

Issue 10

LARK *music*

Perfectly tuned insurance

SERIOUS MOONLIGHTING

Featuring rock photographer Denis O'Regan



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Cover: David Bowie in Amsterdam, 1983

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Foreword from the Editor

Welcome to LARKmusic Issue 10 – and, well, what a different world we are in since Issue 9 when our cover story guest conductor Jonathan Bloxham was riding the crest of the wave with bookings through 2020.

Within the blink of an eye Covid-19 saw every gig cancelled. Jonathan, alongside so many Lark Music friends, found his work was scuppered overnight. Our eight-page Caring & Sharing lockdown special demonstrates how so many musicians, composers and organisations have improvised and supported each other during these unprecedented times.

We have been delighted to share friends' music and videos on the Lark Ascending blog and support London Sinfonietta, whose musicians quickly adapted to live streaming. Further, we very much applaud Wigmore Hall for joining forces with BBC Radio 3 to broadcast live performances throughout June.

The Lark Music team has stepped up to assist musicians by introducing the Practising Only policy so clients do not have to pay for travel cover when they simply are not going anywhere. See page 24.

We have also added some light relief with our cover story featuring rock photographer Denis O'Regan, a former insurance claims assistant who went on to become David Bowie's official photographer on his 1983 Serious Moonlight world tour. With such unprecedented access, Denis says he was able to 'catch another side of the enigma'. We hope you love the images!

Remember Radio Caroline? We celebrate the life of Ronan O'Rahilly, the pirate radio station founder, who sadly passed away in April.

Here's to a happier, healthier and brighter second half of 2020.

Julie Webb, Client Director
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Serious moonlighting



AN EARLY SELFIE: Denis, left, and David Bowie in Singapore, 1983

Denis O'Regan has been one of the UK's top rock photographers for more than four decades, capturing iconic images of legends including David Bowie, Queen and the Rolling Stones – and he made it big by using his insurance brokering skills, writes **Lesley Bellew**

LET'S DANCE: David Bowie played to 65,000 people for three nights at Milton Keynes

Ask rock photographer Denis O'Regan his favourite subject and he does not hesitate – David Bowie:

“In 1983, David Bowie and I, alongside his bodyguard, would go to a boxing gym in Dallas where he was training to get fit in between rehearsals for his Serious Moonlight tour.

We would be just chit-chatting – but he was sussing me out while allowing me to photograph him in training.

That's what David liked most, chatting

and laughing more than anything – apart from smoking.

That's the way rock stars are, often a little coy at first, only allowing you to shoot at rehearsals and that sort of thing.

After that I went off to Florida to shoot Hall & Oates but when I got back I got a call from David's tour producer from Belgium. I had obviously passed the test to photograph his concerts.

David was doing the full stage final rehearsals at the opening venue, the indoor Vorst Forest Nationaal, in Brussels.



You have got to get on with your subject. If there's not some sort of chemistry, I wouldn't have lasted more than a couple of weeks

– Denis O'Regan

And that was it, off I went for eight months. The tour supported the new album *Let's Dance*; it opened in May and ended in the Auckland but he was so popular we ended up doing extra dates in southeast Asia until December. David played in 15 countries with 96 performances and I shot the lot – travel, hotels, sightseeing, backstage, everything.

It's important, you have got to get on with your subject. If there's not some sort of chemistry, I wouldn't have lasted more than a couple of weeks. I have never heard of a photographer murdering a rock star but on tour you are close to each other for such long periods of time including the dressing room!

You become one little group of about 20 – makeup, wardrobe, security, musicians, photographer and accountant. We all move in one little bundle and it becomes a bit more egalitarian. We are with each other at the same hotels, restaurants and parties. We also travelled in a huge airliner, with bedrooms and every comfort, so we were really treated well.

Two million people watched the shows and there was a real buzz, for stars such



QUEEN'S LAST PERFORMANCE: Denis took this shot of Queen arriving at Knebworth in a helicopter

▶ as David it is difficult leaving the stage with all that adoration. Then you go back to your hotel room. Even I found it difficult. We put on an amazing show and then we all went out for dinner. It's surreal, too, when all the friends arrive backstage – Michael Jackson, Bette Midler, Cher, Jon McEnroe, Madonna...

David was sweet and thoughtful, most of the time, but he always knew what he wanted.

Once I upset him by missing a shot of him being mobbed backstage in Japan. I was outside doing a deal with a magazine.

David asked me 'Did you get that shot?' Of course I didn't and David said sternly, 'Get out of my sight.' So that night I did. He would usually look down from the stage and I would be the only one he would recognise, so I shot from the back of the hall.

'Where were you then?' he asked later so I explained I thought he wanted me out

of the way. On the next stop of the tour in Australia, he arranged a picnic, rented a car and drove us to a nature reserve by way of an apology. It was the four of us; me and the makeup girl I was seeing and David and his PA Coco. It was really sunny and I got a pic of him in a G-string!

Serious Moonlight was David's first tour for five years, after he went through his drugs phase and doing his dark moody stuff in Berlin, but he reappeared to work with producer Nile Rodgers and he became a megastar – but that was only as the tour began. It was the first time David didn't play an instrument on an album. Nile took over all that side of it.

The tour started with Wembley Arena, but after that had to be upgraded to stadiums such as the demand. Three nights at Milton Keynes were added with 65,000 at each concert.

ROAD TO ROCK

I never planned to be a photographer. Music was always my biggest love and I

wanted to go to Ealing Art College where Ronnie Wood, Pete Townshend and Freddie Mercury studied. I would go to gigs at Hammersmith Odeon, including Bowie's Ziggy Stardust in 1973.

My parents said they were not going to subsidise me through college so when insurance broker Willis, Faber and Dumas offered me a job after a day's work experience, I took it. I was in marine claims, so every time there was a claim I had to go down the road to find the policy folders in a basement.

After I had saved a bit of money, I went Interrailing with a guy from the office. We travelled all round Europe and I got really into seeing new places. I had a Russian camera, a Zenith. It cost £5 and had no light meter, it was just a little box with a lens.

So that was it, I had three interests – music, travel and photography. I never dreamed that I might eventually combine the three. After travelling I went on to



MUSIC ROYALTY: David Bowie and Mick Jagger in London

work for Mobil Oil. I worked in the same room as Tony Hoare, David Lloyd George Gwyneth and Rt Hon Freddie Hamilton.

I started seriously moonlighting when punk came along in 1976 because there was easy access to see those bands, pretty much free, or 50p to get in The Marquee.

I bought a better camera and shot The Damned for a new magazine. It was their second performance, in Hertfordshire School of Art and Design hall, but I found myself without a flash, and as it was virtually pitch black I asked Chalkie, a photographer who worked for New Musical Express (NME), if I could borrow his flash.

He agreed and said: 'I don't really like this stuff. Why don't you send in your pictures to NME?' So that's how it began. He gave me 'the in'. I got photo credits – even though I wasn't really into the music either but this was the new scene and I was covering it!

||
I started seriously moonlighting when punk came along in 1976 because there was easy access to see those bands, pretty much free, or 50p to get in The Marquee

– Denis O'Regan

I would go home to my parents' house in Barnes, south west London, and in my bedroom develop films, dry the negatives and prints with a hairdryer, and go into the NME office during my lunchtime on Tuesday with pictures ready for publication on Thursday.

When my mum died in 1978, I handed in my notice the next day and carried on shooting punk.

I even shot Sid Vicious's last performance in the UK. He left England and never came back.

Chalkie gave me other 'ins' as he was sharing a house, in Kew, with Phil Lynott of Thin Lizzy.

As I lived up the road, I would go to see them and in 1979, when Phil said he was going off to Scandinavia on tour, I said: 'Take me!'

So off I went to Scandinavia with a rock band! I was 25, selling pictures to



RAFFLES HOTEL: David in a pensive mood in Singapore



STONES ON TOUR: Keith Richards and Charlie Watts in 1982



Serious Moonlight set list

- Look Back in Anger
- Heroes
- What in the World
- Golden Years
- Fashion
- Let's Dance
- Breaking Glass
- Life on Mars?
- Sorrow
- Cat People (Putting Out Fire)
- China Girl
- Scary Monsters (And Super Creeps)
- Rebel Rebel
- White Light/White Heat
- Station to Station
- Cracked Actor
- Ashes to Ashes
- Space Oddity
- Young Americans
- Fame
- TVC 15
- Star
- Stay
- The Jean Genie
- Modern Love

overseas magazines because there were too many photographers in London vying for the same images.

I shot Queen, Alice Cooper, Kiss and went to a show on the Rolling Stones American Tour, for the album Tattoo You, except that I couldn't get a pass. There were 85,000 people inside the Pontiac Silverdome in Detroit and all the photographers came out led by a tall woman wearing headphones.

A fellow photographer said 'duck in the line' so I started strolling in but the woman saw me and out I went.

When the Stones announced their warm-up show at London's 100 Club before their 1982 European tour, I got a call from their publicist Alan Edwards asking if I could take photos of people queueing outside Keith Prowse for tickets. I did, but only 300 turned up all day. People weren't used to that kind of thing at the time.

Because photographers would only get three songs to shoot at a show, I asked, as I had done a favour, if I could do more than three for the Stones' first concert at Feyenoord football stadium in Rotterdam.

Alan agreed, so in between The 100 Club and Feyenoord, The Stones did a few gigs including Aberdeen, so off I went to shoot the Scotland gig but guess who was in

departure lounge? The woman who told me to get out of line in the US, Alvenia.

She said: 'I remember you. You were so polite when I threw you out.' I was amazed – it had been the previous year, in another country among all those photographers!

It turned out she was Mick Jagger's PA so I told her the Stones' publicist Alan Edwards had allowed me more than three songs at Feyenoord.

'It's the first I've heard of it,' she said. 'There will be more than 75 photographers.'

I asked who was going to be the official photographer and when she said there wasn't one, I offered.

She answered: 'I couldn't ask you, but as you have asked me, I will pass it on.'

I was waiting in the Rotterdam Hilton when she me called back. She had spoken to the band, and that was it, I could shoot all of the show. One thing led to another. Two shows, three shows ... until one day she told me: 'Mick said it's time for you to go.'

I politely answered: 'Why? He hasn't even looked at my pictures yet.' Mick then said I could stay for a month, until Wembley, when they would change photographers.

When that time came I again asked if he



It's a funny thing. Each time I talked my way in by saying the right thing at right time. Same with Bowie. Perhaps that's my insurance broking skills

– Denis O'Regan

had looked at the pictures and he said 'No', so I stayed until the end of the tour.

It's a funny thing, each time I talked my way in by saying the right thing at the right time. Same with Bowie. Perhaps that's my insurance broking skills.

BACK TO THE SERIOUS MOONLIGHT TOUR

Bill Zysblat, the tour accountant, and I became friends. He was a New Yorker but we had a similar sense of humour and exchanged jokes for two months!

The next year I read he was the tour producer for David Bowie's Serious Moonlight world tour. Again, I asked if I could go and he asked for a business plan.

So I proposed: You take me round the world and pay me. I get to sell pictures to the press and at the end of the tour we will do a book and you take back all my expenses from those sales and then split the profits. More broking and I got the ok!

Bill and Bowie were really astute and even created Bowie Bonds, issuing them to the value of further earnings. David made £50m and in another deal bought back his music rights on old songs from EMI.

He also bought art. Once he said to me: 'I have discovered an artist Breugel, I think he is going to become collectable and you know you can pick one up from £600,000.'

And that's what he did, mixed with the great and the good and made the most of his contacts. If David hadn't been a rock star he would have made a great insurance broker!"

MORE ABOUT DENIS

Denis O'Regan's limited edition books and prints can be ordered online or book a visit to the gallery at denis.uk



TALKING SHOP: Denis, right, with Lark Music's David Foster and Julie Webb

Do you know Alvenia?

Denis is keen to track down Alvenia, who he understands is still based in the US.

Contact julie.webb@astonlark.com if you have any details.

From Russia with love

Meet Shostakovich's fab four, the Fitzwilliam String Quartet, whose members are now championing a way forward to help young musicians through lockdown, writes **Julie Webb**

Sometimes you just get lucky, and 'youthful audacity' certainly played its part in the Fitzwilliam Quartet's success.

In 1972, founder member Alan George's frustration at being unable to source Shostakovich's new work led him to write to the composer and he not only got a reply but a promise from Shostakovich that he would come along and listen to the quartet.

Alan said: "I first wrote to Shostakovich via the Soviet Embassy in London, in July 1972. He was in the UK at the time, visiting his friend Benjamin Britten in Aldeburgh.

"I simply asked if he could send the music of No.13, since it wasn't available over here. He replied three days later! A typed letter from the Embassy arrived, in English, saying he would come and hear it if he were back in England in November – and he did!"

"It was on a whim that I wrote to him. Probably I wouldn't do it now, but at the time it was frustrating not to be able to play a piece he had written two years earlier. I suppose it was 'youthful audacity'.

"We formed the quartet as Cambridge undergraduates and went straight on to take up residency at the University of York. We had only been there a year – and sure enough, Shostakovich came to see us and listen to the British premiere of his 13th quartet.

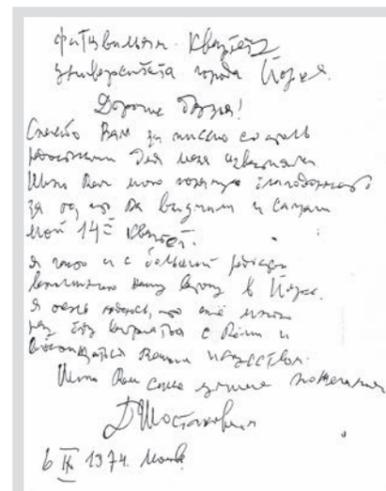
"His lovely interpreter told us 'he thinks you are wonderful' but the real proof came when Cameron Pyke, a history master at Dulwich College, was researching Benjamin Britten's archive at Aldeburgh and conversations between the two composers revealed Dmitri Shostakovich told Benjamin Britten that the Fitzwilliam Quartet were his "preferred performers of my quartets".

The Fitzwilliam Quartet is now one of the longest-established string quartets in the world, having celebrated its 50th anniversary in 2018/19. The personal friendship with

Dmitri Shostakovich helped them achieve international recognition and the quartet have championed his string quartets since his death.

Shostakovich entrusted them with the Western premières of his last three quartets, and they were the first group to perform and record all 15.

Alan said: "Yes, it was good fortune and extraordinary to build the relationship with Shostakovich at the beginning of our professional lives. This musical friendship (Shostakovich's own words) prospered through more correspondence and the presentation of his final two quartets.



To the Fitzwilliam Quartet of the University of York

Dear Friends!
Thank you for your letter and news which gave me great pleasure. I send you my warmest thanks for mastering and performing my 14th quartet. I often, and with great pleasure, recall the reception you gave me in York. I very much hope that I shall meet with you again many times, and enjoy and admire your art.
I send my very best wishes
D. Shostakovich
6 IX 1974 Moscow

"Sadly, our planned visit to spend a week with him in Moscow was abandoned when he died in August 1975.

"Looking back, it was a remarkable time and our links with Russia continued with bi-annual visits to St Petersburg, with concerts at the Rimsky-Korsakov St Petersburg State Conservatory, Pushkin's House, the Sheremetev Palace, the Summer Palace at Peterhof, and Agora, the former home of Modest and Pyotr Tchaikovsky where we've played all of his quartets in their drawing room. In 1981, we also received Honorary Doctorates of Music, conferred by Shostakovich's son, Maxim."

The quartet, Alan (viola) Lucy Russell (violin), Marcus Barcham Stevens (violin) and Sally Pendlebury (cello) continue interpretations of Shostakovich's works and also play on historical instrument set-ups, as well as bringing nearly 60 new works into the general string quartet repertoire.

The last few years have also witnessed an increase in the quartet's presence on the British festival scene at Petworth, Three Choirs, Leamington, Buxton, Ryedale, City of London, Fishguard, Swaledale, English Haydn, Northern Aldborough, Church Stretton, Beverley Early Music and their own chamber music festival at Hay-on-Wye.

However, the quartet's focus for 2020 is to support young musicians who are struggling to get through the lockdown. Alan said: "I have my state pension but it's most of our colleagues we're thinking of, who have lost everything this side of the summer and have no idea when bookings will resume.

"We have been around a long time and want to support younger musicians, some who are just starting out in our industry. If anyone can help out-of-work musicians, please visit crowdfunder.co.uk/mucoronavirushardshipfund

The Fitzwilliam Quartet's new CDs Shostakovich Nos.13, 14, 15 and Schubert A minor/D minor quartets are available by visiting fitzwilliamquartet.com



The Fitzwilliam Quartet

Marcus Barcham Stevens (violin)

Marcus first played with the Fitzwilliam in September 2012 and joined them as 2nd violin five months later. He has broadcast as a soloist and chamber musician on BBC Radio 3 and live in recital on Classic FM, as well as at the Wigmore Hall and Purcell Room in London. He is also a member of the chamber ensemble Chroma, Ensemble Cymru, and the contemporary ensemble Plus-Minus. Marcus also performs in recital with his wife, pianist Christina Lawrie.

Lucy Russell (violin)

Violinist Lucy Russell has been a member of the Fitzwilliam since 1988, becoming leader in 1995 and with them has played all over Europe, North America and South Africa, as well as making recordings for Linn Records, Divine Art Records, the BBC and various foreign radio stations. At York she studied with three former Fitzwilliam leaders: Christopher Rowland, Daniel Zisman, and Jonathan Sparey; then with Roger Raphael and Dona Lee Croft. She plays a violin by Ferdinando Gagliano, made in Naples, Italy, in c1789.

Sally Pendlebury (cello)

Sally grew up in Manchester and attended Chetham's School of Music. At the age of 14 she became the youngest founding member of the European Community Youth Orchestra and was its principal cellist for three years. Sally studied at the Guildhall School of Music. Sally often appears as guest principal cello with many British orchestras, such as English Chamber Orchestra, Scottish Chamber Orchestra and the Philharmonia, and she has been principal cellist with Opera North.

Alan George (viola)

The longest serving quartet player in Britain! Since 1976 Alan has been actively involved with the period instrument movement. Until 1988 he was lecturer in music and director of the chamber orchestra at the University of York, and is the author of four studies of Shostakovich's chamber music. He has also presented talks on BBC radio and at various festivals and concert venues throughout Britain and America. His viola was made in Cremona (Italy) c1740/41, possibly by one of the Guarneri family, and his other instruments include one made for him in 1995 by Roger Hansell.

Nelson's State Funeral 1806: How to Bury a National Hero



Nelson was not a man renowned for having his orders ignored but that is what the nation did when it came to his funeral. It was an occasion befitting royalty. Three choirs combined at St Paul's Cathedral, an honour usually only given to the monarchy and included William Croft's 1724 Burial Service piece which was sung at both the funerals of Diana, Princess of Wales in 1997 and Her Majesty Queen Elizabeth, the Queen Mother in 2002. LARKmusic has been given exclusive permission to publish this extract about the choral works and music performed from the new book *Nelson's State Funeral 1806: How to Bury a National Hero* by Susan Amos and Louis Roeder.

Great Tom, the muffled clock bell at St Paul's Cathedral in London, began tolling at 8.30am. It was Thursday 9th January. The year, 1806. As the day dawned it rapidly broke into a dazzlingly sunny, cold winter day. The sky was crystal clear and blue.

The choir, preparing for evensong and a burial service, were in their places, having already had two days of rehearsals. The choir for this grand national occasion was made up of 102 members. The newspapers at the time were unsure just how many members of the choir were taking part. No two reports agree, but the fact that the bill for the pairs of gloves made for the choir numbers one hundred and two pairs, means this is more than likely to be the exact number taking part that day. The voices of three choirs were combined: that of St Paul's choir, the choir of St Peter's Westminster Abbey and the Chapel Royal from St James's. Although combined choirs were not unusual for

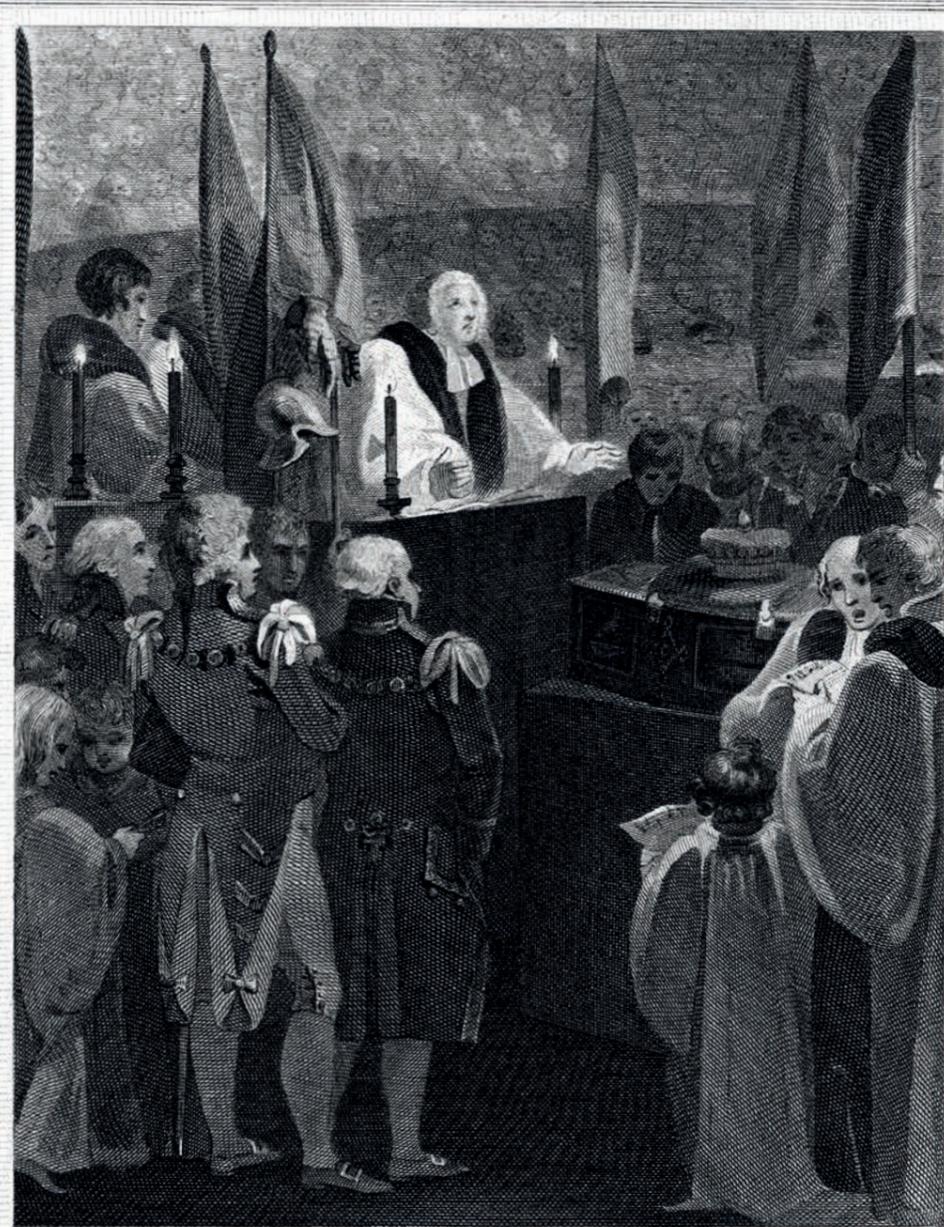
such special events, Nelson's funeral was the first non-royal funeral in which the Chapel Royal played a part.

John Stafford Smith, as Master of the Chapel Royal Boys, attended for the two days of rehearsals and was more than adequately rewarded with a generous four pounds and four shillings in expenses. The payment was made from the Lord Chamberlain's Office. A precise account of every penny was being recorded throughout the whole of the planning phase of the 'grand national obsequies.'

John Page was one of the Vicars Choral at the cathedral and it was he who put together the choice of sacred music. He produced and published the entire 'performance' in Burial Service, Chant, Evening Service, Dirge and Anthems. A copy of this, complete with marked-up musical score is one of the precious items still held in the archive of St Paul's Cathedral. This amazing survivor probably belonged to one of the choristers

as the name F. Michelmore is written on the cover. Master Michelmore was listed as being one of those present on the day. Some of the choristers were singled out for praise in the press reports. Masters Cutler, Roberts, Rogers, Hart-Milman, Chip, Blackburne, Sale and Holmyard were mentioned by name. Roberts and Cutler were congratulated on their singing of the anthem based on Psalm 39 sung to the setting by Maurice Greene, who was himself a former St Paul's organist.

John Page's publication was not only printed by the King's Stationers for the choirs. It was also on sale, produced by Clementi and Company and available to buy, priced at ten shillings and sixpence per copy. It was advertised in newspapers as being available at Clementi's at 19 Warwick Square 'and at other music shops in the United Kingdom'. This was important because, such was the enthusiastic interest to be part of the event, that other choral groups and



FUNERAL

W. Bromley del.

W. H. Worthington sculp.

Published by R. Bowyer, St. Paul Mail, London, March 1808.

GRAND OCCASION: An illustration depicting the funeral of Nelson

▶ general public, who were unable to attend could recreate their own funeral service. They did too, in great numbers up and down the country. There was even a version arranged specially for the Foundling Hospital children.

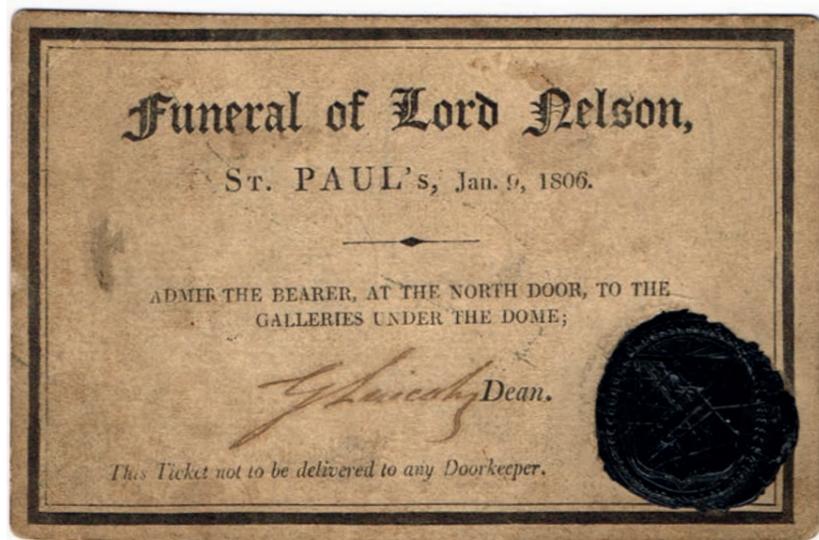
The organist at St Paul's in 1806 was Thomas Attwood. Attwood had one of his pieces, the Grand Solemn Dirge in D minor, which had been specially composed by him for the occasion, performed during the procession to the grave at the end of the service. He also arranged some of the other pieces. The choir, for example sang the Nunc Dimittis to a setting by Attwood after the second reading. Thomas Attwood was hardly mentioned at the time. The newspapers were only interested in him for a mistake he made during the service, a mistake which was hardly his own fault and was quickly rectified, as we shall see.

When the body arrived at the cathedral at about 4pm, the Dean of St Paul's and the prebendaries, attended by some of the choir, fell into procession, immediately behind the great banner and before the heralds, who bore the trophies. The choir sang the first three sentences in the office for burial, 'I am the resurrection and the life'. This was William Croft's 1724 Burial Service piece (the same as was sung at both the funerals of Diana, Princess of Wales in 1997 and that of Her Majesty Queen Elizabeth, the Queen Mother in 2002). They continued to sing until the body was placed in the choir, in front of the high altar, that is the area of the church called the choir and where seats for dignitaries were arranged.

Thirty-two verses of the Psalms in G minor were sung to the Chant set by Thomas Purcell of the Chapel Royal in 1672. This must have caused some shifting around on seats. Most of the 9,000 in the church had been in place since early morning.

After the readings the choir sang the Magnificat to a setting in F by Attwood, composed in 1796.

When prayers at the end of Evensong were said, the body was brought to a table directly under the dome and over the awaiting tomb in the crypt. At this stage the St Paul's choir moved with the body, leaving the Westminster and Chapel Royal choirs to reposition themselves to the west of the organ screen. Once all were in place, the choir sang William Croft's Burial Sentences, followed by Henry Purcell's Funeral March for Queen Mary, composed in 1695.



TICKET ONLY: Without one you were not allowed into galleries under St Paul's dome

As the choir waited for the end of the Burial Sentences and Committal, the atmosphere was lightened by a slip-up. Attwood struck up with three bars on the organ too soon! The Gentleman's Magazine for 1806 described John Pridden as Musical Director and included this detail in its report:

One of Mr Pridden's signals, to the attendant on the Organist (who was himself out of sight of the ceremony), was the holding up of a book: at one time, however, another gentleman near Mr Pridden, passing his hand, with such a book in it over his face, was mistaken for the signal, and the organ struck up about three minutes too soon.

The mistake was corrected and resolved itself into the final anthem. It had been adapted by John Page from the chorus to Handel's The Ways of Zion do Mourn from 1737.

For those unable to attend there was a 'Tribute' service. Drury Lane's Theatrical register listed a performance of The School for Friends, a cento of sacred music, intended as a tribute to the memory of Nelson.

What did people think of the music in the funeral service? Some were left unmoved. Some had got too cold and waited too long to engage with what was happening after seven hours in their seats. Some thought the music too distant and diminished. The fact that the whole cathedral was swathed in black baize and velvet affected the acoustics. The usual 12 second echo was suppressed making speech easier to hear but the music was not so grand. The newspapers thought an

orchestra should have been installed. One lady said she was not 'moved beyond self-control' as she thought she would have – and maybe should have been.

Had Nelson had a private funeral at his birthplace in Norfolk, he left instructions. He wanted to be buried in a simple pine coffin made from the captured French ship L'Orient, which exploded at the Battle of the Nile (He did in fact achieve this, thanks to his close friends' petition). He also had a favourite piece of music in mind. It was composed by Guglielmi and was a funeral march composed for the Royal Regiment at Palermo. This was said to be a great favourite of the lamented hero. It was also described as an 'Italian song'. It did have words and it was imagined by Nelson's friends that his mistress, Emma Hamilton, would sing it at his funeral (something she claimed she would be in no fit state to comply with). When Emma declined, the singer Elizabeth Billington offered to sing it. The surveyor of St Paul's even supported this idea and wanted it to be sung from the crypt during the State funeral! Nelson was ignored; it was rejected as too light by the Dean and Chapter.

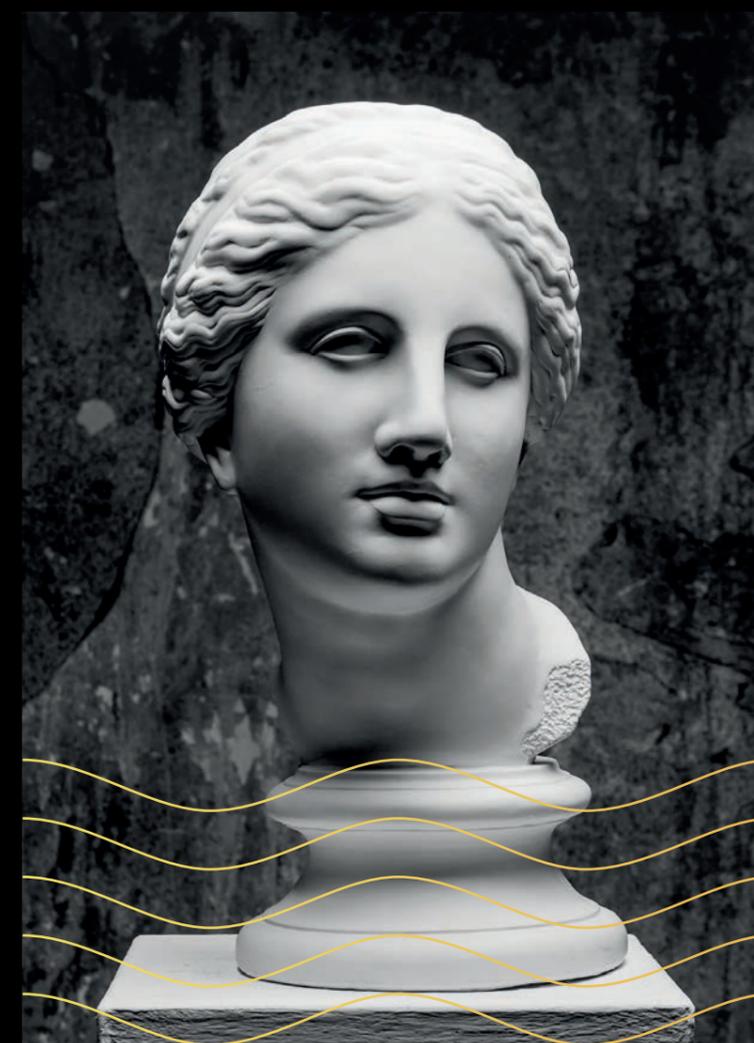
From Susan Amos & Louis Roeder's *Nelson's State Funeral 1806: How to Bury a National Hero*
FWP: 2020 £35
ISBN: 9781527249844



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CARING & SHARING

In spring 2020 there was only one message on everyone's minds: STAY HOME > PROTECT THE NHS > SAVE LIVES.

As the country went into lockdown, musicians watched their work dry up overnight – but immediately the music world was digging deep to keep live music on the agenda. Online streaming was quickly grasped to create live music platforms and music teachers watched students' final exam recitals online to ensure they could complete their courses.

Our eight-page special highlights the generosity of spirit and innovation among Lark Music friends who pushed the boundaries to keep music alive during the pandemic



17 *IN TUNE: Tim Rhys-Evans, who has just joined the Royal Welsh College of Music & Drama*



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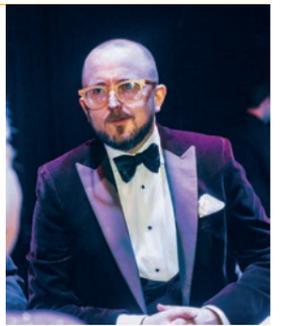


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Bumpy start to new job was no joke



It was the worst April Fools' Day joke ever. Only Men Aloud creator Tim Rhys-Evans MBE was about to start his new role as Director of Music at the Royal Welsh College of Music & Drama, in Cardiff, but he couldn't get in the building.

In fact, three months on, he still hasn't been there, thanks to Covid-19.

Instead, the resourceful baritone spent his first 48 hours putting in place a digital strategy so staff could deliver online one-to-one lessons and masterclasses by zoom.

Tim, 48, who is from New Tredegar, South Wales, concedes it was 'a really bumpy start'. He said: "Many staff were not used to the technology, or even slightly scared of it, while some students were needing in-the-room encouragement.

"Overnight, everyone had to get used to different styles of teaching, particularly for instance when a trumpeter needs help changing lip embouchure or a violinist requires specific advice on bow position – but they quickly got used to it.

"In fact, now I am hearing students saying 'this will enhance my practice', although not replace it.

"The new ideas provide lots of useful tools and if a staff member is overseas on a short music contract, for instance, they will not need to bring in a new teacher, they can keep up the continuity.

"In June, our concert hall should have been full of the sound of our students giving their end-of-year recitals but the finale to years of study has been completely taken away. They have had to record their recitals on mobile phones in their bedrooms and kitchens. We even had to deliver full-size marimbas to one home.

"Although this is all terribly disappointing, everyone has been determined to safeguard the students' progression so we stuck to original exam

deadlines. Their best interests are at the heart of everything we do so if they are graduating and going on to new courses or starting employment they can continue to do so and their lives will not be interrupted any more than necessary by the pandemic.

"We are now looking at how to observe social distancing in the next term. In a music school with choirs and orchestras that is really difficult so we are going to have to operate in a very different way to safeguard practical music making as much as we can.

"The college is also in conversation with the key institutions we work with such as the BBC National Orchestra of Wales and Welsh National Opera to ensure their plans for live ensemble choral activities marries with what we are doing, so we reflect the way the professionals sit at the moment.

"We are desperate to share our beautiful facilities with our students and give them a world-class experience but for now we have to acknowledge this big pause button is a time for everyone to reflect on why and how we are doing things. After all, music is about life – experiences, emotions, mental and physical trauma have always informed artistry.

"We need to see this situation as a legacy mission and regenerate ourselves. We have deeper conversations, creative sharing and an enhanced sense of citizenship to build on rather than just rushing down a corridor and fighting off emails.

"Life will be different but music and the performing arts have always been central to the college, and to us as a nation, and I will be committed to ensuring that excellence is at the core of everything we do, enabling us to shine even more brightly on the world stage."

Visit rwcmd.ac.uk for information about the Royal Welsh College of Music & Drama

First out of the starting blocks

London Sinfonietta has been championing talented composers and musicians for more than 50 years – but never has the organisation’s work had to change so fast, says **David Foster**

Lark Music has been supporting London Sinfonietta’s World Premiere Wednesday breakfast concerts for many years. It is a relationship that has seen new and prospective clients enjoy innovative music before the start of the working day, often at Kings Place, King’s Cross, and the 101 Arts Club, Waterloo, in London.

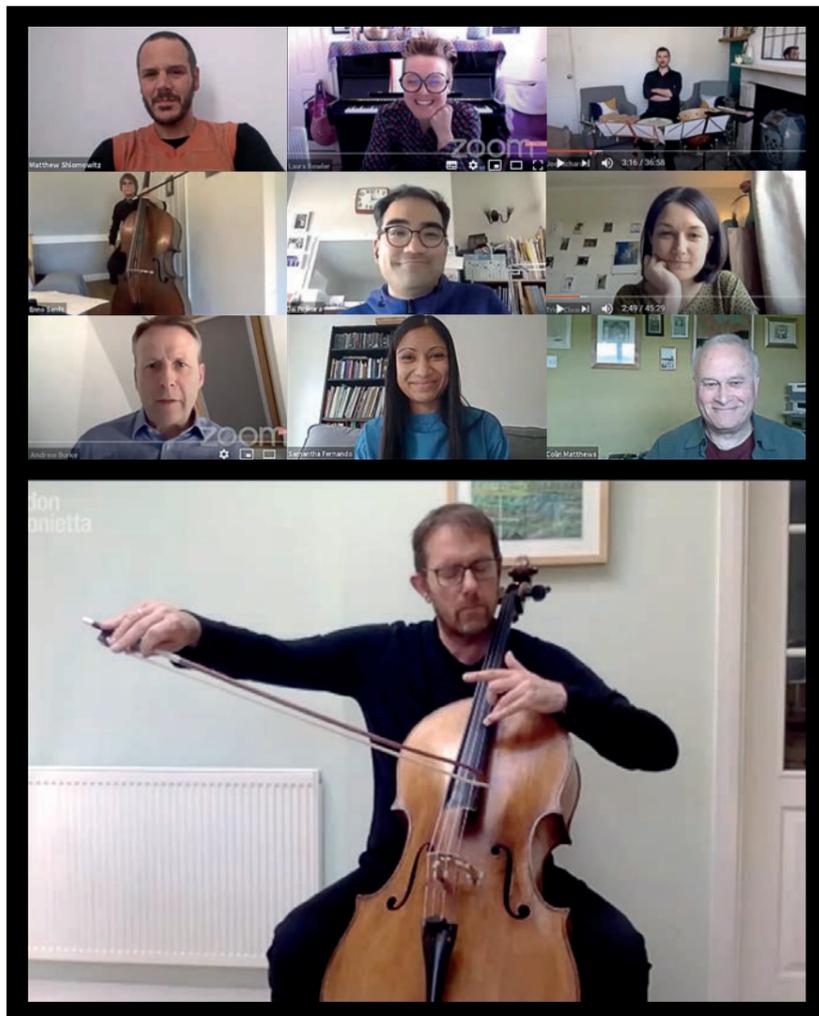
Then came the lockdown – and London Sinfonietta, at the drop of a hat, leapt into action to create live 40-minute online Sinfonietta Shorts. No longer was the music for specially invited guests but visitors worldwide logged in to see composers talk through their newly commissioned work and top-class musicians play live.

Better still, viewers could also watch the musicians and composers discuss the work – and send in messages to ask their own questions.

The first online world premiere was by composer Edmund Finnis, called Three Solos, supported by Lark Music and performed by principal cellist Tim Gill.

Bringing bite-sized pieces of new music to living rooms every Wednesday took everyone out of their comfort zone so we applaud London Sinfonietta who demonstrated why they are such a leader in innovative music – and so supportive of musicians during this difficult time.

Tune in to Sinfonietta Shorts every Wednesday at 3pm by visiting londonsinfonietta.org.uk



RECORD BREAKERS

We salute Wigmore Hall for joining forces with BBC Radio 3 to broadcast live performances throughout June; they were the first live music performances in London since the lockdown. Artists who live in London, including pianists Stephen Hough and Mitsuko Uchida and tenor Mark Padmore, walked or cycled from home to perform at the famous concert hall. More on Wigmore Hall in the next issue of LARKmusic magazine.



Life on Mars

Meet the musical family who felt lockdown was akin to an outer worldly experience

London Sinfonietta’s principal cellist Tim Gill was the first musician to play live on Sinfonietta Shorts and he admits it was ‘really stressful’.

Luckily for Tim, he had a top team to help at home in Welwyn Garden City – his wife and eminent cellist Joely Koos, and their children Theo, 19, and Doraly, 17, who are both talented musicians.

Tim said: “It was totally nerve-racking. As musicians we are trained to strive for perfection and usually concentrate only on the music. Live streaming means you suddenly have to be a stage and tech manager thinking about camera angles, light and sound – you are connecting with audiences you can’t see.

“We had to think on our feet but it became more manageable with four musicians in the house!

“Theo is home, after his first year studying Music at Cambridge, and Doraly has been taking her A-levels. She hopes to apply to a university or conservatoire to concentrate on playing the cello.

“Theo became the tech guy and at first we were doing about 20 takes but realised that was not sustainable!

“We began to see that nothing could be perfect, we had to take risks in the moment, and not worry if one note was out of tune.

“During Sinfonietta Shorts, questions were then coming in on texts so Joely



FAMILY UNITED: Tim and Joely, Theo and Doraly during their Life on Mars performance

stepped in, fielding the questions and acting as the interviewer. Everything was new.

“Live streamings can make the music more accessible and will no doubt become useful add-ons to concerts. On other projects we have now got it down to three takes; a practice, another to iron out blemishes and then send it off. It’s not a bad template.

Joely said: “Our diaries that were full until the end of 2020 are now empty but we have had some joyous, as well as challenging, family time together!

“We played our cellos in the garden during the Clap for the NHS on Thursday evenings but then our neighbour asked if we could play something by David Bowie!

We thought about it around the kitchen table and, during that early time in

lockdown, life really felt weird, so we went for Life on Mars.”

Tim added: “I love the series Life on Mars, too, so although this was not something we would normally do, we went for it. Theo only agreed an hour before to take the lead role! We also joined a charity fundraiser on Facebook, Eurovirus Song Contest which raised more than £2,500 for MIND. Joely said: “Musicians by nature are entrepreneurial. We have to take the positives, make the most of self-improvement to practice hard, think out of the box and take time to do special things while we are all together.”

Tim added: “We are not working in a hospital so we have to put things into perspective. Our problems are nothing to others and we all have to pull together to get through this.”

Count your blessings

Lark Music client Louise Kaye personifies caring but during lockdown sharing her home with a musician through the Share and Care Homeshare has brought her 'complete joy', she tells Private Client Director Julie Webb

DEVOTED TO MUSIC: Louise Kaye and her late husband David
Picture courtesy of David Harrison. Visit harrisonsdavid.com/info

Artist Louise Kaye's generosity knows no bounds – she supports nine top musicians who benefit from playing fine musical instruments and she has just raised £100,000 for Parkinson's UK – from a memorial concert at Wigmore Hall that, due to Covid-19, will not take place until 2022.

And, as restrictions on movement began to close in, Louise offered her home to a soprano. Eleri, from Wales, who moved in a few days before lockdown. After being widowed in September 2019, Louise says she has enjoyed 'wonderful company' when she would otherwise have been alone.

Louise explained: "Homeshare matches someone looking for somewhere affordable to live in return for practical help and friendship. For me, it has brought complete joy."

"Eleri had all of her work cancelled, just like that, but it has worked out well because we get on like a house on fire. We go on bike rides across London, walk the dog and eat together. She has her own space but we have been spending quite a bit together during this period as we have so many shared interests.

"Painting fills the rest of my day, I bought 20 canvases just before lockdown so I have been working on abstract and still life in acrylics which were part of a group online exhibition called Artists at Home in June.

"I am so used to having regular visitors, mainly musicians, so it would have been awful to have been here on my own at this time. I feel very fortunate and count my blessings.

"I was disappointed that David's memorial concert, in aid of Parkinson's UK, at Wigmore Hall has had to be postponed, but instead of this July it will happen later when everything settles down again. All of the sponsors have said their donation can still go to the charity. We have raised £100,000 without anyone playing a note. And to put things in perspective, I am conscious of the many people who are struggling at this time and it makes me sad."

FOR THE LOVE OF MUSIC

While painting is Louise's first love, music is a passion which started when she was a child.

She said: "There was no television in our house in the 1960s so after dinner my father would put on records and conduct all of the greatest orchestras from our living room. He knew all the sections.

"My father was a doctor and loved music so we bought him a baton so he would stand up and conduct while mum and I listened to the music and played Scrabble. "Even on the way to school in the car he would put on Radio 3 and after a couple of bars would ask me about a certain piece of music. He had an encyclopaedic



To put things in perspective, I am conscious of the many people who are struggling at this time and it makes me sad

knowledge and if I didn't know, he would ask 'What century, what country?'. He trained my ear.

"I was brought up with music and played the piano, but I was never that good, although I loved painting. My mother, Liliane, was a painter and sculptor, so I followed her path; I went to City and Guilds Art School, where I was side-tracked from painting and studied restoration of painted and gilded wood.

"My husband, David, also came from a family which loved music. We met through going to concerts with a large group of friends. We also both loved opera and I got him into chamber music!

"David and I continued to attend concerts regularly and that is how we actually ended up buying a viola as an investment.

"We were walking to an investment meeting in London when I saw a newspaper billboard saying 'Stradivarius violin sells for record figure'.

"I said to David 'do you think we should buy an instrument?'. We asked at the meeting and were told 'yes, it would be perfect for you' and the seed was sown.

"Soon after, we went to a concert at Wigmore Hall and got chatting to the people behind us. They told us they had been putting up the quartet's players at their home for many years.

They were also trying to get a consortium together to buy an instrument for the first violinist.

We went along to find out more but I felt that if we were going to buy an instrument we should do it on our own. We met viola player Amihai Grosz while we were at the meeting. He was playing a modern instrument valued about £7,000. We got to know him and liked him and, to cut a long story short, decided to offer him a generous budget to buy a viola.

"We decided we should buy the best we could and eight months later Amihai came to London to try out a few instruments and later I met him for dinner – he had a big smile on his face so I said 'how much is it?' and he said 'come and hear it'.

"The viola, by Gasparo da Salo, Brescia c. 1570, was double our intended budget but it has been a wonderful investment and Amihai probably would not have been made lead viola player with the Berlin Philharmonic without it.

"That started our journey and another time, on Radio 3, I heard this beautiful cello playing during In Tune with Sean Rafferty. The young musician was saying the owner of his cello wanted to sell it so he wasn't sure if he could keep it.

"I didn't catch his name but when I saw



CAROLIN WIDMANN

I am so grateful to have the staunch support of Louise Kaye in my life, as a musician and as a person. Louise has contributed to my career as a violinist with much more than just loaning me her wonderful Guaragnini violin from 1782. By laying this instrument into my hands, she

manifested trust and absolute belief in me. Since the purchase of this violin in 2008, Louise's support gave me wings that continue to grow. It is obvious how unique Louise Kaye is, but nevertheless I wished there were many, many more people like her in this world!

▶ Sean at a concert I went up to him and asked if I could have the cellist's number. I rang Richard Harwood and met him for lunch and went on to buy the cello a few months later once we had got to know him.

"A couple of years later, I also said to David that it would also be good to buy a violin as we had viola and a cello. One day I went to see a young Russian violinist at Wigmore Hall. I got talking to Carolin Widmann while I was there and we both agreed it was a pyrotechnic display with no soul. Yes, we went on to buy Carolin her violin!

"We now have nine instruments and four bows including Sheku Kanneh-Mason's cello. He has gone on to be such a success, attracting so many young people to classical music. He is a lovely young man from a wonderful family.

"In fact, all of the musicians have become an extension to our family and they have all been in touch during lockdown. At David's funeral they all came, bar Carolin who was playing at a concerto in Germany that night, and three of the musicians played at the service.

"I am now in the process of setting up a foundation to protect the instruments and to make sure the musicians get to keep them until they stop playing professionally. My intention is that the trustees will help find the next person for an instrument so it does not end up in a safe or museum.

"If anyone is thinking of buying an instrument as an investment and putting it on loan I recommend they get to know the musician to be sure they like them as well as their playing. It's best to buy the instrument outright and be prepared to let the musician play it for the rest of their career – musicians bond with their instruments so taking it away is a nightmare scenario."

Share and Care Homeshare is a Community Interest Company and the biggest and most experienced homeshare provider in the UK, having been matching and mentoring homeshares for more than 14 years. Share and Care Homeshare offers its service throughout the UK. Visit shareandcare.co.uk

See Louise Kaye's lockdown work at louise-kaye.com and on Instagram @louisenaomikaye



JONATHAN BLOXHAM, RIGHT
Picture: Jamie Smith

DAME EVELYN GLENNIE
Picture: James Wilson



Visit the Lark Music Friends' showcase

By Julie Webb



SAMUELE TELARI
Picture: Kaupo Kikkas



NICOLA BENEDETTI
Picture: Andy Gotts

Lark Music has many friends who are world class musicians, singers, conductors and composers so we have invited them to share their music and videos on my Lark Ascending blog.

This way Lark Music showcases talent online which has been so important while artists are unable to perform at live gigs or concerts.

This opportunity to watch and listen to these hugely talented musicians has been going down well and we are adding new names each week. Feedback has been positive with viewers saying how much they have enjoyed the varied collection of music.

The artists, who have all featured in LARKmusic magazine or on the Lark Ascending website, also explain why music, or a particular piece of music, is special to them. They include the world's premier solo percussionist Dame Evelyn Glennie, virtuoso violinist Nicola Benedetti, conductor Jonathan Bloxham, accordionist Samuele Telari and many more.

If you would like your music featured on the website email me at julie.webb@astonlark.com

Watch the musicians at www.astonlark.com/larkmusic/lark-music-friends



Practising Only policy

meets needs of stay-at-home musicians

By Fay Watts
Manager, Musical Instruments

In response to the Coronavirus travel restrictions, Lark Music launched a Practising Only policy with tailored annual cover for stay-at-home musicians, starting from £25.

The new musical instrument policy covers musicians who will be playing their treasured instrument at home during the Coronavirus restrictions and therefore do not need travel cover.

The policy is perfect for those looking to insure their instrument during lockdown or confinement restrictions across the world.

Many musicians spend their working lives travelling from venue to venue, so at this extraordinary time, it makes sense to create a new Practising Only policy so the instrument is insured while musicians are practising at home.

It is an excellent introduction to our insurance plans, with annual

payments from £25, to ensure clients can rest assured their instrument is fully insured. Once we move to the new normal, whatever that may be, clients can revise their policy for travel and playing outside of the home.

The Practising Only policy covers accidents and breakages, thefts at home, water damage and fire damage at home but removes all the unnecessary extras that would not be needed at this time.

As soon as the travel restrictions are removed, a member of the Lark Music team will contact clients to review policy cover and make the relevant amendments to ensure the correct cover is in place.

The Lark Music team understands that for many people their instrument is their livelihood, so will ensure they are protected and have the flexibility to revise their policy at any time.

For further information, please contact

UK and Non-EU policies
fay.watts@larkmusic.com

EU Policies
louise.deacon@larkmusic.eu

About Lark Music

Part of the Aston Lark group, Lark Music is one of the leading musical instrument insurance providers. Lark Music has been trusted by professional musicians, orchestras, collectors and dealers around the world for more than 25 years.



Extraordinary families require extraordinary service

We've been helping to protect the assets of affluent families for the best part of 70 years. Key to the work we do is understanding how our clients live, so that we can construct an insurance portfolio that gives them the freedom to operate as fluidly as they'd like.

Whether it's an art collection in transit, a listed property renovation, or the purchase of a new yacht, our role is to relieve them of the complexity that goes with ensuring the right cover is in place when they need it. All while never forgetting the importance of price.

For more information visit www.astonlark.com/personal or call 020 3846 5263 for advice or a quote.

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Tuning up for investment

Regular LARKmusic readers will remember violinist Joe Devalle was our first Lark Scholar, supported by Lark Music through his studies at the Royal College of Music. Five years on, we have caught up with Joe to share his progress

Joe Devalle moved to Berlin after finishing his studies at the Royal College of Music in summer 2015. Since then, he has been playing with various ensembles and orchestras as well as working in the 1st violins with the Konzerthaus Orchestra, under chief conductor Christoph Eschenbach.

Joe said: "Alongside my contract with the Konzerthaus Orchestra, I still have time for guesting with other ensembles, and I work closely with a chamber orchestra here in Berlin and also with the BBC Symphony Orchestra in London.

"Having a contract during this difficult time has really been a saving grace, compared to so many freelance musicians who have had all their income stripped away.

"My orchestra has been unable to work since the pandemic, and all other projects have been cancelled, too. There will be no concerts in Germany until at least September. We have made some online videos as an orchestra, like many musicians we have been looking for creative ways to keep the music-making going.

"I usually enjoy travelling back to London for work, particularly for chamber music collaborations with old friends, but life is rather different at the moment. Travelling has always been a bonus with the job, and highlights have included much of Asia and Europe.

"When I left the RCM, I was lucky enough to get an introduction to Nigel Brown OBE, founder of the Stradivari Trust. Nigel set up a syndicated instrument scheme for me so I could obtain an

Anselmo Bellosio, Venice c1775 violin. It is known as the 'Franz Ries'. The trust is raising money needed to buy the violin and is now halfway towards the target of £227,500.

"This was a great blessing, as like so many other musicians, I had been playing on borrowed instruments and didn't have the means to purchase something of quality myself.



It was a great joy having a quality instrument at this time

– Joe Devalle

"Through my link with Lark Music, the Stradivari Trust supported me transitioning from a student into the profession and I underwent a period of finding my feet, building a new network and looking for creative ways to work and earn a living.

"It was a great joy having a quality instrument at this time. It kept my practice inspired, as I adapted my playing to the instrument and discovered its intricacies, and it also gave me confidence in performances and auditions.

"Without the support of the Stradivari Trust, my experience could have been quite different. The idea with the trust is that as my career develops, I am in a better financial position to invest in the instrument. This is a rare opportunity.

"Many people have invested in the instrument as part of a syndicate, but we are still in need of further investors for the violin to be wholly owned by the trust to ensure I can play the violin long into the future.

"Since acquiring the violin, the value of the instrument has increased significantly and is proving to be a good investment. We're looking for music-lovers to get behind the scheme and to help spread the word."

Nigel Brown, who started the Stradivari Trust in 1984, believes now is the moment to complete the fundraising. He said: "We started the process with Joe perhaps a little prematurely in the sense that he was barely out of college and we were embarking on securing an instrument for him which was way above his requirements at that point.

"But we thought he had the potential to develop and it seems Joe is now achieving that potential and is establishing a solid career in the music business, coming to the attention of people like Christoph Eschenbach.

"Now we want to have another push to complete the fundraising. In the meantime, the value of the instrument has gone up from £227,500 to £290,000, but we are raising funds against the original price."



BENEFICIARIES: Top, Joe Devalle, left Jennifer Pike, and Lawrence Power
Other musicians who have benefited from the scheme include Nigel Kennedy, Steven Isserlis, Matthew Barley, Natalie Clein and Alicja Smietana



The Stradivari Trust story

The Stradivari Trust has been putting fine stringed instruments into the hands of Britain's most talented musicians for more than 30 years.

The model of syndicated instrument schemes was set up by Nigel Brown OBE in the early 1980s, originally to buy an instrument for Nigel Kennedy. Since then, nearly 60 world-class musicians have been helped to acquire stringed instruments that would otherwise have been way above their financial budget. These instruments have a combined current total of more than £22 million.

The schemes work in this way: Individuals who love music and have some money to spare (Contributors) buy notional £1 shares in the instrument until the selling price, plus a small fundraising fee, has been reached.

At this point, the musician has up to 20 years to buy back the shares in the scheme until he or she owns the instrument – the aim of each scheme is to allow the musician to own the instrument, retaining it not only for the pursuance of their own career but also to safeguard the instrument for the legacy of music.

For further information see stradivaritrust.org



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Riding the waves on the boat that still rocks



Lark Music friend **Tina Ediss** shares her luck at visiting the iconic radio station Radio Caroline

Listening to Radio Caroline in the 1960s had been a memorable part of our youth. The establishment, and our parents, disapproved of it which made it even more appealing. Teenagers all over the country tuned in, often listening secretly on their transistor radios as they hid under the bed covers.

So it was with great excitement that we were going out to tour the iconic pirate radio station Radio Caroline.

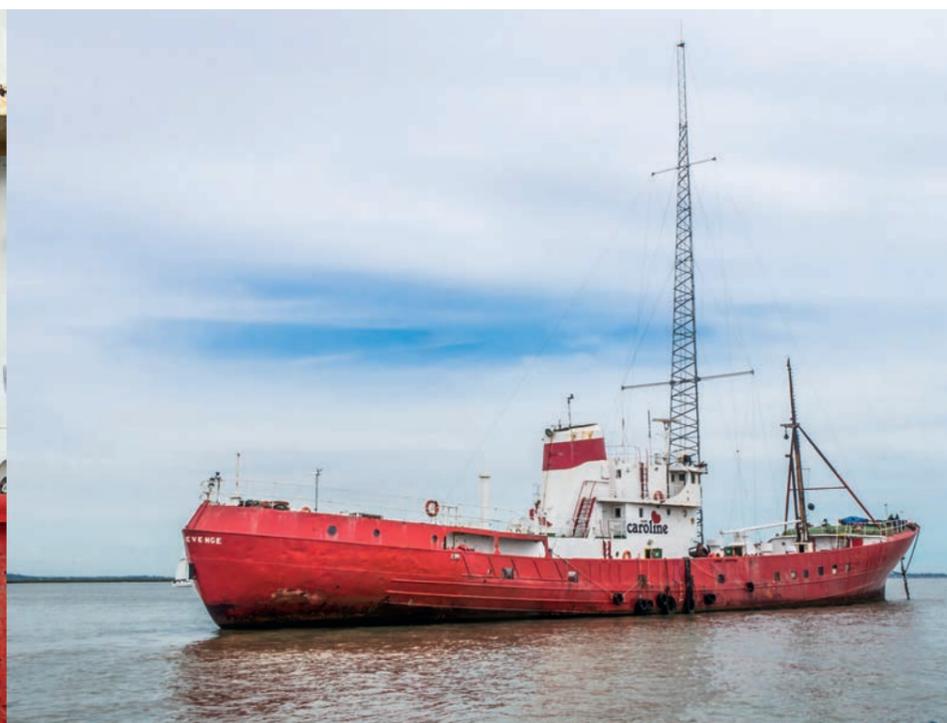
At 9am, on a hazy morning that held the promise of a sunny day, we boarded the tender Razorbill 3 at West Mersea in Essex to take us on a voyage back to the Swinging Sixties.

Radio Caroline was launched in 1964 by Ronan O'Rahilly. Ronan had been a familiar face on the London music scene and he started his own record label to promote Georgie Fame. He found major record companies had a monopoly on

airtime and he couldn't get it played. With his typical "why not?" attitude he decided to start his own radio station.

The station offered an alternative to mainstream radio which was then under the control of the BBC; there were three stations – the Light Programme, the Home Service and the Third Programme. There was little airtime for the latest hits, especially the new, exciting sounds coming from the USA.

Picture: Calm O'Laot



SHIP OF MEMORIES: The red hull and towering masts makes you tune into one's youth

Pictures: Paula Shaw and David Bathurst



Ronan O'Rahilly
May 21, 1940-April 20, 2020

Not long after Tina Ediss's trip came the sad news that Ronan O'Rahilly had died. He had been suffering with dementia for many years and passed away in a nursing home in Ireland on 20th April. He was 79.

The son of a wealthy Irish businessman, Ronan was proud to boast he had been expelled from seven schools; he was always going to be different.

He was hip, cool in a decade that defined cool. A free-thinking rebel, he had all sorts of ideas, some hare-brained, others genius. He is credited with changing the face of radio forever and launching the careers of our most loved DJs including Tony Blackburn, Emperor Rosko and Johnnie Walker.

Tina spoke with station manager Peter Moore who had known Ronan for decades:

"The sad death of our founder Ronan O'Rahilly and the massive publicity thus created, reinforced what a uniquely clever man he was and the huge impact Radio Caroline had.

"On the one hand we can be happy to have saved his ship and that his station can still be heard on AM radio, DAB and worldwide online. But, where would Radio Caroline have been now had Ronan not had to spend so much time protecting the station from decades of hostility from successive governments and agencies.

"The fact that Radio Caroline did not tick the right regulatory boxes ignores the fact that in 56 years it never did an ounce of harm but gave enjoyment to millions. Ronan once said to me, sadly bewildered "Do you know, in all these years nobody has ever said to us 'Hey, you guys are not so bad, let's talk this over'."

Ronan, above centre, with DJs Tony Blackburn and Johnnie Walker
Picture: The Offshore Radio Archive

➤ O'Rahilly's first two ships, both broadcasting outside British territorial waters, were MV Caroline which operated near the Isle of Man and MV Mi Amigo off the coast of Felixstowe. The first record played on March 28, 1964 was Not Fade Away by the Rolling Stones.

Eventually seized by debtors, MV Caroline met a sad end in a Dutch scrapyards in the early 70s. The Mi Amigo continued until 1980 when she floundered in heavy seas and sank. Everyone onboard was saved but thousands of precious records and equipment were lost.

The station started transmitting from her replacement, the Ross Revenge in 1983. Once a trawler, she was sturdier than the previous vessels. Even so, she couldn't ride a Force 10 storm and was shipwrecked on the Goodwin Sands in 1991.

Eventually restored by volunteers, the Ross Revenge now broadcasts live from the Blackwater Estuary in Essex one weekend a month. The station also transmits 24/7 from a land-based studio.

The trip out to the ship takes about 30 minutes. There are two types of tour; you can join those led by a DJ during the monthly live broadcasts or at other times when there's no live broadcast. We were lucky enough to get on a live broadcast tour. Everyone working on the ship is a

volunteer – all highly skilled, dedicated people.

Paula Shaw, the Ross Revenge Tour Manager told us: "Our visitors come from all over the world, some are long-time listeners and some are new. We have a lot of students, families and enthusiastic listeners of all ages.

"A lot of the younger people learned about Radio Caroline from the movie The Boat That Rocked, which was loosely based on our story. They're fascinated to see the studio equipment loaned to the filmmakers.

"Some get quite emotional; Radio Caroline brings back happy memories for many of our listeners.

"People really enjoy being shown around by the DJs, most were on onboard in the pirate days, and love hearing their stories. Visitors leave Ross Revenge saying it was an incredible experience."

GETTING ONBOARD

When we came alongside the ageing ship, with her red hull and soaring mast, there was really no mistaking Radio Caroline. As we climbed onboard I could hear David McWilliams' Days of Pearly Spencer, a song played repeatedly by Radio Caroline in 1967. The mood was set.

We were taken to the mess where the tour begins. Our guide was DJ Peter Philips

who was programme controller and one of the mainstays of Caroline during the mid-80s.

"The Ross Revenge was my home for about four years in the 1980s," recalled Peter in his rich, perfect-for-radio voice. "Along with other Caroline diehards, I would spend months at a time on board - then take a couple of week's shore-leave to see friends and family – and go to the pub.

"It was a way of life, and I very much enjoyed it. I look back on my time on the Ross with great fondness. I was invited back to take part in the monthly Caroline North broadcasts from the ship and was thrilled to accept. I've been doing it for about three years now."

We were split into two groups for the tour. For me, it was all about the music, my husband Roy was more interested in the technical aspects. He's a radio frequency engineer so, for him, seeing all the equipment was like seeing the crown jewels.

The tour lasts about an hour and a half. It had us clambering up and down steep stairs, down to the hold, to the depths of the engine room, out on the deck and into the record library. The tour ended in the studio as the DJ broadcast his live show.

Back in West Mersea, over a fresh seafood lunch in one of the seafront restaurants, I asked Roy if he had enjoyed it.

Under the hammer

Fine stringed instruments continue to be a sound investment, say Tim Ingles and Paul Hayday after their lockdown-day online auction saw solid sales, writes Lesley Bellew



Nerves were tested when Ingles & Hayday's musical instruments auction went ahead on the first day of the UK's lockdown.

Rather than going under the hammer at Sotheby's auction house, the catalogue of items was sold online, a decision that was taken only one week before the sale.

Directors Tim Ingles and Paul Hayday admit it was 'pretty nerve-racking'. Tim said: "It was a strange time as everyone was struggling at that point, wondering about what was going to happen and where the government was going. There were lots of rumours – were the military going to be on the streets? We had to go for purely online.

"We knew our clients could handle the online bidding and it went very well. It would be wrong to say it wasn't nerve-racking with a new system being set up within a week but we didn't get a single complaint.

"As it was the first day of lockdown, people did not know what to do with themselves so they actually appreciated the auction. They were stuck at home so in some ways it was beneficial.

"We set up our online bidding platform a couple of years back but always used it alongside an auctioneer on the rostrum and agents taking bids, all converging in the heat of the moment. Fortunately,

there had been an enormous amount of viewing in the lead up to the auction and many musicians and prospective buyers spent time in our shop playing and listening to the instruments.

"We had a solid sale and we were really pleased because auctions are unpredictable at the best of times."

Paul said that while the top end of the musical instruments market remains strong, he expects a 'tough time ahead for the industry'.

He said: "We would be deluding ourselves



I wanted to be involved in the music world but I was never going to be playing the Sibelius concerto!

– Paul Hayday

to say it won't be hard. Musicians aren't travelling to concerts so they have lost their income and luthiers will also feel that knock-on effect.

"The high-end of the business remains relatively active because people with money are looking for alternative investments such as gold, art and violins."

Tim added: "At the moment, it is natural for everyone to be nervous about what the next couple of years hold, although during the 2008 financial crisis values remained steady. In fact, at that time, we had an instrument auction which turned out to be one of the best ever. Investors see musical instruments as a fairly safe place to have their money.

"An investor with a violin worth millions of pounds will be happy to know it will hold its value and perhaps will not sell it so quickly. I am more worried about the lower end of market as there is less activity in the musical community. The situation has been going on for four months already, so with less income there will be less ability to buy."

Paul and Tim joined Sotheby's in the 1990s and ran Sotheby's Musical Instrument department for 15 years. Highlights included the sale of the Yehudi Menuhin collection in 1999, which achieved 16 auction records in 100 lots.

They have now worked together for



SOTHEBY'S DNA: Tim Ingles and Paul Hayday, right, in their London shop

more than 22 years, starting their own specialist musical instrument auction house and dealership in 2012.

Tim said: "We knew for some time that Sotheby's was concentrating more and more on its core business – art and jewellery – and smaller departments were being sold off, such as stamps, coins and rock 'n' roll memorabilia.

"They suggested that we might set up on our own, 'remain part of Sotheby's family' and work as consultants for Sotheby's. It took years to come about so in that time we had got our heads around the idea and decided to run a business very much in the way we had learned our trade at Sotheby's.

"We were the smallest department at Sotheby's in terms of turnover but our requirements were far more complex – especially when it came to insurance. After all, most valuable art and sculpture cannot even be touched and we would be asking for instruments valued at millions of pounds to be loaned to musicians, to go out on tour and often overseas. It was really tough for Sotheby's to handle but absolutely necessary for it to happen. Insurance was a big battle!

"We started our business with an ethos to be transparent and ensure that our contracts are clear, with all commissions spelled out in our documentation. That is part of our Sotheby's DNA; we are comfortable working like this and there's an understanding in the

Top tips for buying instruments or bows

- 1 Find a dealer or auction house you can trust. Talk to colleagues about their experiences.
- 2 Decide on a budget.
- 3 Consider whether auction or private sale is for you. If you are a quick decision-maker and have an instinct for potential in an instrument you may get more for your money at auction.
- 4 Talk to the experts about your needs – are you primarily interested in sound, or investment potential? Ask about authenticity, insist on seeing any old certificates and ask who would write a new one.
- 5 If you seek a second opinion on authenticity, make sure the expert is being paid by you, not by the dealer!
- 6 Try lots of things in your price range, take them home or to the concert hall.

7 Ask for a thorough condition report, and once you have chosen a possible instrument or bow to buy, show it to a violin maker or bow maker for a second opinion on condition.

8 Ask the dealer to explain the price – how much have other instruments or bows by this maker been sold for recently? How do they compare?

Negotiate!



VIRTUOSO VIOLINIST: Stefan Milenkovich playing the 1783 G.B. Guadagnini, purchased at Ingles & Hayday

business that we operate in this way.”

Tim and Paul both have a huge love of music; Paul plays the violin and attended Chetham’s School of Music in Manchester before studying Musicology at Durham. Tim’s father was a violinist and joint owner of Thomas Smith Violins, in Birmingham.

“I wanted to be involved in the music world but I was never going to be playing the Sibelius concerto!” said Paul.

Tim played piano at school and cello at university but says he ‘started much too late’. He said: “My passion for classical music and stringed instruments led to being offered a job, to cover maternity leave, at Sotheby’s. I stayed 19 years – the colleague who went on leave must have had a lot of children!

“All joking apart, having a healthy interest in music is absolutely crucial as almost all of our clients either play or are very musical and keen concert-goers.”

Ingles & Hayday reopened their shop in Great Titchfield Street, London, in June. Tim said: “Visits are by appointment only and we have arranged the office space to ensure everyone is socially distanced. We wear masks and ask everyone to wash their hands when they come in. We also have a quarantine area so an instrument will not be used for a few days after being played.

“One of our main concerns now is travel. We are hoping that by September we will be able to travel overseas. We need the restrictions lifted as we are an international business and travel is an important part of what we do and, of course, our clients come from overseas to see what we have to sell in the shop.”

Paul and Tim moved into their shop four years ago. Paul said: “As soon as we saw it we knew it was right because it has such excellent light which is good for us to inspect instruments and good for clients who come in and play.

“At the moment, we have a violin by Peter Guarneri of Venice, which was played by Nicola Benedetti before she started playing Stradivaris. We also expect to have an Amati and a Guadagnini in our October auction – which we hope will be at Sotheby’s, as well as online!”

Tim added: “We also sell many beautiful lower-priced instruments – and the occasional oddity. We recently sold a violin made by William Robinson from one of Sir Winston Churchill’s cigar boxes, which wasn’t an easy instrument to value. When valuing instruments we are always disciplined and ensure that we both see every instrument that we offer. After 22 years we worry that we are a little bit too similar in our thinking because we rarely disagree! The violin was bought by the Churchill Arms in Kensington Church Street – we need to go there for a pint after lockdown...”

The next Ingles & Hayday auction is on October 20. Visit inglesandhayday.com

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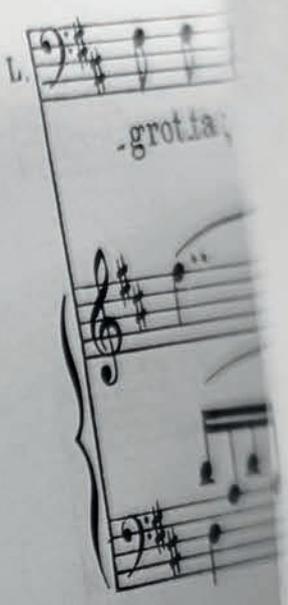
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