

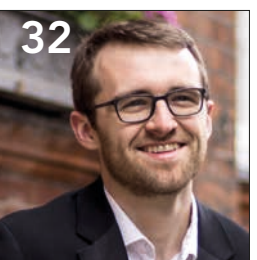
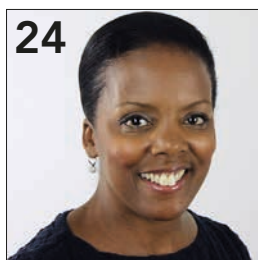
Issue 9

LARK*music*

Perfectly tuned insurance

ASK THE QUESTION

Featuring Jonathan Bloxham



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Foreword from the Editor

Ask the question – it's certainly something we as insurance brokers have to do to ensure cover for musical instruments is both adequate and appropriate.

Features in this issue of LARKmusic focus on asking sometimes brave questions which have led to the most incredible changes – sometimes a lifetime of change or a change in career.

Indeed, Nicola Benedetti's recent speech at the Royal Philharmonic Society raised some big questions over music education.

In this issue of LARKmusic cellist and conductor Jonathan Bloxham shares the moment he chose to play a new musical instrument and how he has changed the bow for a baton. I met him in his rehearsals for Verdi's *Rigoletto*, at Glyndebourne, and it was a great privilege to have a sneak peek behind the scenes.

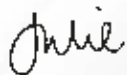
We hear from 1990s pop idol Chesney Hawkes; he is now settled in LA as a singer-songwriter and producer but he's often here from across the pond and has strong opinions about education, too!

We also celebrate Eta Cohen, 'the Delia Smith of violin teaching', and her daughters and granddaughters who are all musicians and teachers.

In our last issue, we highlighted pianist Aisa Ijiri's talents – and that story led to top cellist and composer Martin Tillman asking her to collaborate on a new piece of music – read more on page 26.

We have to mention the B-word; the LARKmusic team is all set for Brexit, whatever happens, with offices across the UK and Ireland. We've been meeting our many Europe-based clients to let them know it is business as usual and in Cremona, Italy, we held a party for more than 150 guests, see pages 17-20.

And lastly, thank you to guest contributor and saxophonist David Zucchi who reveals how US composer Charles Ives' career as an insurance man did not stop him writing musical masterpieces.



Julie Webb, Client Director

Julie.Webb@astonlark.com



A musical journey from bow to baton

If the local music service did not visit my school I would not be a musician, Jonathan Bloxham tells Private Client Director **Julie Webb**

Conductor Jonathan Bloxham, 31, made his debut at Glyndebourne this autumn after a journey to become a professional musician kickstarted by his local music education service.

Three children in a class of eight-year-olds put up their hands when asked, by John Finnon of Gateshead Local Education Authority's music service, whether they would like to start playing the cello.

Jonathan was one of those pupils at Front Street Primary School, in Whickham, and he says if not for that opportunity he would not be a professional cellist and conductor.

He said: "I had been playing the piano for about a year so I was enthusiastic about trying another instrument. Three of us started; a girl who gave up quite early and a boy who went on to be a hedge fund bank manager in Cambridge!

"I really took to it but it's sad to think such a service no longer exists in that shape. It's safe to say that my love of the cello absolutely wouldn't have happened without encouragement from my teacher John Finnon, which led on to playing in the National Children's Orchestra (NCO).

"The NCO sows the seeds of world-class music and with them I took another step towards making a career in music – that's why I still love to be involved.

"Going back to conduct the NCO feels a huge responsibility and privilege. It's an incredible organisation which continues to be relevant and that's down to the fabulous artistic and education director, Catherine Arlidge MBE. She's a violinist I know from the City of Birmingham Symphony Orchestra (CBSO) where I was assistant conductor.

"Catherine is keen to bring in the best conductors, tutors and repertoire so the children receive fantastic experiences.

"Like all such institutions its work needs constant reviewing and Catherine's approach is to encourage creativity and celebrate classical music. It's not just about playing to the highest possible standards."

He believes that classical music has to adapt to a changing world, to attract new audiences, create new projects and "plant seeds" of interest early in people's lives.

He said he found conducting at the NCO very moving: "At the end of the last piece the orchestra plays together there is always a moment when I see their

emotions pour out – these teenagers are so affected by the coming together of the orchestra and playing together that they are in tears. They are touched by 120 young people playing together as one orchestra.

"I can see clearly how classical music remains so relevant and can affect people today; the whole point of learning an instrument is not just about music but understanding each other and understanding ourselves."

He found more inspiration in the recent emotional speech by violinist Nicola Benedetti, on the purpose, power and necessity of music, at the Royal Philharmonic Society. He said: "She is a pioneer in music education and constantly fights to find time to bring classical music to a wider audience.

"Having people like her to spearhead initiatives is truly wonderful. She also supports the NCO and we worked together on Prokofiev's 2nd concerto at the Queen Elizabeth Hall, in London. She and I both studied at the Menuhin School."

After the Menuhin School Jonathan moved onto the Royal College of Music to study with Thomas Carroll before completing a Masters Degree at the Guildhall School of Music and Drama with Louise Hopkins.

During his career as a successful cellist, and founder member of the Busch Trio, he performed regularly at the Wigmore Hall, Kings Place and the Southbank Centre and is a frequent guest on BBC Radio 3 – but he had always hankered after being a conductor.

He said: "It was always there in my mind but I had sound advice from the



Jonathan has accomplished technique, innate musicianship, natural rapport with orchestras and a deep knowledge and understanding of the symphonic repertoire

– Conductor Paavo Järvi



Picture: Kaupo Kikkas



MY GOAL: Jonathan says his job is to make opera singers feel comfortable on stage

Picture: Jamie Smith

▶ director of music at school – he said ‘Be brilliant at the cello first. There’s no rush’.

“I am glad I took that advice but I got to a stage where my interest in conducting grew. Even when the trio was establishing itself, I explored conducting at masterclasses across Europe.”

Jonathan went on to win the Weiz International Conducting Competition, in Austria, in 2010 and from there another landmark moment came while studying under Estonian conductor Paavo Järvi.

Jonathan said: “I was looking at masterclasses but there are very few led by conductors.

“Paavo was holding a masterclass in Estonia and I was accepted. While I was there I also joined a festival orchestra under his baton. He got to see the other side of me, playing the cello, which really helped.”

In January 2015, Jonathan left the Busch Ensemble and in April 2016 he was offered the position of assistant conductor at the City of Birmingham Symphony Orchestra. He said: “Previously Paavo had been the CBSO principal guest conductor,

and so was his father, so I think it was quite special that one of his students was starting their journey with that wonderful orchestra.

“As an orchestra player, when you watch Paavo it is totally clear what he would like you to do. His gestures are so beautiful and so clear. He forms an alchemy; he suggests, invites and is not dictatorial. Orchestras just have fun playing for him and his understanding of orchestral styles is immense.

“Paavo has a unique background so to receive little droplets of information is hugely important. That’s what I have taken to Glyndebourne.

“I made my debut conducting the main cast at the schools’ performance – it’s a privilege to work there and on such an amazing piece, *Rigoletto*, because Verdi is the quintessential opera composer.”

Jonathan said the key lesson for young conductors was to watch and listen: “Being given the chance to do that, spending all summer and into autumn at Glyndebourne, has been the best possible set up for me in the opera world.

“It has been a hugely enriching process and a unique opportunity to hold rehearsals in the superb auditorium, alongside director Christiane Lutz who brings a fresh, female perspective to a work that confronts questions of male power – in a 1950s update.

“My goal when conducting opera is for the singers to feel comfortable on stage because they are baring all.

“It’s all so vulnerable and they are taking such risks, so making sure they are at one with me is the most wonderful thing. I felt that I had that relationship and the best possible start.”

And what does Paavo Järvi say of his protégé? There is no hesitation: “Jonathan has accomplished technique, innate musicianship, natural rapport with orchestras and a deep knowledge and understanding of the symphonic repertoire”.

With such an endorsement, it seems certain that the hand raised at eight years old will continue to create moving moments with orchestras for years to come.



1950s *RIGOLETTO*: Verdi's opera receives a new treatment in the Glyndebourne Auditorium Pictures: Richard Herbert Smith & Leigh Simpson



Jonathan's biography

2004: Menuhin School, studying cello with Thomas Carroll

2007-10: Undergraduate and postgraduate cello studies at the Guildhall School of Music & Drama

2009: Founder Gateshead-based Northern Chords Festival

2010-11: Postgraduate studies at the Guildhall School of Music

2010: Winner Weiz International Conducting Competition, Austria

2010: Co-founder Busch Ensemble piano trio

2016-2018: Assistant conductor, City of Birmingham Symphony Orchestra

October 2019: Conductor of Glyndebourne Touring Orchestra, Verdi's *Rigoletto*

2020 Diary Dates

February 2: Northern Chords Ensemble, Kings Place, London

February 14: Tapiola Sinfonietta, Tapiola, Finland

March 1: Guangzhou Symphony Orchestra, Xinghai Concert Hall, China

March 5: Shanghai Symphony Orchestra, Shanghai Symphony Hall

March 8: China Philharmonic Orchestra, Beijing

March 13: BBC National Orchestra of Wales, Brangwyn Hall, Swansea

March 15: BBC National Orchestra of Wales, St George's, Brandon Hill, Bristol

April 19: The Deutsche Kammerphilharmonie Bremen, Elbphilharmonie, Hamburg



The one and only Chesney Hawkes

by Lesley Bellew

When your father is in a chart-topping group, your mother is a TV star and you learned to play music on John Lennon's piano, it might seem that an easy path into show business is guaranteed.

But Chesney Hawkes was a 19-year-old pub pianist when he learned that, after a series of nerve-racking auditions, he had emerged from hundreds of contenders to land a film part – playing a teenage would-be pop singer – opposite The Who's celebrated frontman Roger Daltrey.

The film, *Buddy's Song*, included a catchy number, *The One And Only*, which spent five weeks at No 1 in the UK charts in 1991, which made Chesney a teen idol and led to a lifelong friendship with its composer, Nik Kershaw.

Now 48, based in Los Angeles with his wife of 22 years, Kristina, and their three children Casey, Jesse and Indiana,

Chesney still performs and writes, but remembers his teenage dreams of success – and has sound advice for today's young musicians about the pitfalls of sudden fame.

"Kids can get success but there's not always enough mentoring for them," says Chesney, who found young fans camping outside his parents' home in the hope of catching a glimpse of the new young star.

"They get some kind of fame, but that doesn't always last, so there can be disillusion and it is easy to fall down dark ways unless you're grounded or have good people around you.

"I never thought about fame when I was younger – I just spent my every waking hour thinking about music and writing songs. I say 'Do it because it's what you love to do'.

"Some people want to be famous for

the sake of being famous, but if you are passionate about what you do and you love it, like I love music, you are always going to be happy."

His words echo guidance from his own father, Len 'Chip' Hawkes, a singer and guitarist with The Tremeloes, whose top 10 hits included the 1967 No. 1 *Silence Is Golden*.

Far from smoothing his son's way into show business, he urged Chesney: "Remember where you come from and remember who got you there."

Chesney recalls: "It's about being aware of everything around you; it is so easy to get a big head. If you are lucky enough to have success in the music industry, then hang on to it but remember that it can be fleeting and don't believe your own hype.

"Even if you have not had success but people are giving you a record deal or



spending money on you, you can easily start believing you are the greatest thing since sliced bread.

“Remember, we are just making music, we are not changing the world – well, maybe sometimes – but we are entertaining people.”

Perhaps growing up naturally in an entertainment environment helped develop such a grounded attitude. Chesney’s mother is Carole Dilworth, who was a hostess on the popular TV game show *The Golden Shot*, and has acting credits including an episode of TV comedy-drama *Randall and Hopkirk (Deceased)*.

“My parents met on a TV show and have been married since 1969 – they are a rock ‘n’ roll success story!” says Chesney. “To them, family is everything. Now that’s the same for me. My environment definitely

had a lot to do with my love of music. All of my dad’s mates were 60s stars – Gerry Marsden, Marmalade, Dave Dee, The Searchers and those guys were always around.

“My dad would take me to gigs to watch him playing. We knew a lot of kids from families of musicians. The Tremeloes’ kids were friends with us, and further into my career I could hang out with people like Julian Lennon.

“I feel an affinity with children of rock stars. We spent all our time with music around us and we thought ‘That’s what you do.’”

It so happened that among their neighbours in the Berkshire town of Sunningdale, near Ascot, were John Lennon and Yoko Ono, whose Tittenhurst Park home featured in the iconic video for the song *Imagine*.

Chesney recalls that Lennon’s former Beatles band-mate Ringo Starr later acquired the house and with it an elegant, upright piano.

“The piano is beautiful, made in the late 1800s, by Broadwood, who have often made pianos for royalty, but Ringo didn’t want John’s piano and put it out on the lawn. The sound engineer at the studio in Tittenhurst Park, where my dad was also working, said anyone who wanted it could take it, and my dad got a van!

“So I learned to play on the piano on which John Lennon composed songs. I took it when I moved into my own home but when I went to LA I gave it to Nik Kershaw on a permanent loan. Nik is an old friend; we have written songs together, I have recorded his songs and I love him dearly.”

Chesney’s father also acquired a





‘People in power generally have no artistic background’

➤ Mellotron, a combination of keyboard and tape player seen as a precursor to the synthesiser, which he has since lent to The Beatles Story museum in Liverpool, and which might have been the one used on the recording of Strawberry Fields Forever.

Chesney says: “It used to belong to Jeff Lynne, of ELO. It definitely had that unique 70s sound. You hear it on Monkees records, Marvin Gaye’s I Heard It Through The Grapevine, Supertramp and Queen’s You’re My Best Friend.

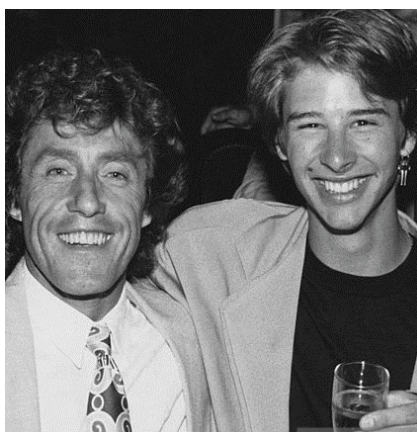
“It was a huge old walnut wood piece. They have big washing machine motors in them, so they were a real mechanical beast! You press the keys and it presses the tape-play head down inside the machine and that is like the original ‘sampler’. You had to start it up with a key, so it literally had an ignition!”

The family musical connection was strengthened by Chesney’s brother, Jodie, who plays as Chesney’s drummer, and sister Keely, who had a recording and songwriting career of her own, including singing with the band Transister.

Chesney says: “Dad had a back-room studio where we used to rehearse. I was always interested in playing. There were guitars propped up all over the place and he had a drum kit.

“Now my kids in LA are getting the most unbelievable experiences – they are all in music, theatre and artistic academies and I see the difference it makes to their personalities. It gives them confidence – the ability to talk to people. For me, it’s like part of growing up, the air that you breathe.

“I think music education in the UK is awful, it’s been going downhill since I was



ROCK IDOL: Chesney Hawkes with The Who’s lead singer Roger Daltrey

a kid. I remember when I was at school and wanted to take music, but because there were only three of us they just didn’t run the course.

“People in power generally have no artistic background and go through elitist private schools. Music is not part of their life so they will never really understand it.

“Art, music, acting and theatre – that side of life is so important, just as important as English and history. It is crazy that it is not seen that way. It helps creativity, gives you a sense of community and joy and without that side of life kids do not thrive so much.

“Making music is fun and it brings people together. It makes connections to emotions and people that you can’t get in any other way.”

Chesney, meanwhile, is a successful songwriter and continues to play gigs, from universities and Butlin’s holiday

campus to festivals, and, having toured in the musical Can’t Smile Without You, featuring the songs of Barry Manilow, is writing a show of his own in collaboration with producer Jake Gosling, whose previous clients include Ed Sheeran, Sam Smith, Paloma Faith and One Direction.

“The musical is a very English story but a work in progress,” he says. “I want it to open in England and hope to get it off the ground next year. I spend about half my year in the UK and always love playing at gigs and festivals.

“I have written some more songs and there are a few that got away! There are ups and downs, especially in this business, and if you don’t dust yourself down you are never going to get anywhere.

“I spent the summer holidays with the family and I am loving it, spending time with the kids by the pool.

“In LA we are right in the mountains and we go for sunset hikes in the canyons. Then there’s nothing like a cold beer and a barbecue!”

Chesney’s UK gig guide 2020

May 30 Newport: Let’s Rock Wales

July 25 Tewkesbury: App-Festival

July 26 London: Half Moon, Putney

August 1 Belfast: Let’s Rock Belfast

Visit: chesneyhawkes.com



My mother was the Delia Smith of violin teaching

Michael Vyner's mother had a lot to answer for. If she had not knocked on the door of Eta Cohen's semi-detached home in Leeds, her son's life, and that of Eta's own daughter Maureen, might have taken very different courses, *writes Lesley Bellew*

Maureen was not yet at school, but watching Eta using her groundbreaking technique to teach Michael how to play the violin mesmerised the young child, and inspired the desire for her own musical career.

Michael went on to become musical director of the London Sinfonietta, and Maureen an acclaimed professional soloist and teacher – just two examples of the extraordinary success of the young musical life of Leeds, and a tiny part of the story of what became known as the Eta Cohen Violin Method – a method, encapsulated in four volumes of best-selling books, which became renowned throughout the world.

Maureen, whose own daughters, Emma and Sophie, have also become musicians and teachers, says: "I met teachers who used my mother's book in Singapore and her death was announced on the radio in Australia. Sophie went for three months to teach at a music school in Mumbai. When she arrived, she found Eta's book on a music stand. They had no idea it was her granny."

Recalling those fateful days in Leeds, Maureen remembers Michael Vyner's lessons, and the excitement of pupils arriving at the door. She said "It made me want to play." And so she did. Taught by Eta, she later entered a local violin contest, and not only beat Michael, but also the long-reigning champion, who stomped off in disgust.

It was early vindication of Eta's teaching, which had started when she was 16,



KEEPING IT IN THE FAMILY: Left, Eta Cohen teaching at home and above, her daughter Maureen and granddaughters Emma and Sophie who are all musicians and teachers

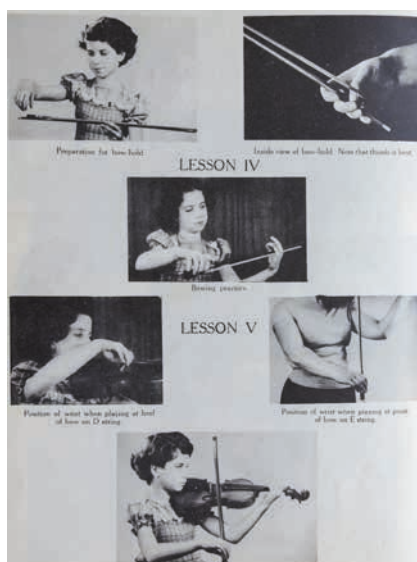
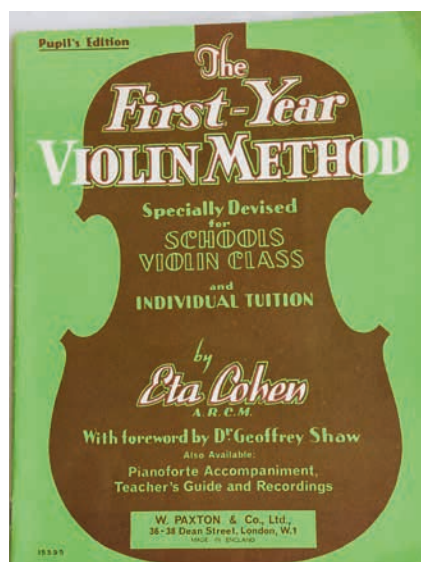
and led to the first publication, in 1940, of the Eta Cohen Violin Method. This was a step-by-step book enabling pupils to progress at their own speed, using familiar tunes, with an emphasis on good bowing and intonation.

Eta believed music tuition had previously confused pupils by trying to cover too much at once, and that her gradual progression produced better results; and, while she firmly encouraged parental support, Maureen says she even took care to ensure that her lessons did not clash with her younger pupils' favourite television programmes. In fact, she created what became known as the 'Neighbours Vibrato Exercise', for them to do while watching the Australian soap.

Among leading violinists taught by Eta's method, according to her 2012 obituary in the Daily Telegraph, were Marshall Marcus, former head of music at the

Southbank Centre, Julian Shevlin, leader of the Munich Philharmonic Orchestra, and Lyn Fletcher, leader of the Hallé Orchestra. James Murphy, chief executive of the Royal Philharmonic Society, referred to her tutorials as: "Truly the Delia Smith of violin methods."

Born in Sunderland, in 1916, Eta showed promise as a young violinist. As soon as she left school she started to teach and was asked by the local council to take on school teaching. She looked for a tutor book to assist her, but in 1933 there were no such books on the market. Undeterred Eta wrote out each lesson for her students by hand. This was before the days of photocopiers. These lessons became the foundation for her method, which was subsequently published as a book. However, even as an experienced teacher she still took lessons into her 20s, with the Hungarian violinist, Carl Flesch and



FIRST STEPS: Children across the world have learned how to play the violin through Eta Cohen's method books

► Austrian-born protégé Max Rostal.

Her reputation was already established when she moved to Leeds near the end of the Second World War. After marrying Ephraim Smith, a businessman in the cloth industry and, like her, the child of Jewish Lithuanian immigrants, she went on to break ground – forming a string orchestra for her students, as well as writing and speaking around the world.

Eta taught until she was 90, and lived to be 96. Her Method books, now in their sixth edition, are these days published with accompanying CDs, and her legacy also continues through her musical family. Maureen says: “My mother was extraordinary; in her era, it was unusual to be a working woman. Teaching was in her blood, and now ours, but I think her ambitions in musical performance were lived by my sister Hazel and I.

“My mother thought it was incredibly important for all children to learn a musical instrument and that it taught them a discipline and focus which affected all aspects of their life. I, myself, remember Joan Clanchy, the headmistress of North London Collegiate School, allowing numerous concessions to the music department. She said this did not affect the girls’ education. In fact, quite the reverse – the musicians all did well above average academically, and their music was of enormous benefit.”

As young adults, Maureen and Hazel performed together on BBC TV, and in concerts in Britain and abroad. Hazel went on to become a freelance violinist playing with the London Sinfonietta, Philharmonia Orchestra, and leading the contemporary music ensemble, Lysis. She

became a writer and academic and moved to Australia.

The composer Alan Bush dedicated his piece *Concertino for Two Violins and Piano* to the sisters, who gave its premier during his 80th birthday concert at the Aldeburgh Festival.

Maureen is married to former barrister and Crown Court Judge, Geoffrey Rivlin QC, who took part in many notable cases. She has performed in a trio with her daughters, pianist Emma and cellist Sophie, both Cambridge Instrumental Award-holders, and says even her granddaughter “is already teaching her toys, and wants to become a teacher.”

Now Professor of Violin at the Royal Academy of Music, Maureen won the BBC violin competition at the age of 18, performing the Sibelius Violin Concerto. Her Royal Academy biography notes that in the same year she made her debut at the Proms, under Sir Malcolm Sargent, and she has played as soloist with a number of leading orchestras, under conductors including Sir Adrian Boult and Sir John Barbirolli.

With the London Symphony Orchestra, she performed at a Royal Festival Hall concert attended by the Queen, having been a soloist at the venue at the age of 14 with the National Youth Orchestra, in the presence of the Queen Mother.

After her grounding with her own mother, she emulated Eta’s Hungarian tutorial path with Endre Wolf and Gyorgy Pauk in Manchester and, after being awarded Gulbenkian and Leverhulme Fellowships, in the USA, with Josef Gingold, and in London with conductor

and violinist Szymon Goldberg. She shared masterclasses with Yehudi Menuhin on BBC TV.

Previously a professor at the Royal College of Music, Maureen has given masterclasses in Europe, Asia and Australia, and performed widely as soloist and chamber musician including radio and TV and many charity fundraising events.

She says: “So much can be expressed through music which cannot be said with words. It is a place where I am totally free to express my emotions. So often in everyday life we hold back our emotions, but when you can channel them into music, you have an outlet which is absolutely safe and breaks down all barriers.”

Michael Vyner, meanwhile, worked for publisher Schott Music, and was with the London Sinfonietta from 1972, expanding its commissioning of compositions, overseeing a series of tours abroad and festivals at home, and beginning an education programme. On his untimely death in 1989, several tribute pieces were written by the likes of Harrison Birtwistle and Peter Maxwell Davies, and a trust in his memory was established to assist young composers.

Maureen and Michael did not keep in everyday contact, but Maureen said: “In addition to the Sinfonietta he was the artistic director of the Leeds Festival of Music, and about two months before he died, no doubt knowing he had limited time left, he invited me to play the Barber Concerto at the next festival in June 1990.

“Sadly, he didn’t live to attend the concert, but somehow this brought our friendship full circle.”



MUSICAL TRIO: Hazel and Maureen with their mother



EARLY DAYS: Eta teaching on a small violin



BOW TO BOW: A pupil follows Eta's lead



TALKING SHOP: Maureen with virtuoso violinist Gyorgy Pauk



AT WORK: Maureen coaching a student for an orchestral project



GIRLS TOGETHER: Maureen with daughters Emma and Sophie



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The Italian job



At home in Europe, our team hosts
a party for 150 friends who gather
in Cremona during Mondomusica

Lark Music team in



... celebrating
with a party
in the palace



LARK TEAM: Top right, David Foster, Harry Maynard, Rebekah, under the gaze of the Stradivarius statue near the Museo di Stradivari
FRIENDS REUNITED: Left, Fay Watts, luthier Maarten Dierckx, right, grand Palazzo Trecchi party

in tune with Europe



Rebecca Edwards, Julie Webb and Dan Bodell, in Cremona, Palazzo del Violino
De Keukeleire and Rebecca Edwards catch up in at the



PARTY PEOPLE: Pictures from the party include Lark Music account handler Charlotte Barrett and luthier Kasper Pankow; Mr and Mrs Mathis Heligers; Julie Webb and concert pianist Aisa Ijiri, guests from Denmark, France and Germany including three trainee luthiers Marius Teyssier, Louise Boisson and Lena David

Talking shop in Cremona

Every year the Lark Music team visits Cremona, in Italy, to meet clients, friends and prospective clients who travel in from all over the world for Mondomusica, writes *Julie Webb*.

This September, we took along a couple of new members of the claims team, Harry Maynard and Dan Bodell so they could see what goes on in the world capital of stringed instruments. More than 100 luthiers live and work in the town but many hundreds more pour in for Mondomusica.

While Acting Manager Fay Watts and Account Handler Charlotte Barrett went off to see about new business we visited Museo del Violino, home to an incredible collection of violins and artefacts from Stradivari's workshop. We were also lucky enough to listen to a recital by Lena Yokoyama who played on 'Vesuvius', a 1727 Antonio Stradivari violin. The precious violins have to be played and they get an airing during lunchtime performances.

After admiring the Amati, Stradivari and Guarneri violas, violins and cellos we enjoyed Lena's flawless performance of extracts from Bach, Vivaldi, Massenet and Bizet, made all the better with fine acoustics in the museum's extraordinary auditorium built with curving lines that make visitors feel as if they are in the inside of a musical instrument.

At an after-performance chat, Lark Music client Lena she told us she had only had time for 20 minutes' practice - and then she was off to Turin to rehearse with Trio Kanon. She couldn't join our party in Palazzo Trecchi but we pledged to meet again!

As well as the music treat, Harry and Dan had a fast-track lesson in the construction, craftsmanship and history of the greatest string instruments ever made. There are 700 moulds, drawings and tools in the museum, rescued by Bolognese violinmaker Giuseppe Fiorini, and given to Cremona in 1930.

In the evening, more than 150 friends graced our party at Palazzo Trecchi, in the oldest part of Cremona, a magnificent building from the 15th century with 19th century neo-Gothic adornments. Guests from France, Germany, Italy, Denmark and more gathered until late to talk shop and learn about Lark Music's commitment to clients across Europe.



LARK LIFE: David Foster and Julie Webb meet violinist Lena Yokoyama at Museo del Violino; and below left, David gives Harry a fast-track lesson about the components which make up a violin. Below right, some of the exquisite instruments on display at the museum



We're at the ready!

Like most of Europe, we are fed up with the B word! The good news, however, is that as far as Lark Music is concerned, it will be business as usual, writes *Aston Lark Executive Director David Foster*.

While awaiting the outcome of the General Election, we have spent a great deal of our time making preparations for Brexit.

Irrespective of the outcome, Lark Music will be able to continue to handle insurance for dealers, musicians and orchestras via our EU-based partner broker Robertson Low (RL).

We have arranged for three members of our existing Lark Music team in London to transfer to the London

branch of RL, ensuring a smooth transition and continuity in terms of staff and service. We felt it was important to give our EU clients certainty and continuity for the future of their insurance arrangements. Our partnership with RL gives us both of these things.

As you will see from our feature we have been celebrating our relationship with a party for some of our EU-based luthiers and dealers!

If you have any questions, please get in touch with me or a member of our team. Thank you for your continued support and custom.

Email David.Foster@astonlark.co.uk



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Just one simple note can mean so much

Musicians' Company project leaders 'spurred on to seek more rewarding work' after experiencing special moments

Just one touch of a bassoon, feeling the vibration of sound, triggers a response from a visually impaired child with profound learning difficulties.

It's a special moment for Catriona McDermid, bassoonist and the project's lead musician of the Musicians' Company.

Catriona's outreach work at Swiss Cottage School, in North London, a special school for learners with complex physical and emotional needs has, she says, opened up "a myriad of new ways of communicating and connecting with others through music".

Her work in the project, which involves several Yeomen Young Artists playing for and engaging with young people, involves Key Stage 3, 4 and 5 students to participate in interactive workshops. For many of the learners, it is difficult to find the right medium for communication, yet by playing, touching or listening to the instruments, a mode of expression is unlocked.

Monika Gaweda, Head of Swiss Cottage School, says she is delighted by the Yeomen Musicians' approach to 'intensive interaction' with the students.

Across the course of several weeks, the musicians begin their sessions with a short melody, which becomes familiar to the students.

After this opening, those pupils who are able to play the instruments themselves take the reins and lead the sessions, and the musicians mirror their responses.

This process is particularly impressive to Monika because it links to the school's two pillars – communication and



CHILD'S PLAY: Swiss Cottage pupils enjoy the interaction of music-making

cognition. Some 85% of the school's 260 pupils are classified as living below the poverty line and Monika appreciates that the children and their families are rarely able to access to music in any other way.

The Yeomen Young Artists, supported by the Musicians' Company have found the experience equally beneficial. Catriona says the project has 'really spurred me on to seek out more of this exceptionally rewarding work'.

Established in 2004, the Livery Company's outreach programme has grown considerably, and in 2018 more than 40 artists made 166 visits to 46 schools, reaching almost 8,500 children.

Janet Yerbury, Director of Outreach, explained that over the last couple of years there has been a shift from single outreach work to project-based initiatives, as this is the most effective method of ensuring continuity and building relationships.

Janet said: "Ideally, our outreach team

would like a consistent presence for project work at Swiss Cottage School, given the positive impact they have witnessed on students' confidence and musical progression."

Lark Music, as a supporter of the Worshipful Company of Musicians, is thrilled to hear first-hand the reciprocal benefit of the outreach work and we look forward to supporting future initiatives.



MUSICAL NOTES

News from Charlotte Barrett
Account handler



Tune into the UK's immigration rules for overseas musicians



For professional and budding musicians, navigating the UK's immigration system can be challenging. **Marcia Longdon**, a partner in the leading immigration team at Kingsley Napley LLP, sheds some light on the potential options depending on whether the musician intends to make a fleeting visit to the UK to perform or stay for longer.

Just passing through

The UK operates a two tiered entry system for visitors – for 'visa' nationals and 'non-visa' nationals.

Non-visa nationals are able to enter the UK as visitors without first obtaining a prior visa and are given a 'visa' on entry.

For example a US passport holder can enter the UK and would be given permission to enter at the airport. Whereas visa nationals must apply for a prior visa from outside the UK before arrival.

So, a South African passport holder would be required to file an application through the British post and ask for permission to come to the UK. Regardless, all visitors to

the UK must meet the same conditions.

The key conditions include that visitors cannot work in the UK and cannot be paid from a UK source. For international professional musicians seeking to work in the UK, those rules are unhelpful and impractical.

However, help is at hand for musicians who meet the criteria for a Permitted Paid Engagement (PPE) where they can show the PPE was arranged before travelling to the UK, the PPE was declared as part of the visitor visa application or on entry at port, they have a formal invitation, and the PPE relates to the musician's area of expertise and occupation overseas and is for no longer than four weeks.

It typically covers one-off and short engagements. If these criteria are met, a professional musician may carry out an activity directly relating to their profession if they have been invited by a creative (arts or entertainment) organisation, agent or broadcaster based in the UK. As such, they CAN work in the UK at the PPE(s) and be paid for it.

Another potential option for musicians is the 'permit-free festivals' rule which would allow an overseas musician to work in the UK and be paid so long as the festival(s) they are to perform at are included on the Home Office's list. Recognised festivals include, for example, the Snape Proms, the Cheltenham Festivals, Glastonbury and many others.



EARNING A LIVING: Where a professional musician wants to stay and work in the UK permanently, they may want to apply in a category that leads to settlement and subsequently British Citizenship says Marcia Longdon

Earning your crust

Many musicians based outside the UK may wish to work in the UK for longer than would be permitted under the visitor rules. One potential option is the Tier 5 (Temporary Worker – Creative) category.

The visa can be issued for up to a maximum of 12 months and could then be extended from within the UK to a total of 24 months. To be eligible, sponsorship is required from a UK employer with a Tier 5 Sponsor Licence and the musician would need to show they will make a unique contribution to the UK labour market.

For example, because they are internationally renowned or are required for continuity purposes. With such a visa it would also be possible to do a second job in the same sector and at the same level as the main job for up to 20 hours per week. This means the musician could do extra performances/concerts for another organisation and wouldn't require direct sponsorship.

Setting up shop

Where a professional musician wants to stay and work in the UK permanently, they may want to apply in a category that leads to settlement and subsequently British Citizenship.

One such category is the Tier 1 (Exceptional Talent) category. Applicants need to first apply for endorsement from

Arts Council England and the qualifying threshold is high. Musical performers with less experience could apply as someone with 'Exceptional Promise' but regardless, applicants must show they have, for example, professionally engaged in producing work of outstanding quality which has been performed internationally, received lots of international media recognition and won or made a significant contribution to winning an international award such as a Grammy.

Learning your trade

Budding musicians may wish to apply via a UK music school for a Tier 4 student visa. Equally, where a talented young musician attends specialist musical schooling in the UK, inevitably a parent will want to be able to visit the child in the UK.

The parent may therefore wish to submit a 'Parent of a Tier 4 (Child) student' application which is applicable where the parent will be the sole carer for the child who is under 12 and is to attend an independent fee paying day school in the UK. Such a visa would be issued for up to 12 months and the parent would not be permitted to work in the UK or make the UK their main home.

Prior to the election announcement the government had indicated it planned to revive the Post Study Work category (in the form of the Graduate Immigration Route) from the summer of 2021 for

students who complete a UK degree qualification. This would be a useful visa for students who need to 'bridge the gap' between study and work and it does not require sponsorship from a UK employer, only completion of a UK degree qualification. If that category of application were to return, young musicians would have a useful immigration stepping stone for their early career.

Kingsley Napley LLP's specialist immigration team has been advising businesses and individuals on all aspects of UK immigration and nationality law for over 20 years and is top ranked in Chambers and Legal 500.

This article is intended to highlight issues that may be of interest only. It does not constitute advice, i.e. is not intended to be a substitute for up-to-date, fact specific and comprehensive legal or other professional advice. If you have any questions arising out of the issues raised, please contact a member of our team on +44 (0)20 7814 1200 or visit our website at www.kingsleynapley.co.uk/immigration.

Our magazine brings musicians together

Julie Webb reveals how Hollywood film composer and cellist Martin Tillman discovered pianist Aisa Ijiri through LARKmusic

In the last issue of LARKmusic our cover story featuring London-based Aisa Ijiri told how she followed her heart to become a top-flight pianist.

'Follow your heart' became the issue's theme and at Wigmore Hall, in London, the magazine caught the eye of Bafta award-winning orchestral conductor and composer Richard Harvey so he picked up a copy and put it into his wife's handbag.

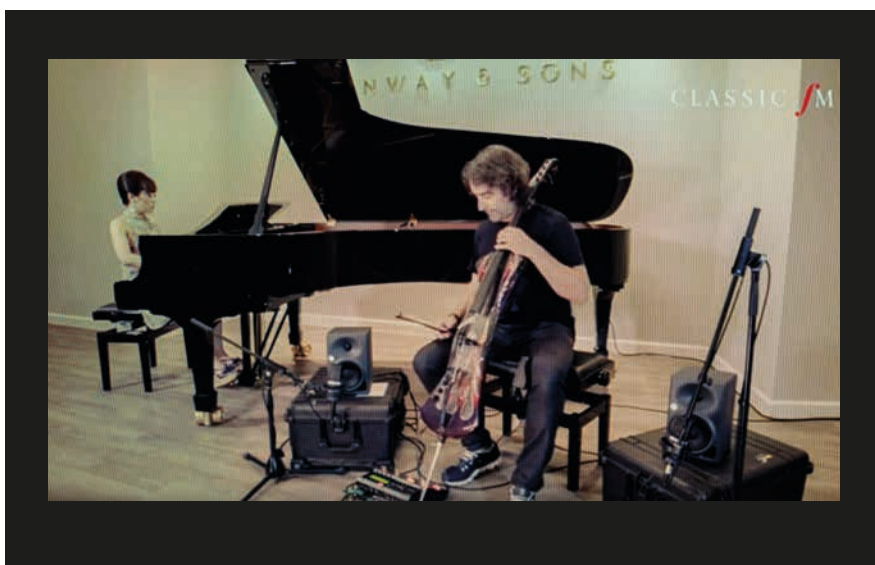
We at LARKmusic were thrilled to hear this as we are great fans of Richard's work which includes guitar concerto, Concerto Antico for classical guitarist John Williams, which was recorded with the London Symphony Orchestra.

At home, Richard read Aisa's story and he was both touched and impressed by her focus and musical prowess. Like Aisa, he was also a student at the Royal College of Music.

Richard has also been writing symphonic work for cello and orchestra for Swiss cellist Martin Tillman. When Martin arrived at Richard's studio, telling him about a piece of music he had written in memory of his wife who had passed away in April 2019, he asked if he knew anyone who he could work with. He said he was looking for a pianist to play the piece 'Until We Meet Again' – so Richard said: "Why don't you contact this pianist," and handed over the LARKmusic magazine.

Emmy-nominated Martin did just that and earlier this summer he came to London. One of the first versions of the piece for piano and orchestra, was a relaxed improvisation playing his e-cello alongside Aisa for Classic FM at Steinway Hall.

The piece was recorded with the Prague Symphony Orchestra at the end of August for official release in 2020. And at the opening gala concert at the Montecatini Piano Festival, in Italy, Martin and Aisa



IN RECORDING: Martin and Aisa during the Classic FM recording at Steinway Hall. See the video on <https://www.youtube.com/watch?v=OrUx3GpMLZO>

played the piece in a special arrangement for piano solo, string trio and e-cello. Martin said he was particularly proud of this, the world premiere.

Martin, 55, said he was 'thrilled' to have been able to discover Aisa. He told me over lunch in London: "It was an amazing coincidence. I needed to find a fantastic pianist and there in front of me, in your magazine, was Aisa."

Martin, who has composed Hollywood film scores for Face Off, starring John Travolta and Nicholas Cage, as well as Iron Man and Total Recall, has been based in Los Angeles for many years but is often in Europe to pursue new projects.

Aisa said: "It was very exciting to be asked by Martin to work with him. I was inspired by this creative collaboration and it all went very well.

"The debut at the Montecatini Piano Festival was special because it was the first piano festival that I had organised in

Europe and to welcome Martin there to debut the piece was amazing! It was met with great appreciation by the audience."

Martin added: "I can't wait for Until We Meet Again to travel the world and find listeners who can relate to the music. I wrote the piece to say goodbye, it is a melancholic love song that is also hopeful and optimistic."





PHOTO CALL: Martin and Aisa at Steinway Hall, ready to play Until We Meet Again for the first time, and below, Aisa signing autographs and copies of LARKMusic at the Montecatini Festival. Bottom left, Martin before the opening gala at the Montecatini Festival





ABOVE: Charlotte Barrett and Julie Webb outside the imposing doorway
BELOW: The Wilton's name is back in lights



Picture: Peter Dazeley

Curtain up on the world's only (and Spike's beloved) grand music hall

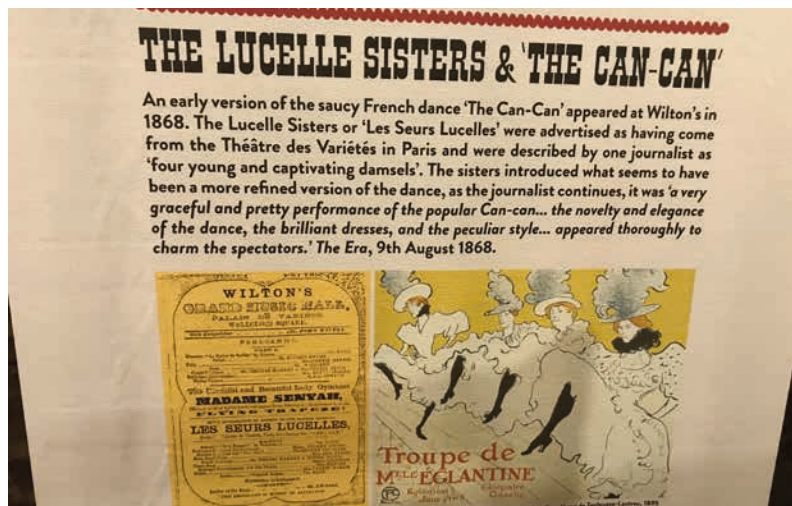
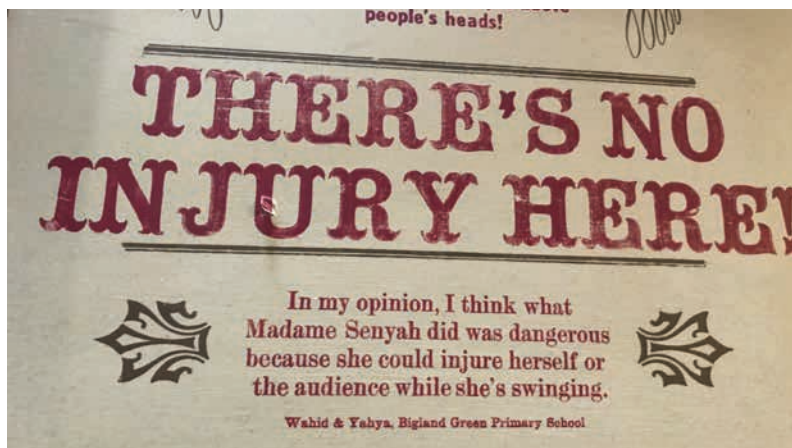


On 14th April 1971, Spike Milligan wrote a letter to Prince Charles and told him he might get a knighthood if he became a patron of Wilton's, even though he was already a prince; this was a joke. Later on, Prince Charles decided to become the patron of Wilton's.

MAIN PICTURE: Beautiful Wilton's Music Hall with original barley twist columns

ABOVE: Spike Milligan encourages a visitor to support Wilton's Music Hall after it fell into disrepair and the comedian successfully invited HRH Prince Charles to join the rescue campaign

RIGHT: Three posters depicting Wilton's bygone era



Wilton's Music Hall, with its colourful history worthy of any drama, is like walking into a time warp, says Julie Webb

➤ From the original Champagne Charlie to Charles, Prince of Wales, via connections with the Muppets, the Kray twins, Frankie Goes to Hollywood and Killing Eve star Fiona Shaw, the colourful history of Wilton's Music Hall is worthy of any drama on stage or film.

If not for the determination of humorist Spike Milligan and other supporters, including former Poet Laureate Sir John Betjeman, the building in London's East End might have been demolished long ago.

Since then Wilton's, established in 1859, has been restored as a theatre and music venue of extraordinary character – it's still work in progress and entering the foyer feels as if you are in a time warp, stepping back into another era. Big names such as Duran Duran, Adam Ant, Kate Bush and Bryan Ferry have performed or recorded at the venue, which has also hosted concerts ranging from opera to cabaret and jazz.

Director and playwright John Caird sums up Wilton's perfectly: "The charm of the space, the diversity and quality of the work and the historical importance of the site make it an indispensable part of the London theatre scene."

However, redevelopment plans for the area between Wapping and Whitechapel, close to the Tower of London, threatened demolition in the 1960s, until Betjeman backed a campaign to preserve it, and it was not until the 1970s that theatre historian John Earl and actor Peter Honri could launch a trust to buy the lease of the now listed building.

Milligan's support proved pivotal – he had arranged in 1970 for the BBC to film a show at Wilton's, *The Handsomest Man in Town*, starring Peter Sellers and Ronnie Barker, and with a script by Dad's Army creator Jimmy Perry. The following year he convinced Prince Charles to become a patron, concluding his letter: "You never know, it might get you a knighthood."

The prince visited Wilton's with the Duchess of Cornwall when its main restoration was completed in 2016.

The atmosphere of the still derelict building began to attract film-makers and was used in *The Krays*, starring Martin and Gary Kemp, Richard Attenborough's *Chaplin*, and *Muppets Most Wanted*, as



well as music videos such as Frankie Goes to Hollywood's controversial *Relax*.

However, the event which finally relaunched Wilton's as a significant venue for live performance came in 1997, when actress Fiona Shaw – who recently starred as a ruthless MI6 agent in cult TV drama *Killing Eve* – performed T.S. Eliot's *The Waste Land*.

In the middle of winter, the hall was unheated and a flyer said 'please dress warmly' (one journalist added 'wear hard

hats'). Reviews at the time relished in describing the space: "It is cold and smells damp. The paint peels. The gold, papier-maché moulding on the balcony is rotting. You are advised not to lean on it."

Charles Spence, of the *Daily Telegraph*, called the lavatories 'breathtakingly squalid' but added: "Wilton's is an archetypal London secret, and its abandoned, mysterious atmosphere perfectly suits this elusive, allusive London poem."

From the 1880s, when Wilton's closed because it did not meet safety regulations, it was saved by a local Wesleyan Mission which had long harangued the music hall for the 'drinking and debauchery' it encouraged. Until the 1950s the mission...

- Fed 2,000 people a day during the 1889 Dockers strike
- Housed the first Ethiopian working men's club in the 1920s
- Supported East End anti-fascists in the 1930s providing a safe haven during the Battle of Cable Street in 1936
- Ran free Sunday activities for local children
- Gave free fruit to local children as a health initiative
- Ran free cinema screenings for the local community
- Offered skills training in sewing, woodwork and literacy
- Offered shelter during two World Wars

At least the hall had come a long way from the lament of 19th century Methodist Pastor Ernest C. Willis that it was the “resort of many people of ill-repute.”

He reported: “Sailors were induced to enter, drink and dance. On many occasions these men were plied with drink, knocked senseless and, after being robbed, were thrown out into Graces Alley.”

The music hall was established by Victorian benefactor John Wilton, bedecked with mirrors and chandeliers, with the aim of providing West End-style entertainment for the working people of East London, and staged madrigal concerts, opera, circus, ballet and fairground events, as well as traditional music hall acts from George ‘Champagne Charlie’ Leybourne.

Wilton sold up in 1868 and within 13 years the hall was closed, despite refurbishment after a devastating fire which at least spared the 10 iron barley-twist columns that still support the balcony.

For the next 70 years it housed a Wesleyan Mission until the mid-1960s when it was used for storage by textile recycling firm Coppermill.

When the latest restoration began, rags were discovered under the floorboards, along with pipes and bottles from music hall audiences and toy soldiers and badges of Methodist youth groups.

The Wilton’s Music Hall Trust was formed in 2004, and has raised more than £3 million for its award-winning restoration project, but receives no regular public funding, and has annual

running costs of more than £1.5 million. At the same time Aston Lark took on their commercial insurances, and since then have looked after the hall’s property and liability risks.

As well as staging more than 80 productions a year, the music hall has established a Learning and Participation Studio and a scheme, supported by the Noël Coward Foundation, to mentor emerging theatre creators, and will stage Wilton’s Music Hall Festival in May next year, featuring emerging musical talent.

Do pay Wilton’s Music Hall a visit, it really is one of London’s best-kept secrets, staging wonderful shows in such an atmospheric theatre – and the Mahogany and Cocktail Bars serve seasonal food and locally-sourced drinks, including craft beers and specialty gins.



THEN AND NOW: Wilton’s Music Hall after falling into disrepair, and below it is now a much-loved venue for music fans



Events 2020

November 29-January 4:

Christmas Carol A Fairytale: by Piers Torday – directed by Stephanie Street. The reimagined production features a female central character, written as the sister of Charles Dickens’ original character Ebenezer Scrooge.

February 18-19:

Magician Ben Hart, Britain’s Got Talent 2019 finalist.

May 11-16:

Wilton’s Music Hall Festival: Emerging musical talent in Opera; Contemporary and Jazz; Popular, Rock and Indie; Urban, Electronic and DJ; Cabaret. Festival includes Songs for the Hall: Young people from East London with a selection of songs chosen by Steve Pretty, founder of the Hackney Colliery Band. Visit wiltons.org.uk



Charles Ives

Picture: Courtesy of Yale University

Composer who was ahead of his time

Guest contributor **David Zucchi** pays tribute to insurance man whose creative spirit made him one of America's greatest modernist composers

One hundred years ago, it would have been conceivable to assume Charles Ives' legacy would rest largely on the success of his insurance firm, Ives and Myrick, and for his contributions to the insurance industry – specifically, “Life Insurance in Relation to Estate Tax”, his guide for navigating the US Government's new inheritance tax laws.

Decades later, Leonard Bernstein would refer to him as “[America's] first really great composer; our pride and our passion; our Washington, Lincoln, and Jefferson of music.”

Even a more sober account of Ives' composition legacy will hopefully reveal that despite labouring in seclusion for decades and the absence of anything resembling a conventional music career, Charles Ives was one of the most radical composers of the 20th century.

He was born in 1874 in Danbury, Connecticut, into a distinguished American family. His father was a band leader with eccentric tendencies: as children, Charles and his brothers were on occasion instructed to sing folk songs in one key, while the father would play the piano in a different key.

The senior Ives is also alleged to have directed two marching bands to march past each other for the sheer delight of hearing the clash of sounds. While some of these tales surrounding Charles' upbringing are surely apocryphal, his father was an undoubtedly important figure in his music education, and by his adolescent years, Charles was a proficient organist and composer.

At 17, he wrote his Variations on “America” (My Country 'tis of Thee), a virtuoso work for organ featuring bitonality (two tonalities featured simultaneously) – anticipating the use of



David Zucchi is a London-based Canadian saxophonist who performs classical, contemporary, experimental and jazz music

the technique by Bartok and Stravinsky by several years, and in many ways a prototype of Ives' works to come.

He continued his formal education at Yale under the tutelage of Horatio Parker. He was, by all accounts, a successful and popular student, and by the end of his studies had produced a substantial and skilfully written First Symphony.

Upon completing his studies, Ives began working in life insurance while continuing to establish himself as a composer and organist, seemingly on track for a successful career in music.

However, in 1902, aged 27, and the week after the premiere of his cantata *The Celestial Country*, Ives decided to abandon his pursuit of a career in music. Reasons are unclear – whether it was for practical concerns or for a general anxiety regarding mixed reviews of his work.

He resigned his position as organist at the Central Presbyterian Church, and his works would not be performed publicly for almost 20 years. He decided instead to pursue a career in insurance, eventually

starting a successful firm of his own in 1907, where he worked until retirement.

Fortunately, abandoning a career in music did not indicate the end of his composition work. Instead, he composed in private on evenings and weekends, giving little indication to those around him what he was working on.

Most of his colleagues in insurance were surprised to learn that this successful, practical worker was a composer, although his secretary once noted “Sometimes Mr Ives would be dictating a letter, and all of a sudden, something in the music line would come up in his head, and he'd cut off the letter and go into music. Music was on his mind all the time.”

Works which are now among his most celebrated were composed after ostensibly “abandoning” composition. Free from the restrictions imposed by a public that had often found his works too radical, Ives explored uncharted territory.

While he wrote many works in this early period, “*The Unanswered Question*”, and to a lesser extent, “*Central Park in the Dark*”, stand out as some of his most enduring contributions.

The former is a metaphysical meditation on the nature of existence, in which the orchestra is grouped into three sections: the strings, or “*The Silence of the Druids*”, form a still bed of sound over which the trumpet, or “*The Question of Existence*”, intones a completely harmonically unrelated melody.

The third section, performed by the woodwinds or the “*Fighting Answerers*”, attempt to formulate a response to the question posed by the trumpet (similarly unrelated to the string texture) – and in every repetition grow more frantic and exasperated at their inability to do so. ➤



CONCERT DATE: A celebration of 20th century composers – *Rattle: Roots & Origins* – including Charles Ives, will be performed by the London Symphony Orchestra at the Barbican next summer (details below) Picture: Mark Allen

“Central Park in the Dark” uses a similar collage technique as its method of composition. Ives explained:

“This piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear some 30 or so years ago when sitting on a bench in Central Park on a hot summer night.”

The work begins with a long, tranquil string chorale juxtaposed with familiar sounding melodies in the woodwinds, and then full quotations of popular songs of the day: “Hello! Ma Baby!” by a piano, and “Washington Street March” by the brass section, eventually overwhelming the string chorale in total cacophony. Neither of the aforementioned works were premiered until 1946 — 40 years after Ives wrote them.

Ives’ works often featured the aforementioned synthesis and juxtaposition of high art music – radical composition techniques, influenced by the Western Classical tradition – and the vernacular – hymns, spirituals, folk songs and popular tunes of the day. Similar to Gustav Mahler, Ives’ ideas were not conceived as abstract music ideas but sought to draw from his lived experience and the experience of his countrymen and women. Indeed, in hearing Ives’ works, in particular Symphony No. 4, one is drawn to reflect on Mahler’s idea that “The Symphony must be like the world; it must embrace everything”.

The Concord Sonata was first unveiled in a manner undoubtedly influenced by Ives’

experience in life insurance sales. In 1921, hundreds of copies of both the Sonata and an accompanying essay were sent to influential figures in the arts and academia.

It was his first concerted effort to promote his music to the public since 1902, and it met mixed reviews, largely ignored by most, but earning the admiration of a dedicated minority who were intrigued by the work’s ambition and adventurousness (one passage in particular requires the employment of a 143/4-inch piece of wood).

The work is hardly a demonstration of cheap tricks, it requires mammoth virtuosity on the part of the performer, and is a serious attempt to grapple with the work of 19th century transcendental philosophers with each movement titled after a famous work of philosophers and authors associated with the transcendental philosophy movement, including Ralph Waldo Emerson and Henry David Thoreau.

In addition to Ives’ own virtuosic piano writing, the work is littered with musical quotations of everything from popular songs of the day to fragments of Beethoven works. It was not premiered in its entirety until 1938, but remains one of Ives’ most celebrated works and has found a special place in the repertoire of many contemporary pianists.

Charles Ives did not achieve widespread appreciation until late in his life. He retired from insurance in 1930, but had ceased to write any new music since 1926, and

would spend the rest of his life revising and promoting his music and the work of his less financially successful peers.

Although he was awarded a Pulitzer Prize in 1946 (donating the prize money to other musical causes), since his death in 1954 acclaim for his work has grown. One can hardly imagine the frustration of composing works destined to lie unheard for decades, and yet surely few composers were in possession of a similar vision of the potential of contemporary music to convey the human experience.

Indeed, Igor Stravinsky remarked: “Charles Ives devoured the cake of contemporary music before the rest of us even had a seat at the same table.”

Ives is now recognised as an important figure in 20th century music, and that he was able to produce works of such magnitude alongside his considerably busy career stands as a remarkable tribute to the tenacity of the creative spirit.

London Symphony Orchestra diary date

Rattle: Roots & Origins
Saturday, June 6
7.30pm-9.30pm
Barbican Hall, London
includes Charles Ives’
Decoration Day.
Conductor Sir Simon Rattle



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- Arthur O'Shaughnessy

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