, and thus supporting musicians more effectively

Raise public awareness and understanding of the challenges that musicians face in their working lives, and take action to overcome them

We will develop carefully targeted research and development. This is a new strand of work. The Fund will achieve it by:

- undertaking occasional and specialised research (in partnership) which results in the development of the Fund's own services and those of other music charities in the context of its core benevolent work
- pro-actively identifying areas that require commitment and further exploration for the benefit of the Fund's clients
- listening to musicians and working with them to co-create services to meet their needs and requirements
- building European links to expand the Fund's knowledge of how musicians are supported in other countries

Ensure that the Fund has the resources to support its beneficiaries for another 100 years

This is a fundraising goal. The Fund will achieve it by:

- building and operating a fundraising strategy
- examining how the Fund expresses its financial position publicly
- approaching the most talented and successful world musicians to help raise the Fund's profile
- maximising resources to make the Fund as effective as possible
- assessing the full cost recovery when seeking to take on restricted funds or providing services that may enhance the Fund's work
- developing the use of the Fund's trading arm for the benefit of the Fund
- reinvigorating the Fund's ability to seek and harness opportunities for people to leave legacies to the Fund and developing further the existing trust that people have in the Fund

Awards and Professional Development

Message from the Director



Susan Dolton
Director of Awards and Professional Development

As the department responsible for Awards and Professional Development we are of course, just as committed to developing opportunities for young musicians as we are to developing and expanding those of the musicians we support. So the year 2008 saw us add more awards and associated events to our portfolio, as part of our ongoing efforts to help musicians from an ever wider range of genres.

To enhance the Songwriting Awards, we launched a series of Songwriting Workshops, designed to hone the skills of potential applicants for future rounds of the awards by sending music industry specialists Tony Moore and David Stark out and about to the main colleges, universities and academies. To complement the Peter Whittingham Jazz Awards, we launched the first in what is hoped to be an annual series of retrospective showcases, bringing back the winners of the previous year's awards to perform at a major London club venue, and not just inspire their would-be successors but wow jazz enthusiasts as well.

Meanwhile, on the classical side, the Fund has joined up with the Southbank Sinfonia to launch the new Peter Hulsen Orchestral Song Award, giving past winners of other major named Musicians Benevolent Fund awards – not least our long-standing classical vocal awards, the Maggie Teyte Prize and Miriam Licette Scholarship – the much-coveted opportunity to perform the rarely heard orchestral (as opposed to piano-accompanied) song repertoire, a passion of the prize's generous patron, Peter Hulsen.

Finally we launched our Professional Development Awards – with the support of the Willis and Grace Grant Trust - specifically designed to bridge the gap between our current encouragement of young musicians at the very outset of their careers and the creative needs of those who are already in the profession in their continuing musical journey.

We are proud, as always, of the prestigious array of musicians who have given their time to work with us on our audition panels over the year, and equally proud that these expert judges have continually declared themselves amazed at the ever higher standards of performance and professionalism exhibited by the young artists who come to audition.

Through our funding of organisations – the third strand of our work, we have continued to channel much-needed support to like-minded organisations all over the country, from British Youth Opera to the South Asian Music Youth Orchestra and Youth Music Theatre:UK.

The substitution of 'Education' for 'Awards and Professional Development' in the name of our department only serves to clarify and confirm what have always been our two core concerns – continually encouraging the development of each new generation of professional musicians, while also encouraging previous generations to further develop their professional skills.

In 2008 we met even more exceptional and outstanding young musicians and thanks to the recent restructuring and new strategic plan, the department will be able to flourish and continue to develop the essential work it does for decades to come.

Susan Dolton
Director of Awards and Professional Development

Awards and Professional Development Statistics

£377,799

spent on awards to individuals over 18

£311,740

spent on helping organisations

115

individuals over 18
received awards

£2,500

spent on
ensemble awards

138 young talent under 18
received awards

61

organisation
schemes
supported

£8,750

spent on professional
development

£84,175

spent on awards for young talent under 18

Awards and Professional Development

Awards

YOUNG ARTISTS

Music Education Awards

In 2008, one hundred and sixty nine talented young artists auditioned for Musicians Benevolent Fund Music Education Awards over eight days between March and June, including an intensive week of auditions at the Guildhall School of Music & Drama. These awards are designed to help instrumentalists and singers with the costs of undertaking full-time postgraduate study or with buying a musical instrument.

The Fund prides itself on setting up specialist audition panels of eminent musicians who are highly respected by the students. This year's panels included Paul Beniston, Patrick Harrild, Murray Grainger, Rachel Gough, Mark Van de Wiel, Jacqueline Thomas, Valerie Masterson CBE, Paul Nilon, Joan Rodgers CBE, Lucy Parham, Jonathan Plowright, Barry Wordsworth, Julian Joseph and Dave O'Higgins.

All candidates who receive awards are asked to complete evaluation sheets at the end of their studies in order for us to be able to assess the impact of our work. Additionally we take note of students' impromptu expressions of gratitude upon having their awards confirmed, and the comments of both their teachers and audition panel members, are just as telling:

'I thoroughly enjoyed the audition and found every aspect of applying for the award to be clear, straightforward and informative. I will most certainly acknowledge the wonderful support of the Musicians Benevolent Fund in my biographies in the future... Many thanks to you all once again!'

Elizabeth Mace, clarinet, Music Education Award

The Fund manages a large portfolio of awards. In 2008 eighty three individual awards were made to performers from all over the UK and Ireland:

- Forty four Music Education Awards for all disciplines
- Twelve Ian Fleming Charitable Trust Music Education Awards for all disciplines
- Two Charles Leggett Awards for brass and woodwind
- Two Maidment Scholarships for voice
- A Dame Elisabeth Schwarzkopf Award
- Three Myra Hess Scholarships for piano soloists
- One Henry Richardson Scholarships for accompanists and répétiteurs
- Two Fund Awards for Accompanists
- Four Fund Awards for Répétiteurs
- Twelve Sybil Tutton Awards for Opera

'I am overwhelmed and delighted at such a generous award from the Musicians Benevolent Fund, which will enable me to continue my studies at the RNCM with Ralph Kirshbaum.'

Philip Higham, cello, Ian Fleming Charitable Trust Music Education Award

'I just wanted to offer a huge thank you to the Musicians Benevolent Fund for this generous award... It will be a great help to me next year for carrying on my studies. I will be sure to acknowledge it in my future biography.'

Roderick Morris, Countertenor, Ian Fleming Charitable Trust Music Education Award

'It is always a real pleasure to work with such genuine and professional people. I enjoyed the day and was so tremendously impressed by the standard of playing. It is wonderful that the Musicians Benevolent Fund was able to give so much.'

Audition panel member

'I'm so delighted you were able to help some of our students. This not only helps them, but allows us to help other students in need as well.'

Head of Department at a music conservatoire

Young Talent Awards

In addition to the Musicians Benevolent Fund Music Education Awards, the **Young Talent Awards** made in excess of £80,000 available to almost one hundred and forty young people aged 18 and under to help with the costs of music lessons, purchasing a new instrument or fees and travel expenses to attend Saturday Music Centres.

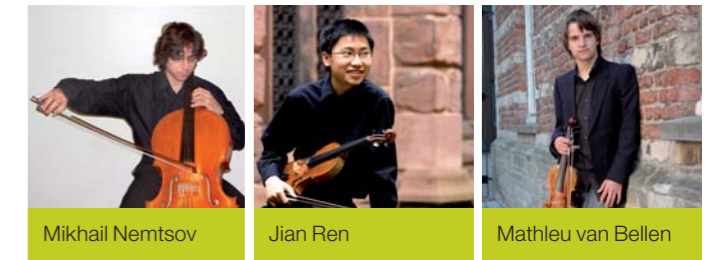
Applications were welcomed from instrumentalists from any musical background and the 2008 recipients encompassed an exceptional array of styles including klezmer, samba, flamenco and ska, as well as classical, jazz, folk and rock. 2008's youngest winner was 8-year-old Grade 6 standard violinist Daniel Yue.

Meanwhile, it was great to see former Young Talent Award recipient Peter Moore, who received £1,000 towards buying a new trombone in 2005 (when aged 9 years old), being crowned BBC Young Musician of the Year 2008 (at the age of 12), while two other former Young Talent Award recipients – Jun Sasaki (cello) and Sam Law (piano) – both made it into the final twenty. On top of which, the BBC's judging panels included both trumpeter Alison Balsom, winner of the £5,000 Charles Leggett Award in 2001, and pianist Lucy Parham, a member of the Fund's Education Committee.

String Awards

The String Awards are open to cellists and violinists under the age of 21. The 2008 auditions were held in November at the Associated Board of the Royal Schools of Music in London. The panel for the cello day was chaired by The Reverend Ronald Corp, Chairman of the Fund's Education Committee, joined by Pal Banda and Susan Monks. The violin panel was chaired by Levon Chilingirian OBE, joined by The Reverend Ronald Corp and Clio Gould.

The £3,000 **Guilhermina Suggia Gift** for cello was awarded to Mikhail Nemtsov (20). Mikhail studies at the RNCM and is currently a member of the Razumovsky Academy for Young Artists in London. The £3,000 **Manoug Parikian Award** for violin was awarded to Jian Ren (16). Born in Shanghai, Jian studies with Jan Repko at Chetham's School of Music. The £2,500 **Royal Philharmonic Society Emily Anderson Prize** for violin was awarded to Mathieu van Bellen (19). Born in the Netherlands, Mathieu studied with Jan Repko at Chetham's School of Music before continuing his studies with Itzhak Rashkovsky at the Royal College of Music.



Mikhail Nemtsov

Jian Ren

Mathieu van Bellen

Owing to the high standard of playing, additional **Music Education Awards** were made to violinists Sophie Rosa, Jeanine Thorpe, Martyn Jackson and Joo Yeon Sir and cellists Jonathan Dormand, Jacob Shaw and Christopher Graves. **Geoffrey Shaw Scholarships** (for instrumentalists under 18) were also awarded to violinists En Yuan Khong, Savitri Grier and Csilla Pogany and cellist Ori Epstein.

Awards and Professional Development

Awards

Maggie Teyte Prize and Miriam Licette Scholarship

The £2,000 **Maggie Teyte Prize** and £3,000 **Miriam Licette Scholarship** were awarded to soprano, Sarah-Jane Brandon (23), who subsequently gave the Maggie Teyte Prizewinner's Recital at the Royal Opera House, Covent Garden, in June. South African-born Sarah-Jane has just been awarded the 2009 Kathleen Ferrier Award. She is currently studying for a Masters in Vocal Performance at the Royal College of Music under the guidance of Janis Kelly and will join the RCM's Benjamin Britten International Opera School in September.



Sarah-Jane Brandon

Named after two great pre-war English sopranos who specialised in French repertoire, the Maggie Teyte Prize and Miriam Licette Scholarship are open to female singers under the age of 30 and place particular emphasis on the interpretation of French *mélodie*. At the 2008 auditions held at the Royal Opera House in February, the panel was chaired by David Syrus, the Royal Opera's Head of Music, with music critic Hilary Finch, former director of the Wigmore Hall, William Lyne, and international opera stars Valerie Masterson CBE and Joan Rodgers CBE. They awarded three further Miriam Licette Scholarships of £1,500 each to Caroline MacPhie (26) from the Royal Academy of Music, Ruby Hughes (25) from the Royal College of Music and Kirstin Sharpin (25) from the Royal Scottish Academy of Music & Drama. The Accompanist's Prize of £1,000 was given to James Southall (24) from the Royal College of Music.

Peter Hulsen Orchestral Song Award

An exciting new initiative launched by Southbank Sinfonia in collaboration with the Musicians Benevolent Fund, the biennial **Peter Hulsen Orchestral Song Award** gives an outstanding young singer the chance to perform orchestral song with Southbank Sinfonia. The opportunity to audition and submit a programme for the award is by invitation only and limited to singers who have already received a major named award from the Fund. Each selected singer has the opportunity to work with a mentor on their chosen repertoire and to rehearse, perform and record their programme with Southbank Sinfonia under conductor, Simon Over.

For the inaugural award in 2008, eight candidates were selected to audition in front of a panel comprising of Simon Over and singers Valerie Masterson CBE, Patricia Rozario CBE and John Graham-Hall. The winner was baritone Gerard Collett, currently in his final year on the Royal Academy of Music Opera course, who chose to be mentored by Sir Thomas Allen and, for his winner's recital, sang a programme of Sibelius, Ravel, Britten and Wolf with Southbank Sinfonia at Cadogan Hall on Wednesday 29 April 2009. Peter Hulsen, who came to England before World War II from Germany is a generous supporter of Southbank Sinfonia.

Ian Fleming Musical Theatre Awards

The **Ian Fleming Musical Theatre Awards** provide vital funding to outstanding musical theatre students on full-time postgraduate courses and, from 2009, those in their final year of undergraduate study as well. At the 2008 auditions, held in London in June, an impressive range of performers was heard by a high-profile panel chaired by theatre director, lyricist, translator, composer and musical director Jeremy Sams. Jeremy was joined by musical theatre director, Ian McMillan and West End leading lights Rosemary Ashe (*Phantom of the Opera*, *Mary Poppins* and *Les Misérables*) and Graham Bickley (*Les Misérables*, *Miss Saigon* and *Sunset Boulevard*). The five award winners were Laura Tebbutt (21) and Francis Fee (20), who each received £5,000; Laura Jane Bulmer (17), who received £4,000; Anna Tyrie (26), who received £3,000; and Danielle Whitten (22), who received £2,000. Ian Fleming was present for the auditions and thoroughly enjoyed the day. His support has been long-standing and much valued by the Fund. For almost 30 years he has been generously supporting young musicians, many of whom have gone on to give outstanding service to the profession.



Laura Tebbutt



Joan Armatrading MBE



Michael Halls from Fables



Tony Moore with ACM student



Alex Lipinski

Songwriting Awards and Workshops

At the Showcase Final held at The Bedford in London in November 2008, a world-class jury chaired by songwriting legend Joan Armatrading MBE unanimously voted to present the 2008 **Songwriting Award** to a brand-new band making its first ever public appearance. Specially formed by songwriter Michael Halls, Fables is a five-piece band from Liverpool Institute of Performing Arts [LIPA] which has previously fielded winners in both 2005 (*The Wombats*) and 2006 (*Hannah Rei*). Described by Armatrading as 'a fantastic band', Fables will use the £5,000 award to cover the costs of recording, promoting and touring two EPs of original music.

The judging panel – also including platinum selling singer-songwriter Lucie Silvas, 1980's musical icon Nik Kershaw, David Stark, Editor/Publisher of *SongLink International* magazine, and Tony Moore, musician, presenter and Musical Director of The Bedford – awarded an additional £2,000 to singer-songwriter Alex Lipinski from the University of Westminster, who will use the award to showcase his work in America.

To run alongside the Songwriting Awards, the Musicians Benevolent Fund launched a new project – a series of **Songwriting Workshops** for students on popular or commercial music courses. Devised and led by Tony Moore and David Stark, the first workshops took place in April at LIPA, Bath Spa University, the Academy of Contemporary Music (ACM) and the University of Westminster. Four students from each institution were given the opportunity to work on their songwriting skills in a practical setting supported by their fellow classmates, receiving guidance and advice on songwriting and the

related industry in general, as well as specific pointers on applying for the next round of the Songwriting Awards.

Helen Reddington, lecturer in songwriting at Westminster, said: 'It is exactly what the students needed at this point and I know they (and I) found it very useful indeed. The feedback was given with great sensitivity and was a very positive experience for them. It has given them a real boost and was a very enriching afternoon all round.'



Fables with some of the judging panel at the Songwriting Awards

Awards and Professional Development

Awards

Peter Whittingham Jazz Awards and Showcase

Set up with the Fund by his family in 1989 in memory of Peter Whittingham, an expert in survival medicine and a gifted pianist, the **Peter Whittingham Jazz Award** for 2008 went to The John Randall Quintet, formed in 2006 by fellow students at Birmingham Conservatoire. Led by multi-award-winning drummer/composer John Randall, the group – also comprising Tom Challenger (tenor sax), Tom Farmer (bass), George Fogel (keyboards) and Chris Montague (guitar) – will use the £4,000 to develop a multi-media website to document and promote its music with live audio and video footage.

Chaired by Peter Whittingham's son Chris – joined by saxophonist Dave O'Higgins, drummer/composer Clark Tracey and Steve Rubie, owner of the 606 Jazz Club – the audition panel also awarded the Belfast-based guitarist Mark McKnight, £3,000 to fund a regular performance programme for contemporary jazz musicians in Belfast.



The John Randall Quintet

As an innovation for 2008, the previous year's two winning groups – five-piece Empirical and Trish Clowes's Tangent – were invited back to give a live showcase performance at The Vortex jazz club in Dalston, East London.

Described by *Jazzwise* magazine as potentially 'one of the most important bands in UK jazz history', Empirical recently won the Parliamentary Jazz Awards 2008 (Best Ensemble) and the EBU/European Jazz Competition, while its debut disc was picked as Album of the Year 2007 by both *Jazzwise* and *Mojo* magazines. They used their £4,000 Award to record an eagerly anticipated second album.

Clowes, who studied at the Royal Academy of Music, has performed extensively with her band Tangent, including

recent nights at The 606 Club, Ronnie Scott's, Pizza Express and the London Saxophone Festival, and they are currently making waves nationally with their cool jazz and fusion sound, influenced by the likes of Wayne Shorter and Lee Konitz.

The first showcase was such a success that the next, featuring the 2008 Peter Whittingham Award winners, is already earmarked for The 606 Club in Chelsea.

PROFESSIONAL MUSICIANS Professional Development Awards

In August 2008 the Musicians Benevolent Fund launched the Professional Development Awards, a new resource for professional musicians.

Ranging from £500 to £5,000, these awards are intended to support projects that will inspire musical creativity and develop skills, explore new creative directions or extend professional knowledge. Professional musicians can apply at any stage in their career after the first five years. Applications are assessed by a specialist panel looking for innovation, artistic integrity and the potential benefits to the applicant.

Supporting the need for the new scheme, jazz pianist, composer and broadcaster Julian Joseph said: 'It could make a palpable difference to a musician, band, collaborative project, tour or "music student" not in education. It will cater for musicians who often disappear between the cracks in terms of funding provision.' The Fund is very grateful to the Willis and Grace Grant Charitable Trust, whose generous support has enabled the creation of these vital new awards.

After reviewing approximately sixty enquiries and eleven applications from all musical backgrounds and genres including jazz, classical, folk and cuban music, four awards were made in 2008: to composer and lecturer John Habron to undertake a two-year Dalcroze course; to Kate Comberti, a mid-career violinist, to train in Creative Leadership at the Royal College of Music; to music teacher and researcher Jonathan Little in order to undertake a large-scale composition project; and to Ian Anstee, a tuba player with expertise in music education and performance, to visit Australian universities and community-music projects in order to learn new approaches to community music.

ORGANISATION AWARDS

The Fund is pleased to support a large number of organisations which provide advanced training and performance opportunities to talented young musicians all over the UK and Ireland. The support in 2008 totalled £312,000 and organisations included British Youth Opera, Live Music Now!, LSO St Luke's Academy, National Youth Choir of Great Britain, National Youth Orchestra of Great Britain, South Asian Music Youth Orchestra [SAMYO], National Youth Jazz Orchestra, National Opera Studio, Southbank Sinfonia, Ulster Youth Orchestra and Youth Music Theatre:UK.



All photos courtesy of YMT:UK

Care and Welfare

Message from the Director



Sara Dixon
Director of Care and Welfare

'Care and Welfare' helps us make even clearer what type of service we aim to provide. It gives us more of a human face and tells the whole story of our contemporary approach to 'well-being' as well as the crisis support we have long provided.

One thing that we are not changing is the philosophy of care that underlies all our support for musicians. We start from a position of respect for the individual and a commitment to help. We understand the demands and uncertainties of the music profession and thanks to our skilled teams of visitors and caseworkers, can tailor our help to the specific needs of each beneficiary, from long-established musicians who have fallen into need through sickness, misfortune or old age, to aspiring young students whose studies have been interrupted by performance-related injury or illness.

The number of people we help varies from month to month, as some may only need help in the short term, until they can get back on their own feet, while others may require longer-term support, sometimes for the rest of their lives. So the grants we offer range from one-off emergency payments (for the purchase of disability or mobility aids, for example, or related home improvements) and short-term help (with therapy or retraining fees, for instance, or rent/mortgage payments and household bills) to long-term packages of support (including regular quarterly payments, TV licence renewal, assistance with the costs of telephone and internet bills, domestic cleaning help and routine dental or optical care). Many people feel the support that they receive from the Fund is similar to that of a family and many stay in close touch with us.

We are also continually striving to refine and develop our services in order to offer the best and widest possible support to all members of the music community. So, for instance, during 2008 the Student Health Scheme was expanded both to increase its reach across the UK and Ireland in tandem with British Association of Performing Arts Medicine's [BAPAM's] extended network of clinics and to include those students studying for vocational qualifications as well as on degree courses. We intend to continue all this vital work for many years to come!

Sara Dixon
Director of Care and Welfare

Care and Welfare Statistics

£20,124
spent on Student Health Scheme

£1,793,451
spent on benevolent grants

830 beneficiaries received help

298 students in total receiving help

8626
benevolent grants issued

86 new students accepted onto the Student Health Scheme

Care and Welfare

Case studies



Tommy Caris

Tommy Caris is a jazz/rock guitarist who makes his living through studio work, teaching and playing gigs in some of London's top venues including The Jazz Cafe, The Borderline and The Ministry of Sound. When injury struck in January 2007, it was a devastating blow.

Tommy began to play guitar at the age of 13, when his family went to live on a 60ft sailing boat on the South Coast. Before that, he had learnt the piano but, once aboard the boat, it was felt that he needed a more portable instrument. Luckily, they had a perfectly good guitar at home that his father had bought but had never used and after only a few guitar lessons, his exceptional talent emerged.

A little overweight as a teenager and rather self-conscious Tommy started to define himself through his guitar and created a way of life around it and by the age of 15 Tommy was regularly gigging with more experienced players at the top of their game. He left school at 16 and did a jazz performance-based diploma course at Chichester College of Arts, Technology and Science. While there, he came third in the Sun Alliance Young Jazz Musician of the Year awards. It was a turning-point. Graham Collier, then in charge of the jazz performance course at the Royal Academy of Music, invited him to join the course.

A Perrier Jazz Award in 2000 opened even more doors and Tommy started to forge a highly successful career but in January 2007 the blow struck when he woke one morning with an acute pain in his left thumb: 'It was as if someone had stabbed a Stanley knife into the bone of my wrist.'

Realising it was serious, he went to A&E, where a doctor diagnosed De Quervain's syndrome - 'he said it could last two weeks, two months or two years... I was devastated.' Forced to cancel gigs and unable to earn any money, he had to move back home to live with his parents and this is when he first applied to the Musicians Benevolent Fund for help with his living costs.

De Quervain's syndrome occurs when two tendons in the wrist are 'strangled' owing to thickening in the sheath in which they run. This can be caused by overuse, a change in the blood supply or in the positioning of the affected limb that makes the tendons more susceptible to becoming swollen and painful. A sympathetic GP arranged for Tommy to have hand therapy at Chelsea and Westminster Hospital but specialist knowledge was needed and he was referred to one of the UK's leading hand therapists, Katherine Butler, who specialises in work with musicians. The Fund was again able to help with the costs.

As a flautist who studied at the Elder Conservatorium in Adelaide, Australia, Katherine appreciates the issues involved and can offer much-needed emotional support to the musicians she treats: 'If they can't play, they can tend to doubt themselves.' Her approach is holistic and she tries to assess musicians with their instruments where possible, as often the cause of the problem only then becomes apparent. Treatment can include massage, a graded return to playing and home-exercise programmes. Stretching and strengthening exercises can be important, as can ergonomic advice on sleeping positions, practice and playing postures.

With Tommy, Katherine took several immediate steps, adjusting the tension of his guitar strings and altering the angle and height at which he held the guitar to help alleviate the pressure on his affected thumb. To begin with, Tommy was unable to grip the neck of the guitar properly and would wrap a towel around it to make it easier to hold. Although frustrating, he found this meant he could concentrate on practising his right-hand technique, something he was not previously able to do.

In August 2007 Tommy found he could manage to play with both hands again. At first it was only for five minutes a day but, by September, he was able to play his first professional gig. After further consultations in 2008, he now plays for four hours a day, breaking the time up into 20-minute sections with five-minute breaks. For Katherine, this is an ideal result - minimum treatment with maximum effect. She aims to help musicians manage the treatment of their injury and gives them the knowledge to take responsibility for their health.

Two people who know from personal experience how the Fund helps both students and professionals are Tommy Caris and Katherine Manley.



Katherine Manley

Katherine is from Leicestershire and studied for a double A level in music and then got a scholarship to study at the Royal Scottish Academy of Music & Drama, graduating with honours in 2001. She then went on to study at the International Opera School at the Royal

College of Music and, like most students, had a struggle to finance her continuing studies. In 2004 she was successful in obtaining a Music Education Award of £3,000 from the Fund, which meant she could concentrate on her studies rather than worrying about financing them.

Her professional career began with work for English National Opera and English Touring Opera. After all the years of study and hard work, she was on her way at last. In 2008 she was all set to cover the role of Despina in Mozart's *Così fan tutte* at Glyndebourne. But then disaster struck: she was diagnosed with breast cancer.

With no history of the condition in her family, and given her age (only 28), her doctor told her that the type of cancer she had, and the stage it was at, meant that she was 1 person in 15,000. Tests showed that the cancer was very aggressive and Katherine was advised to have immediate surgery but was told that there would be a six-week wait on the NHS. If she was able to afford private treatment she would be able to have the surgery within a couple of days so her family rallied round and got together to raise the necessary funds to have the operation.

The surgeon initially proposed a mastectomy procedure that involved removing tissue from Katherine's back and wrapping it around her body to be used in the reconstructive surgery. As a professional singer, however, Katherine wanted to find an alternative procedure that would not impair her upper-body muscle strength. She had to do a lot of research in just two days to find an alternative solution, but happily she did. Following the surgery, she had to undergo a gruelling period of chemotherapy and as she was a younger patient, she could withstand a higher dosage, although the side-effects were dreadful.

Throughout all this she decided to stay in London rather than move back home to Leicestershire, as she just wanted to carry on living as normal a life as possible, and the Musicians Benevolent Fund was able to help her achieve this aim. Apart from assistance with living costs, Katherine was offered help in the form of counselling. She opted instead for a series of acupuncture sessions, which she says helped her hugely in coping with the chemotherapy: side-effects such as nausea seemed to be less severe and she didn't feel so lethargic either. Katherine now feels great but is taking the drug Herceptin as an 'insurance policy', as it blocks the chemical signals in the body that stimulate the growth of cancer cells.

When she felt ready, the Fund also provided singing lessons to ease Katherine back to vocal health, as the treatment had affected both her breathing and her range. As she says: 'I was very lucky to have such a supportive family and friends around me to help me through this, and my partner, Nathan, has also been a tower of strength. But I can't thank the Musicians Benevolent Fund enough for their help in getting me back on track.'

And back on track she is. In 2008 she has received rave reviews for her performances in *Hansel and Gretel* with Opera North - 'Katherine Manley's honeyed Sandman and affectionate Dew Fairy excited expectation for her future' (Martin Dreyer, *Opera* magazine, March 2008) - and Handel's *Joshua* at the London Handel Festival (a performance subsequently released on CD by Somm Recordings) - 'Achsah, Caleb's daughter, was sung with sweet radiance and considerable agility by the soprano Katherine Manley... Manley sang every bit as exultantly as if she had indeed possessed Jubal's lyre and Miriam's tuneful voice' (Hilary Finch, *The Times*, March 2008).

Katherine Manley is an inspiration to all young singers. She has been through a tough time but her positive attitude has helped her overcome this hurdle and she is now resuming her career. She also received support from the Royal Society of Musicians and her friends and colleagues have established a trust, the Young Singers' Welfare Foundation.

Student Health Scheme

Introduction

The Musicians Benevolent Fund Student Health Scheme offers financial assistance with the treatment of performance-related health problems, both physical and psychological. The scheme is part of a wider strategy within the Fund to promote health-awareness among music students and tutors in higher-education institutions across the UK and Ireland, and the main aim is to reduce the number of music students whose studies are interrupted by performance-related injury or illness. In 2008, eighty-six new students were accepted onto the scheme. We helped these students to have a whole range of treatments including Osteopathy, Physiotherapy, Hand Therapy, Psychotherapy and Alexander Technique lessons. We also funded combinations of treatments, as well as consultations with medical specialists, where these were recommended by a British Association for Performing Arts Medicine [BAPAM] doctor.

During 2008 the Student Health Scheme was expanded in line with the provision of new BAPAM clinics. The Fund worked in close partnership with BAPAM to expand the network of clinics. By the end of 2008 we had helped a total of two hundred and sixty-eight students and spent £56,897 in grants since the launch of the scheme.

In line with Committee members' and trustees' wishes, the Fund worked to establish the scheme at those institutions offering courses in contemporary music. By the end of 2008 the scheme had been launched at the Liverpool Institute for Performing Arts, Leeds College of Music, Bath Spa University and the Academy of Contemporary Music, all of which are at the forefront of contemporary music education.

In addition, recognising that study at degree level is only one of many pathways into the profession and that the Fund's commitment to supporting music students of all genres should also include support for students studying for vocational qualifications, the Fund piloted an extension to the scheme to include Diploma and Higher Diploma students at the Academy of Contemporary Music.

In 2008, at the request of the Care and Welfare Committee, the Fund also committed itself to assessing outcomes and so took steps to monitor the effectiveness of the Student Health scheme. We held a review meeting with Dr David Fielding, the BAPAM consultant in Manchester, who has kept detailed records and maintained contact with all the patients he has seen in order to determine the effectiveness of their treatment.

Staff from Care and Welfare then presented a paper at a conference at the Guildhall School of Music and Drama in March 2009. The paper was entitled *Keeping Musicians Playing: the importance of early intervention in performance-related health problems*. This was part of a symposium discussing musicians' experiences of health and career development. The detailed data we presented about the help we had offered to student musicians suffering from performance-related health problems was very well received: other delegates were keen to tell us how valuable they felt our work was. We made some useful contacts and will continue to make use of these in order to further develop our work in this area.



Case studies

Ben Court and Alessandro Salzano are two students who have experienced the benefits that the Student Health Scheme can bring.

Ben Court

22-year-old trumpeter Ben Court, who was studying for a BMus at the Royal Northern College of Music, began having treatment in March 2008 for soft tissue and nerve damage to his lower lip through overuse which had also led to the affliction of Embouchure Overuse Syndrome (a condition that confuses the muscle memory, leaving muscles unable to function in the manner required until mechanical rehabilitation is undertaken).

Ben found out about the Student Health Scheme through John Miller, the RCNM's Head of Brass Studies. This was following a suggestion from a friend that he seek help from BAPAM. He attended their specialist musicians' health clinic, run by Dr David Fielding, who recommended a course of sessions with an Alexander technique teacher. Mr Miller then encouraged Ben to make an appointment with Tom Clough, an Alexander Technique and performance support teacher, with a specialist experience in brass playing, who works regularly at the college.

Treatment took the form of a series of lessons with Tom Clough, helping to re-establish good habits in terms of sitting and standing and use of the body when playing, as well as a steady approach to retraining the muscles around the mouth to form a correct and efficient embouchure and to make sure they work together correctly when playing.

We are delighted to report that the tissue damage took only a short period to heal, while the nerve damage took about five to six months to recover fully. Meanwhile the battle to correct the overuse syndrome has been almost completely won. Ben says: 'Without the support of the Musicians Benevolent Fund it would have been completely impossible to have the treatment that has been so vital to my recovery.'

Alessandro Salzano

21-year-old jazz percussionist Alessandro Salzano, who is studying at the Leeds College of Music, began having treatment in 2008 for an overuse syndrome characterised by extensive tenosynovitis in the extensor tendons of the hand.

Alessandro found out about the Student Health Scheme through BAPAM and also through a Musicians Benevolent Fund presentation at Leeds College. This was after he started experiencing pains in his wrists and arms over Christmas 2007. Under the guidance of BAPAM's Professor Howard Bird he was transferred to the NHS Clinic at Chapel Allerton Hospital, Leeds, for the recommended physiotherapy treatment, which was carried out under the care of Mr John Rutherford.

A physiotherapist with expertise in this particular area, Rutherford provided Alessandro with a weekly set of stretches and exercises in order to help him overcome the diagnosed musculoskeletal issue. Although he is still experiencing a degree of discomfort, Alessandro has assured us that there has been a vast amount of progress and improvement in his ability to play. After six months of imposed inactivity, he is now able to keep up with the demands of his course.

Alessandro says: 'Thanks again to all those at the Musicians Benevolent Fund! As a student, there would have definitely been financial issues... to the extent that I wouldn't be receiving weekly treatment as I am at present.'

Periods of injury can be very draining for a musician – emotionally, physically and financially – and the Musicians Benevolent Fund is proud that it can make such a difference to musicians' lives in this way.



Alessandro (second from left) who received treatment and his band Black Carousel

Events

Royal Concert

The 2008 Royal Concert was held at the Barbican Hall in April. The Musicians Benevolent Fund presented the National Youth Orchestra of Great Britain in its 60th year. The concert featured an exciting new composition, *Threads for Orchestra*, commissioned by the Fund from Mark Simpson, BBC Young Musician of the Year 2006. The concert, conducted by Vasily Petrenko, also included Ravel's *Valses nobles et sentimentales*, Stravinsky's *The Rite of Spring* and Strauss's *Four Last Songs* (featuring Austrian soprano, Gabriele Fontana). HRH The Duke of Kent was this year's guest of honour; at the interval many guests were able to chat informally to him, while after the concert many young performers were also invited to be presented to him. The Musicians Benevolent Fund received excellent feedback from The Duke, who wrote that he had 'thoroughly enjoyed the evening and felt that the programme was absolutely superb and provided the young musicians with a real challenge that must have been the perfect vehicle for developing their talents and confidence on stage!'

Farewell Celebration for Christopher Yates, Chairman of the Musicians Benevolent Fund

A farewell celebration for Christopher Yates was held in the Elgar Room at the Royal Albert Hall in July as he stepped down as Chairman of the Musicians Benevolent Fund after eight and a half years. A former Dean of Postgraduate Studies and later Vice-Principal of the Royal Northern College of Music, Chris had been involved with the Fund for nearly 16 years, serving initially as a member, and then Chairman, of the Education Committee. The Fund changed greatly under his Chairmanship: new areas of work emerged, including health awareness, while the Fund's remit expanded to include those involved in music-related professions, as well as (from 2002) taking responsibility for the Scottish Musicians Benevolent Fund.

The Fund's new Chairman is former President of EMI Classics & Jazz, Richard Lyttelton. Richard worked for over 30 years at EMI, joining first as a management trainee and going on to hold a wide range of positions including Director of International Operations for EMI Records UK,

Managing Director of EMI's businesses in South Africa and Finland, and President of Capitol Records/EMI in Canada. He became President of EMI Classics & Jazz in 1988 and has worked with many of the world's most outstanding classical and jazz artists. Richard retired from EMI in 2006 and is currently a Council Member of the Royal Albert Hall, Chairman of English Touring Opera and a Director of Artis Education.

Richard says he is honoured to have been invited to become the Musicians Benevolent Fund's new Chairman. 'As someone who has enjoyed a long career in the music industry, it is a real privilege now to be afforded an opportunity to do something to repay in small part those whose talents have not only given me so much enjoyment but have also afforded me my own livelihood. I would like to pay tribute to my predecessor Chris Yates, whose commitment and hard work over many years has already done so much to benefit the musical life of the UK and Ireland, and I look forward with great enthusiasm and no little apprehension to meeting the challenges that lie ahead.'

Edinburgh Festival, George Square Theatre: 'Give Me Excess – The All-Star Musical Theatre Gala'

Saturday 23rd August 2008 saw musical theatre performers take to the stage of the George Square Theatre, Edinburgh, to celebrate in song and raise money for the Musicians Benevolent Fund. Hosted by Mervyn Stutter and Simon Callow, the gala event featured almost every star in the George Square firmament, including Keith Jack, Cassidy Jansen, Sarah Lark, Des O'Connor, Naimh Perry, Nigel Richards, Frances Ruffelle, Anton Stevens and the casts of *Barbershopera*, *Big Bruvva The Musical*, *Departure Lounge*, *Jet Set Go*, *Mathilde*, the Royal Scottish Academy of Music & Drama and the Scottish Youth Theatre. Alongside a mix of West End classics, special numbers were performed and new work was presented; there were even cabaret in the Singers Café before and after the main performance. It was wonderful that so many talented performers were willing to give their services to raise money for us. The Fund is grateful to the University of Edinburgh for making the George Square Theatre available for this gala, and to all the staff of the University and the Pleasance for giving their skill and time to make this event happen.



Christopher Yates



Christopher Yates, HRH The Duke of Kent, former MBF Chief Executive Rosanna Preston



HRH The Duke of Kent, Friends Representative Rosemary Wheeler, Christopher Yates



Christopher Yates, former MBF Chief Executive Rosanna Preston



HRH The Duke of Kent, Christopher Yates, Mark Simpson



Christopher Yates, HRH The Duke of Kent, Gabriele Fontana



Events

Festival of Saint Cecilia

The 2008 Festival of Saint Cecilia was held at Westminster Cathedral and the Banqueting House on Wednesday 19th November. As is traditional, the Musicians Benevolent Fund had commissioned a new Festival anthem, and this year's chosen composer, Tarik O'Regan – a two-time winner of the British Composer Awards and hailed by the *Observer* as 'one of the most original and eloquent of young British composers' – certainly didn't disappoint. His anthem *Voce mea*, which was performed by the combined choirs of Westminster Cathedral, St Paul's Cathedral and Westminster Abbey, was perfect for this occasion. The reader at the service was trumpeter Alison Balsom, a former winner of the Fund's Charles Leggett Award and the preacher was Father Timothy Radcliffe of Blackfriars, Oxford. Lunch was held afterwards at the Banqueting House, Whitehall, where the speaker was Sir Nicholas Kenyon, Managing Director of the Barbican Centre and former Director of the BBC Proms.



Tarik O'Regan



Sir Nicholas Kenyon



Westminster Cathedral



The choirs of Westminster Cathedral, Westminster Abbey and St Paul's Cathedral



Saint Cecilia lunch

Carol Concert

The Vasari Singers performed a diverse programme at the Musicians Benevolent Fund's annual Carol Concert, held at St Paul's Church, Covent Garden, on Friday 5th December. Under the musical direction of Jeremy Backhouse, they performed popular carols to a packed church. These included John Gardner's *Tomorrow Shall Be My Dancing Day*, Herbert Howells's *Sing Lullaby* and arrangements of *Away in a Manger* and *In the Bleak Mid-Winter*, as well as Bob Chilcott's *Nova! Nova!* and the beautiful *Adam Lay Ybounden* by Boris Ord. Readings were by BBC Radio 3 presenter Donald MacLeod; the organist was Andrew Earis.

2008 Events Round-Up

Our supporters organised many other events all over the UK in 2008 in aid of us and we are very grateful to all them all.

- Blain Weller held an Unsigned Song Contest on 1st March, with all proceeds donated to the Fund.
- The Orchestra of the Royal Opera House held a concert in the Crush Room on 26th March in memory of Principal second violin, Yasuo Ichinose
- Martin Randall Travel donated the proceeds of a lecture series given by Professor Tim Blanning which was held on 15th April
- The Serlo Consort held two concerts on 26th April and 24th May at Norwich Cathedral and the Lord Mayor's Chapel respectively with all proceeds coming to the Fund
- Dillie Keane held a benefit concert in memory of accompanist Robert Churney at the Bloomsbury Theatre, London, on 29th June in aid of the Fund and two other charities. It featured Julian Clary, Sandi Toksvig, Barb Jungr and Fascinating Aida
- English National Opera held two concerts with the proceeds coming to the Fund. On 7th July a performance of Mozart's Requiem, conducted by Sir Charles Mackerras, was given in memory of former ENO resident conductor Noel Davies, whose family requested that the retiring collection go to the Fund. Then, on 29th September another memorial concert was given for a former ENO orchestra member, and again there was a retiring collection
- Carol and John Davies embarked on an epic sponsored bike ride from Land's End to John O'Groats with all the proceeds coming to the Fund
- Caroline D'Cruz held a Sing 'Spem in Alium' Weekend on 25th and 26th October at Port Regis School in Dorset. The proceeds were split between Dorset Opera and the Musicians Benevolent Fund. (You can even order a CD of the concert at www.singspem.org.uk)



Carol and John Davies



Carol and John Davies at Gretna Green

- In December, the Musicians Benevolent Fund joined mezzo-soprano Sarah Connolly in helping launch Buy Once Give Twice – www.buyoncegivetwice.co.uk – an innovative new online auction site where everything you buy benefits charity. Sarah also offered to sing at an event in London with the auction proceeds going to the Fund

We would like to thank the organisers of and performers at all these events from which the Fund has benefited. If, as you are reading this, you are thinking of supporting the Fund by organising an event, let us know and we'll help you by sending information about the work of the Fund and may also be able to ask a representative of the Fund to attend your event and meet audience and performers by way of saying thank you.

How you can help us

There are many ways in which you can support the vital work of the Musicians Benevolent Fund and help ensure that we maintain our commitment to supporting professional musicians.

Make a Donation

Any donation, large or small, is very welcome. Donations can now be made by post, phone (using a credit card) and online. You can also set up a standing order for regular giving. However ever you decide to support us, don't forget to complete a Gift Aid declaration so that we can benefit from an extra 28p in every £1 you give. Those in salaried employment may not be aware that tax-efficient donations can also be made via the payroll giving scheme – usually known as GAYE (Give As You Earn) – under which employers will deduct any sum you specify from your gross salary and pass it on to your nominated charity (just ask your employer if they run a GAYE scheme). If you would like some advice on how to remember the Musicians Benevolent Fund in your will or to make a donation in memory of a loved one, then please get in touch.

Become a Friend

Friends of the Musicians Benevolent Fund are dedicated supporters who give regularly to the work of the Fund through an annual subscription. Friends receive many benefits, such as discounted tickets for a wide range of concerts and events all over the UK, discounted subscriptions to selected music magazines published in the UK (including Gramophone, Gig, Dazed and Confused and NME) and discounted tickets to selected Musicians Benevolent Fund events. We publish unique Christmas cards which you can order by post or online. Friends also benefit from priority booking for our annual Festival of Saint Cecilia.

Anyone can become a Friend and there are several categories:

Friend: **£20**

Musician Friend: **£10 (for professional musicians)**

Joint Friend: **£35 (for two people at the same address)**

Life Friend: **£600 (one-off payment)**

For more information on how to become a Friend, please see the Musicians Benevolent Fund website: www.mbf.org.uk/supportus.

Hold a Fundraising Event

As mentioned on previous pages, many events were held in aid of the Musicians Benevolent Fund in 2008. We encourage our supporters to organise music events – previous years events have also included auctions, birthday lunches and parties, coffee mornings, recitals, sponsored walks and marathons, and even parachute jumps.

If you would like to hold an event and donate the money to the Musicians Benevolent Fund, we can help in many ways:

- Publicising the event on the Musicians Benevolent Fund website: www.mbf.org.uk/events
- Sending publicity materials and details of our work to display at the event
- Providing leaflets and donation or Gift Aid envelopes for distribution at the event
- Sending a Musicians Benevolent Fund representative to attend, receive a donation or speak about the Fund's work
- Advertising the event in *Notes*, the Musicians Benevolent Fund twice-yearly magazine

If you would like any more information or ideas on events, please get in touch.

Selling on eBay for Charity

The Musicians Benevolent Fund is now registered with 'eBay for Charity' and is able to receive donations from eBay users. You can now sell goods online and make a donation (from 10% to 100% of the final selling price) to the Fund at the same time.

See www.ebay.co.uk/ebayforcharity/ for more information

Thanks

The Fund is grateful to all those who have so generously contributed to our work in 2008.

Below are some words of appreciation from the musicians themselves.

'I am pleased to advise that my mother continues in good health in her centenary year and I wish to thank you all for your generosity towards her throughout the year. Please keep up the good work you all do, which contributes so much to the well-being of the elderly people you support.'
Care and Welfare

'I have today received your letter and your cheque for my immediate needs. I cannot possibly thank you enough! My response has been so powerful that I have been in floods of tears. I would dearly love to meet and thank those who have made donations to your organisation.'
Care and Welfare

'Thank you so much regarding your decision on my application for help with the costs of levelling pavers and a stairlift... It means my life will be virtually back to normal once more. I can't find the words to adequately express just what this means to me!'
Care and Welfare

'Just a quick line to say how much I appreciated the Musicians Benevolent Fund's help whilst I was struggling through with depression and the effect it was having on my singing career... I have benefited greatly from those who donate to the Musicians Benevolent Fund, thank you.'
Care and Welfare

'This term I have been receiving physio for my tendonitis. This treatment has helped me so much and I am now able to play again. Thank you very much for all the money you donated.'

Violinist, Student Health Scheme

'I am writing to thank you for kindly referring me to BAPAM and covering the costs for my vocal consultation. I could not have asked for a quicker referral! I am very pleased with all the service I attained from the Musicians Benevolent Fund and so grateful. I truly cannot thank you enough!'
Soprano, Student Health Scheme

'Thank you so much for your contribution to fees – Francis now has the chance to do what he has always dreamed of.'
Young Talent Award

'Thank you for helping me pay for my wonderful violin. I really like playing it.'
Young Talent Award

'I am writing to thank you for providing me with such a generous award... It will make possible so many of my ambitions as a performing musician.'
Percussionist, Music Education Award

'I would like to say thank you so much for the Musicians Benevolent Fund's generous support in awarding me a Scholarship this year. Without your support and encouragement it would not be possible for me to study at such a high level and go on to be a professional opera singer.'
Bass, Maidment Scholarship

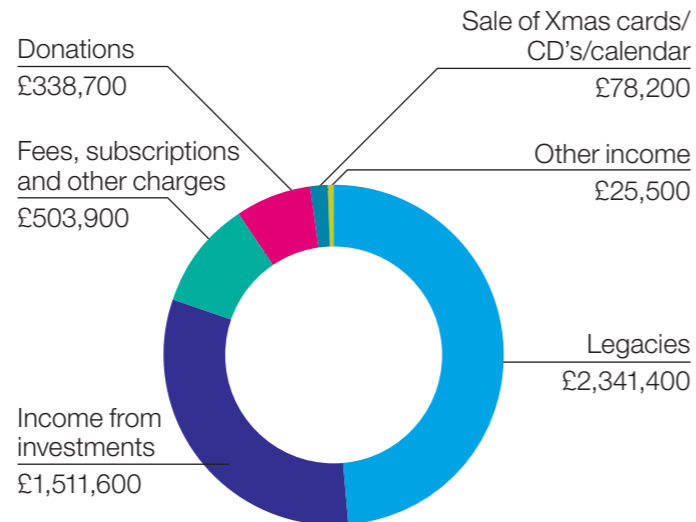
Financial Statistics

The statistics show that the principal funding sources for the Musicians Benevolent Fund are legacy and investment income. The key objectives of the Fund are the provision of benevolent support through the Care and Welfare department and direct grants to individuals and organisations through the Awards and Professional Development Department, the details of which are illustrated below. Expenditure in 2008 was £5.5 million and helped reach musicians across many musical genres and of all ages in the different strands of our work.

The summary financial information is taken from the 2008 Musicians Benevolent Fund statutory accounts, but the summary has not been audited or independently examined. The full annual accounts have been independently audited and received an unqualified audit report and are lodged with the Charity Commission. Copies are available on request from the Finance Department, Musicians Benevolent Fund, 7-11 Britannia Street, London, WC1X 9JS.

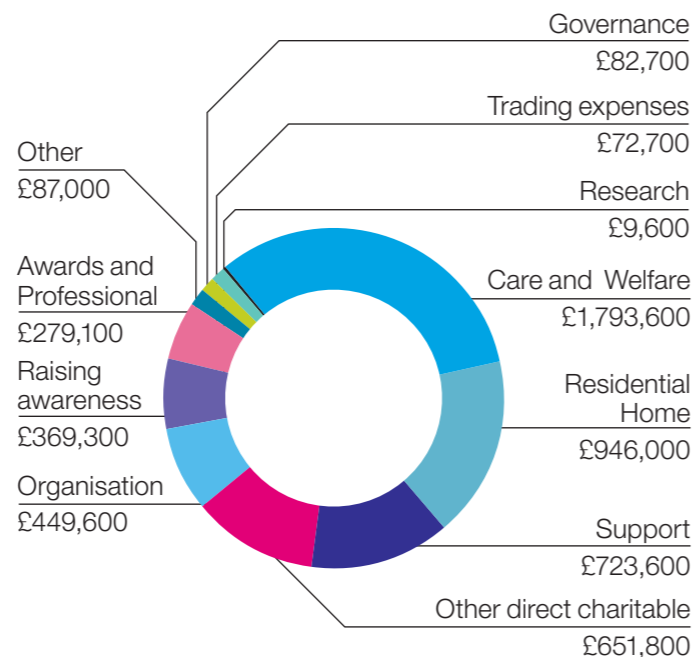
Where the money comes from – Total £4,799,300

Income	Amount
Legacies	£2,341,400
Income from investments	£1,511,600
Fees, subscriptions and other charges	£503,900
Donations	£338,700
Sale of Xmas cards/ CD's/calendar	£78,200
Other income	£25,500



Where the money goes – Total £5,464,500

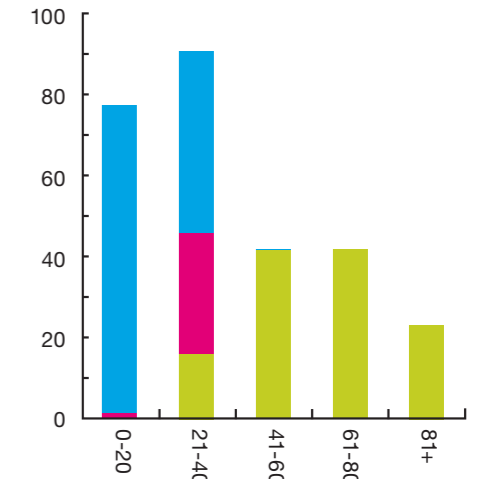
Area of work	Spend
Care and Welfare	£1,793,600
Residential Home	£946,000
Support	£723,600
Other direct charitable Organisations	£651,800
Raising awareness	£369,300
Awards and Professional	£279,100
Other	£87,000
Governance	£82,700
Trading expenses	£72,700
Research	£9,600



Beneficiary Age Ranges

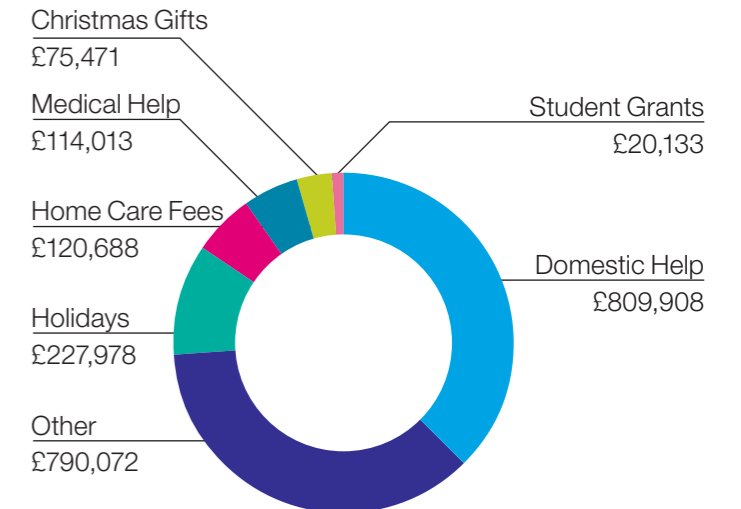
Age range	Casework beneficiaries	Student health scheme beneficiaries	Education beneficiaries
0-20	0	14	759
21-40	160	273	449
41-60	415	2	1
61-80	417		
81+	232		

Education beneficiaries (Blue), Student health scheme beneficiaries (Pink), Casework beneficiaries (Green)



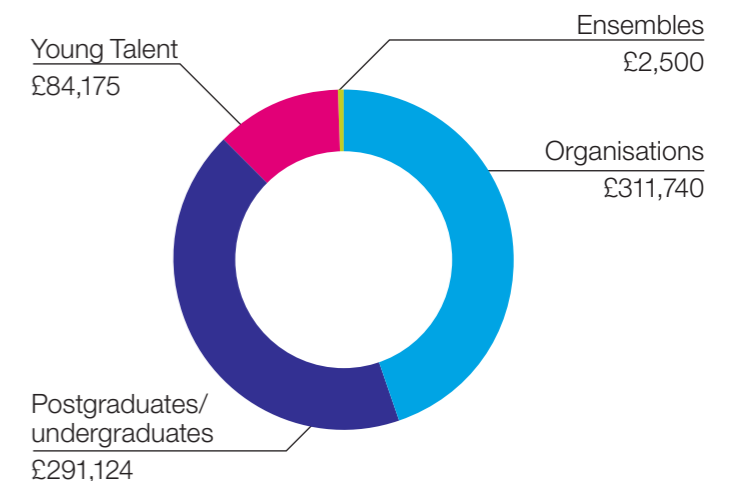
Care and Welfare – Total £1,793,451

Grants	Spend
Domestic Help	£809,908
Other	£790,072
Holidays	£227,978
Home Care Fees	£120,688
Medical Help	£114,013
Christmas Gifts	£75,471
Student Grants	£20,133



Education Awards – Total £689,539

Awards	Spend
Organisations	£311,740
Postgraduates/ undergraduates	£291,124
Young Talent	£84,175
Ensembles	£2,500



Musicians Benevolent Fund

Musicians Benevolent Fund
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