

The background of the entire page is a photograph of a brick wall. On the right side, there is a large, stylized white logo that reads "Spitalfields" in a cursive font and "MUSIC" in a bold, blocky font below it. The wall is covered in various graffiti, including colorful circles and abstract shapes in shades of green, red, orange, yellow, and blue. The lighting is somewhat dim, suggesting an indoor or shaded outdoor setting.

Spitalfields MUSIC

Annual Review

2010/2011

"Top class performers and
inspired programming"

Time Out



WELCOME

Welcome to our annual review for 2010/11. We hope you enjoy reading about the charity whether you know us well, or are finding out about us for the first time.

What could be more vital in these unsettled times than enabling people to develop a skill, a passion, a slightly different perspective, a new friendship, the confidence to take the bus independently or to take time out from the hurly-burly of city life to reflect or dream? All of these have been cited by our participants and audiences this year as effects of the charity's activity. Although we are small, our reach is wide and we mean many different things to different people. Serving the community of Tower Hamlets in this way is at the core of our mission. And I'm proud to say that despite the continuing challenge of finding funds we have maintained the highest quality of programme.

This would not be possible without the considerable efforts of a great deal of people, not least our many artists and leaders who are an inspiration to work with, and all of our partners – from Spitalfields City Farm to the BBC – whose collaboration ensures that our work sits within a wider network within the borough.

I am grateful to our 100 plus volunteers who help us make our two festivals happen each year with good cheer and considerable

skill. A good number have been helping us for many years and their loyalty and commitment to what we do is hugely inspiring. Equally appreciated are those who have only just joined in with their new curiosity and interest in our work. The combination of long-term friends and fresh eyes is vital to our success.

My thanks go to our dedicated team at Spitalfields Music – we achieve enormous value out of all proportion to the small hard-working staff, under Abigail's inspiring leadership. In particular this year I'd like to thank Sarah Macnee who steered us through part of the year covering Abigail's maternity leave. Thanks are also due to my fellow board members for the time and energy they have given to the charity this year.

And finally thank you to our statutory funders who have all maintained their support in these choppy times.

Whilst only amounting to 20% of our income, grants from Arts Council England, London Borough of Tower Hamlets and City of London are vital in forming a bedrock from which we can build the many other important funding relationships which enable us to put our annual programme together.

To these three bodies and to all who support our work, very many thanks and I look forward to our

continued partnerships in 2011/12 with all it holds for this part of London – Olympic and otherwise.

Sir Alan Moses
Chair

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AT A GLANCE

People

Age range of our participants:
2 DAYS TO 97 YEARS OLD

Total number of people involved in
our work: **28,675**

Artists and teachers trained: **334**

3% INCREASE in attendance
numbers over 2010/11

68% OF OUR AUDIENCE
attending for the first time.

Programme

Total festival events: **78**

Total year-round workshops: **302**

Total education performances: **24**

Total premieres: **18**

Finance

£1
from each of core supporters
(Arts Council England, London
Borough of Tower Hamlets and
City of London) is matched with £6
in fundraised income and £4.5 in
earned income.

£2.5 million
of economic benefit to Tower Hamlets

INTRODUCTION



2010/11 has been another fantastic year for Spitalfields Music. Our 2009/10 season broke records and attracted a significant amount of attention, so the bar was high, but I'm pleased to report that 2010/11 proved equally successful. The year encompassed a huge range of projects, some of our biggest audiences and more acclaim for our work, both critical and in the form of awards.

The year was a mid point for our change programme, Stomping Ground, through which we are aiming to draw our Learning & Participation Programme and our festivals closer together, mixing world class artists with local talent and encouraging local people to get involved with the way we run our programmes.

Highlights from the year include

A hugely successful Winter Festival spanning December and January and reaching record audiences.

A maturing family programme ranging from an award-winning project on the post labour paediatric wards in the Royal

London Hospital, to musical treasure hunts around Spitalfields City Farm.

We are Shadows, our large-scale community opera, receiving critical and audience acclaim and more importantly involving over 300 participants over its 18 month creation period.

An expanding range of audiences including more young attenders, more tourists from outside London and more local families, thanks to our No Strings Attached and Ambassadors schemes.

The English Concert and Mica Levi rose to the high bar set by our first Associate Artists last year and delivered two stunning series of events in our Summer Festival – each of which were quintessentially 'Spitalfields'.

We continue to put huge store by sound budgeting and thanks to a huge fundraising effort and very tight financial management, we have been able to achieve another break-even year – our third in a row. We continue to run a very lean organisation and it is thanks to the tenacity of the team and to the significant number of people who

help us in kind that 95% of our spending went towards our programme.

I am very grateful to our enthusiastic funders and donors who have stuck with us despite the challenges that all face, particularly our three statutory funders ACE, LBTH and City of London. I'm also grateful to the Paul Hamlyn Foundation and Esmée Fairbairn Foundation who have supported our new ways of programming – without their help we would not have managed as much over the past two years.

I hope that this review gives you a flavour of the year – no substitute for actually being there of course, and if you are not already familiar with us, I hope it will entice you to find out more.

Abigail Pogson
Executive Director



WHAT OTHERS SAY ABOUT US

"Spitalfields Music's festivals are a unique opportunity for young people to perform alongside the very best artists in one of the leading UK music festivals. Spitalfields Music's work is a unique mix: its impact upon young people within the borough has been far-reaching and its influence on music practice within arts organisations in the UK significant."

Karen Brock, Director THAMES

"The Committee were very impressed by the musical excellence and innovative character of this project and its significant and moving outcomes for all who took part. [...] the public health implications of your work are clear and substantial."

Professor Stephen Clift, Chair of the Royal Society for Public Health and Health Awards Committee, on the Lullaby project at the Royal London Hospital

"Working with Spitalfields has made a significant impact on pupils' enthusiasm, progress and musical performances across the school. It has raised pupils' self esteem and class confidence in projecting their voices."

Judy Coles, Headteacher, Hague Primary School, on Neighbourhood Schools

"I have found the course really therapeutic – lifting me up when down and always making me feel better no matter what. Marvellous!!!!"

Participant, on Women Sing East 2010/11

"The community opera *We are Shadows*, the climactic display of Spitalfields Music's Summer Festival, was exceptional."

The Times 5*** on We are Shadows, Summer Festival 2011**

"We had lots of fun and I enjoyed doing all the stuff really, because I love this school and I love Spitalfields"

Participant, Cherry Trees School April 2011

"Anyone looking for the still small voice of calm among the pre-Christmas bustle could not have done better than make their way to Spitalfields."

The Times 4** on Carmina: An Icelandic Songbook concert, Winter Festival 2010**

"The whole performance absolutely sparkled. [...] the children were magnificent, the two choirs were stunning, the principal performers outstanding. The Sixteen singing brought a tingle to the spine. It was all just a marvellous show."

Audience member, on We are Shadows, Summer Festival 2011

"Simply great fun – a lovely idea for a concert and delightfully delivered."

Audience member, on An Alehouse Session, Summer Festival 2011



ABOUT US

Summer Festival

(two and a half weeks in June)

Winter Festival

(two weeks in December/January)

Learning & Participation Programme

(year-round)

We serve around 30,000 people a year through 'live' contact with a further 150,000 hearing our work through broadcast. Our programme comprises around 100 performances in venues and outdoors within Spitalfields and over 300 music workshops in schools, the Royal London Hospital, youth centres, out on the streets, on the Spitalfields City Farm and in community centres throughout the year.

VISION

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

MISSION

Spitalfields Music creates live music experiences in Spitalfields through performances, learning and participation.

Everything we do is inspired by the spirit of the area, its people and their global and local influences.

Taking live music as our core, we explore music, performance, its artists and our communities.

AIMS

To produce music festivals for locally based people and visitors to the area, programming in a way which takes artistic risk and offers something new to audiences and participants.

To make year-round learning and participation projects with the people of Tower Hamlets which encourage aspiration, skill and fun. To nurture and find talent, to commission new work and to work with artists.

To be a catalyst and collaborator in music in Spitalfields and Tower Hamlets and to engage in the life of the borough.



“Thank you for the beautiful performance”

No Strings Attached ticket holder

This was the response of an audience member after attending one of our concerts for the first time. He is a resident of Tower Hamlets but had not previously attended a Spitalfields Music event. One of our box office customers bought a ticket for this concert and decided to donate the price of an extra ticket through the Buy One Donate One scheme. These tickets were distributed as No Strings Attached through local community groups such as Providence Row and Crisis, and advertised in East End Life. It benefited people such as our audience member above. This Summer, our ticket buyers donated a record amount of 130 donated tickets. This scheme and their support allowed members of the local community to enjoy and be inspired by world class concerts for the first time.

Fables, a film opera

In partnership with Streetwise Opera (the UK's only opera company for homeless and previously homeless people) we presented the world premiere of four new film operas as a centrepiece for our Winter Festival 2010/11. Linking up with Streetwise Opera was an obvious choice for Spitalfields Music. Streetwise's first workshops took place at Crisis Skylight in the heart of Spitalfields – they are as committed to commissioning new music as we are, and they combine opportunities for all to participate with artistic excellence.

In one evening the Streetwise Opera company, formed of 200 performers from around the UK, gave three sold out performances of these new works. The pieces by Orlando Gough, Mira Calix, Emily Hall and Bellowhead were part film, part live performance. Four and five star reviews followed and the film element of the project has toured to film festivals around the UK, playing to an audience of over 10,000 people so far.



Folk at the Farm

Folk at the Farm was Spitalfields Music's Summer Festival Family Day hosted by Spitalfields City Farm. The day was a celebration of English and Bengali folk music aimed at families with children aged 0-10. Over 300 people braved the rain and participated in workshops in Bengali and English Folk singing, clog dancing, Bengali traditional dance and tabla workshops, had their faces painted, enjoyed pop-up performances and explored the farm with our specially designed Musical Treasure Hunt. In the run-up to the festival the Young Farmers group had been recording sounds and designing the treasure hunt. They worked with composer Duncan Chapman to stretch, record and edit their sounds into ten exciting soundworlds hidden on the farm for the families to find. The day ended with a rip-roaring ceilidh, storytelling and performances that captivated even the youngest of ears as we danced the rain away.

In partnership with Spitalfields City Farm. This area of our work is supported by the Esmée Fairbairn Foundation and Youth Music.

[See](#) the treasure hunt map

LOOKING AHEAD

Our focus is on serving audiences and participants – both local and visitors to the area – with world class music and chances to participate. We couple this with a commitment to encouraging artists to innovate and to try out new things which respond to our unique location.

STRATEGIC OBJECTIVES FOR 2011/12

This year we plan to:

Celebrate Spitalfields and its people through the prism of the Olympics.

Increase our audience development initiatives to encourage families, young adults and first-time attenders.

Establish a series of new partnerships for our programme, including a concert series outside of our festivals.

Explore plans for a shared physical base with other charities.

Manage our finances with low risk and support this with a focused fundraising programme.

LOOKING BACK

As we enter our 36th year, here is a look back at our history.

Founded in 1976 by the late conductor Richard Hickox to bring music both to an underserved part of London and the fantastic acoustic of Hawksmoor's derelict Christ Church.

The spirit of renewal, regeneration and championing an under-rated and deprived part of London have prevailed alongside an ethos of being 'off-mainstream' and distinct from other parts of London.

From the original short series of concerts, a Summer Festival developed and now takes place in around 12 different venues each year.

- In 1989 an education programme was added and it soon began to attract attention for its innovative projects and its strong roots into the community.
- In 1996 a Winter Festival was added and soon became an alternative offering in the seasonal music programme.
- In 2009 Spitalfields Festival changed its name to Spitalfields Music to reflect the equal value of its year-round programme and its two annual festivals.
- Spitalfields Music has strong associations with living artists. A series of distinguished composers and musicians have been Artistic Director up to 2009 and now Associate Artists shape and contribute to the programme each year.
- The charity has twice in the last five years won prestigious Royal Philharmonic Society Awards.

Baroque Boot Camp

As part of their Associate Artist programme, The English Concert conceived the jauntily named Baroque Boot Camp. Beyond the fun of its title lay a serious intention to support learning and professional development for three groups: The English Concert musicians; a group of up and coming young professional musicians; and a group of aspiring musicians at a secondary school.

The project spanned our Summer Festival with this mixed group of musicians - from seasoned international performers to aspiring teenagers from Whitechapel – working together with improvisation and composition using the music of Henry Purcell as inspiration. The goal for each participant was to develop their own skills, techniques and musicianship. At the end of the project the group gave two concerts – one to students' peers from Swanlea Secondary School and one to our festival audience following one of The English Concert's evening events.

The project was supported by
The J Paul Getty Jnr Charitable
Trust and M&G Investments



OUR PROGRAMME

Our focus is on serving audiences and participants – both local and visitors to the area – with world-class music and chances to participate. We couple this with a commitment to encouraging artists to innovate and to try out new things which respond to our unique location.

Our programme is characterised by:

Artistic excellence

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

Learning and Participation at our heart

50% of our programme through the year and within our festivals focuses on projects for local people aged from 2 days old through to 97 years old.

Commissioning the best, both new and established

We have a strong tradition of premiering new classical music (promoting around 30 premieres each year) and commissioning annually from our New Music Commission Fund (52 commissions to date).

Innovation in music and creative learning practice

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

Working in partnership with the borough and influencing for change

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

Being of and for the area

Local people are engaged in our programming through the year, and our festival artists make programmes specifically for Spitalfields in all its diversity.

Reach

Our work reaches a broad section of society – for example our Buy One Donate One scheme encourages those who can afford it to donate the value of a ticket, which we can then offer for free to a local resident who has not previously attended. As a consequence our audiences are diverse in age, ethnicity and economic background.

Media

- Total number of Summer Festival articles, previews and reviews: **126**
- Broadcasts on BBC Radio 3: **8**, reaching a further 100,000 audience members per broadcast
- Estimated print and online media reach: **3.5 million**



Awards

- RPS Nomination, 2010, for best Commission for *Concerto for Violin with Singer and Three Ensembles* by Diana Burrell
- Commendation from the Royal Society for Public Health's Arts and Health Awards for Lullaby, 2011, our project in the Royal London Hospital bringing music to the neo natal ward
- Shortlisted for the Tower Hamlets Third Sector Awards in the category of Arts 2010



Our programme involves a range of local, national and international partners and artists.

Partners

Andaz Hotel, Aspirations at Tower Hamlets College, A Team Arts, Atlee Centre, Barbican, BBC Symphony Orchestra, BBC Radio 3, Barts and the London Hospital, Barts and the London NHS Trust, Brady Arts and Community Centre, Canon Barnett School, Charnel House, Christ Church Spitalfields, Cherry Trees School, Christ Church School, Citizens UK, Community Music, CREATE, Crisis, Denis Severs' house, English Folk Dance and Song Society, Guildhall School of Music & Drama, Hague School, Hanbury Hall, Idea Store Whitechapel, Kobi Nazrul Centre, Leila's Shop, Leon



Restaurants, London Philharmonic Orchestra, Osmani School, Phoenix School, Raven Row Gallery, Royal Academy of Music, Royal Philharmonic Orchestra, Royal Philharmonic Society – Encore, St Anne's School, Shoreditch Church (St Leonard's), Shoreditch Town Hall, Sound and Music, Spitalfields E1, Spitalfields City Farm, Stitches in Time, Streetwise Opera, Swanlea School, TeaSmith, Ten Bells, The English Restaurant, Thomas Buxton School, Tower Hamlets Arts & Education Service, Village Underground, Vital Arts Whitechapel Bell Foundry, YCAT, Wigmore Hall

Artists and leaders

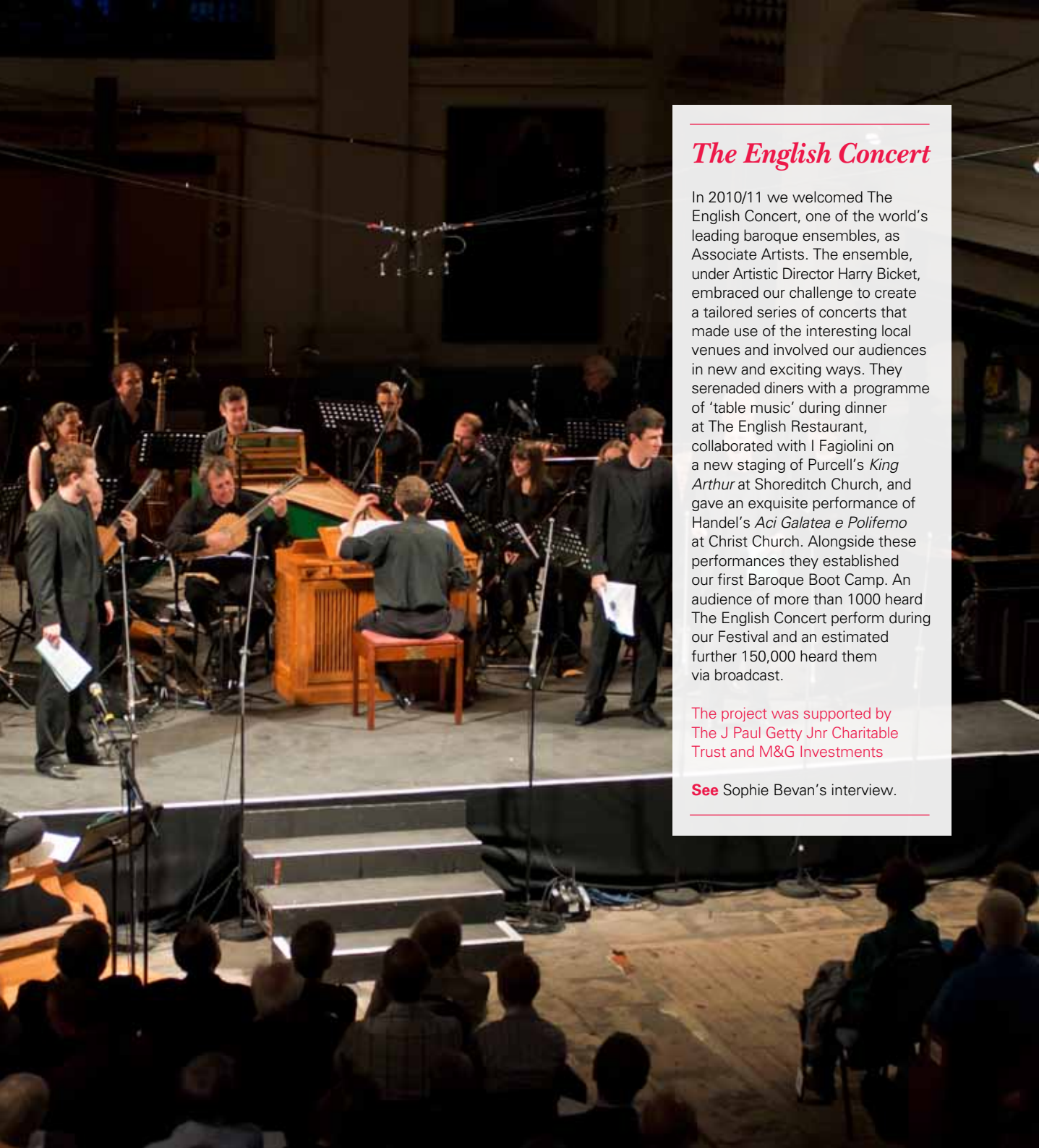
Academy of Ancient Music, Jean-Claude Acquaviva, Isabelle Adams, Rob Adediran, A filetta, Paul Agnew, Aldeburgh Young Musicians, Azalea Ensemble, Michel van der Aa, Alistair Appleton, Arte dei Suonatori, James Baillieu, David Bates, BBC Symphony Orchestra, Sophie Bevan, Harry Bicket, Sarah-Jane Brandon, Peter Broadbent, Bunty, Mara Carlyle, Cakes & Micachu, Carmina, Jim Cartwright, Luis Carvalho, Claudio Cavina, Laurence Crane, Cries of London, Caius College Choir & Consort, Duncan Chapman, London Bulgarian Choir, CHROMA, Gamelan Lila Cita, Oliver Coates, Mary Collins, Consortium5, Joseph Crouch, Laurence Cummings, Charles Curtis, Tim Davy, Rhodri Davies, Dal'Ouna, Tim Davy, DJ Switch, Will Dutta, Mahan Esfahani, EXAUDI, Marcus Farnsworth, Joao Fernandes, Shiva Feshareki, Fifth Quadrant, Jem Finer, Edmund Finnis, Christopher Fox, Gabrieli Consort & Players, Rachel Gannon, Francis Gardner, Robert Gardiner,



Sam Glazer, Udichi Shilpi Gosthi, Hazel Gould, Larry Goves, Adam Green, Peter Gregson, Adam Green, Mia Thiel Have, Peter Hainsworth, Heath Quartet, Matthew Herbert, Carl Herring, Robert Hollingworth, I Fagiolini, Arni Heimir Ingolfsson, JigJaw, Joyful Company of Singers, Juice Vocal Ensemble, Mikhail Karikis, Kwakebass, Stuart King, Kwes, Richard Lannoy, Dan Laurin, La Nuova Musica, La Venexiana, Leon Michener Trio, London Sinfonietta, Marina de Liso, Mica Levi, Ligeti String Quartet, Longplayer, The Lorelles, Nick Luscombe,

Tom McKinney, Camille Maalawy, Jonathan Manson, Stephanie Marshall, Bruno Martinez, Jessie Maryon-Davies, Paul McCreesh, Sonia Mehta, Sara Mohr-Pietsch, Monteverdi Choir & Orchestra, Natalie Murray, Tim Murray, Neil Cowley Trio, Debs Newbold, New London Chamber Choir, Nonclassical, Orchestra of the Age of Enlightenment, Ski Oakenfull, Roberto Ortiz, Gameshow Outpatient, Zoe Palmer, Parallel, Tom Parkinson, Polar Bear, Gabriel Prokofiev, Mercury Quartet, Tippett Quartet, Eliane Radigue, Ellie Rees, Lawrence Renes, Jack Ross, Retrospect Ensemble, Caroline Ritchie, Carole Robinson, Graham Ross, Royal Academy of Music students, Kathryn Rudge, Sankorfa Ensemble, Betty Steel, Yann Seznec, Manjeet Singh, Spitalfields Singers, Dominic Stinchbury, Subeena, Alex Sutton, Laurel Swift, THAMES musicians, The Choir of Clare College Cambridge, The English Concert, The Imaginary String Band, The Lappettes, The Pukes, The Simon Sound, The Sixteen, Renell Shaw, The Society of Royal Cumberland Youths, Elin Manahan Thomas, Thomas Buxton & St Anne's Schools, Kasper Toeplitz, Daisy Vatalaro, Chahine Yavroyan, David Watkin, Geoffrey Webber, James Weeks, Charlie de Wet, Julian West, John Webb, Bryan White, Jonathan Williams, Mark Withers, Women sing East & Laka D, Justin Woodward





The English Concert

In 2010/11 we welcomed The English Concert, one of the world's leading baroque ensembles, as Associate Artists. The ensemble, under Artistic Director Harry Bicket, embraced our challenge to create a tailored series of concerts that made use of the interesting local venues and involved our audiences in new and exciting ways. They serenaded diners with a programme of 'table music' during dinner at The English Restaurant, collaborated with I Fagiolini on a new staging of Purcell's *King Arthur* at Shoreditch Church, and gave an exquisite performance of Handel's *Aci Galatea e Polifemo* at Christ Church. Alongside these performances they established our first Baroque Boot Camp. An audience of more than 1000 heard The English Concert perform during our Festival and an estimated further 150,000 heard them via broadcast.

The project was supported by
The J Paul Getty Jnr Charitable
Trust and M&G Investments

See Sophie Bevan's interview.

IMPACT

Financial

£2.5million economic benefit for Tower Hamlets within the year.

Numbers

30,000 people involved in our programme directly; a further 150,000 indirectly through broadcast or on-line involvement in a project.

Influence

Our programme has led to six new programmes of activity being commissioned by other bodies to be run as mainstream borough-wide provision. Over three years these programmes will reach a further 25,000 people.

Employment

Three strands of our programme have supported transition of participants into professional life: 30 young adults from the Aspirations Programme at Tower Hamlets College; 10 young volunteers who have trained with us; 20 musicians and teachers who have followed training and INSET programmes with us.

Education

Over 1,000 pupils reported the positive influence of our music programme on areas such as numeracy and literacy as well as general levels of confidence and communication.

Community

450 participants across our inter-generational and family programmes have reported a greater understanding of their local area and community.

And finally...

We worked for ten weeks with 150 babies and their families on the paediatric and post-labour wards in the Royal London Hospital. This partnership with Vital Arts received a Commended award from The Royal Society for Public Health's Arts and Health Awards who praised the programme as one for other Trusts to follow. Medical research has shown that music can strengthen the ties between parent and child, help with feeding and sleeping and even shorten the length of hospital stay. "When musicians come onto the ward, there is an immediate, perceptible change in atmosphere – it becomes quieter, calmer and everyone seems at ease – and the effect lasts well after their departure." Christine Wood, Baby-friendly co-ordinator. A number of families from this project now attend our Storytime early years sessions at Idea Store Whitechapel and have become founding members of our Family Ambassador group.

REVIEW OF OUR 2010/11 PROGRAMME

Winter Festival

13-18 December 2010 and 5-7 January 2011

Events: 18
New music premieres: 5
Live audience: 4200

Taking Monteverdi's famous books of madrigals as a starting point, the festival in Christ Church explored song with artists from across Europe, from the extraordinary Icelandic choir Carmina to the acclaimed exponents of the madrigals La Venexiana. Alongside our visitors were some of the best groups from the UK, and our Learning Programme embraced the theme through the autumn term resulting in a premiere called *Madrigals and Fables* by a group of our Neighbourhood Schools – an incredible achievement, led by Sam Glazer and Isabelle Adams. A centrepiece for the festival was the world premiere of four new pieces collectively called *Fables*, by Streetwise Operas.

This was our second festival to span December and January. Audiences came enthusiastically to both parts and we reached our second largest Winter Festival audience in our history.

Premieres

Streetwise Opera, Mira Calix, Flat-e, Andy Mellon & Paul Sartin, Tom Marshall, Emily Hall, Gaelle Denis, Orlando Gough, Ian Finlay
Fables Sam Glazer, Hague and Christ Church Primary Schools:
Madrigals & Fables



Summer Festival

10-25 June 2011

Events: 70
New music premieres: 18
Live audience 11,457

12 indoor venues and four outdoor locations played host to festival events. The English Concert and Mica Levi, as Associate Artists, provided an artistic thread through the festival. This was matched by our usual mix of early and new music combining performances by world-class artists alongside performances and participation by local people. Our central weekend took place on Spitalfields City Farm featuring English and Bengali folk music and included a range of workshops, performances, a musical treasure hunt made by the Young Farmers, rides on the ponies and a ceilidh. Despite the rain it drew a large attendance! The festival culminated with the world premiere of *We are Shadows* our large-scale community opera involving over 300 participants, our 2009/10 Associate Artists The Sixteen, and composed by two exceptional young artists John Barber and Hazel Gould. We are pleased to report that it sold out and received ecstatic five star reviews!

Associate Artists

The English Concert
Artistic Director Harry Bicket
Mica Levi

Premieres

Michael van der Aa
Spaces of Blank
John Barber/Hazel Gould
We are Shadows
Laurie Bamon
Chanel House
Paul Burke
Flutemaster
Phil Dawson
On Tenterhooks
Jonathan Dove
Full many a glorious morning
Shiva Feshareki
untitled piece for handbells
Hollie Harding
Triangles and Circles
Edmund Finnis
Spiel
Rolf Hind
Sit, Stand, Walk
Gameshow Outpatient
Dead Reckoning
Robert Peate
Hymnus
Antony Pitts
Who is my neighbour?
Eliane Radigue
Naldjorlak
Eliane Radigue
Occam I
James Weeks
The Freedom of the Earth

Mica Levi *Associate* *Artist*

Mica Levi is a rising star in contemporary music. Alongside her universally acclaimed debut album 'Jewellery' (Rough Trade), she has received commissions from the Barbican, the London Philharmonic Orchestra and the London Sinfonietta, and has toured with her band Micachu and The Shapes throughout Europe, the US and Australia. As Associate Artist, she curated a series of events which brought together several young composers and performers to present performances inspired by and reflective of their Spitalfields settings. She commissioned three new works, transformed Spitalfields Market back to the 1970s, worked with the Whitechapel Bell Foundry and presented our first ever 'secret' concert – which was held inside the fully working office of the Citizens UK headquarters. She also worked with over 100 young pupils from Tower Hamlets, to arrange one of her album's songs to be performed en masse in Platform – Power of the Voice. Her series of events was full of experimentation, risk and lots of fun and surprised and delighted both newcomers and our frequent attenders.



LEARNING AND PARTICIPATION

September 2010 – July 2011

Workshops: 302

Performances: 24

Leaders & Teachers: 334

People involved: 15,000



Just under 15,000 people were involved in our year-round programme, the youngest was 2 days old and the eldest was 97 years old. Between them they spoke over 50 languages and all live within the four square miles of Tower Hamlets.

A centrepiece for our programme this year was our community opera *We are Shadows* which involved participants (adults and young people) from across our Learning Programme as performers, costume and prop makers, stewards and composers and writers.

Our work with young people is developed with our partner Tower Hamlets Arts and Music Service

(THAMES) and two key areas of this programme advanced during the year. Our programme with families and very young people matured – we established a family advisors group to help us develop this work further and our programme in the Royal London Hospital received a commendation. Alongside this we continued our commitment to local schools through Neighbourhood Schools (for schools within a 15 minute walking distance of Spitalfields Market) and continued our work in three Special Needs centres within the borough. This work is rapidly gaining respect beyond the borough and we plan in 2011/12 to establish links between our SEN programme and our mainstream Neighbourhood Schools.



IN SCHOOL

Neighbourhood Schools – a year-round creative music programme for the 15 schools within a 15 minute walking distance of Spitalfields Market – combines projects involving world-class artists for young people, networking and training for teachers and opportunities for parents to get involved.

Special Education Needs programme – tailored programmes in three centres at primary, secondary and further education level to integrate music into regular activity and to create connections between the centres and the wider community.

Professional Development Platform – a showcase within our festivals for the borough's young musicians to perform in partnership with Tower Hamlets Arts and Music Service – this year celebrating the diversity of singing initiatives across the borough.

Young Programmers – a year-long training programme for young people from Tower Hamlets who want to develop skills in producing and programming music.

Partnership with Royal Academy of Music – an ongoing partnership offering Royal Academy of Music

students performance platforms, mentoring by world class musicians and training in working in education and community settings.

Music Animateur Apprentice Artist Scheme – a 12-month training programme for six postgraduate musicians who want to work in education and community settings.

Continued Professional Development weekend – a weekend of reflection, peer learning and training for the experienced freelance leaders with whom we work on a regular basis.

IN THE COMMUNITY

Spitalfields in Residence – a series of projects in the Royal London Hospital working in different wards with staff and patients on projects which connect back into the wider community.

Spitalfields Singers and Women sing East – two community choirs meeting weekly and performing in our Summer and Winter Festivals.

We are Shadows – a commission of an hour-long opera for performance by 300 local participants, Associate Artists The Sixteen and a group of other

professionals. Written over two years, in collaboration with participants, by John Barber and Hazel Gould.

Rocking Horse creche – a series of weekly workshops in Idea Store Whitechapel for new families to encourage singing from a very early age.

Family Days – workshops, performances and musical fun for young families in our festivals.



We are Shadows

A central part of Stomping Ground, our programme of change which seeks to draw our Learning Programme and our festivals closer together and to involve local people much more in the way that the organisation is run, *We are Shadows* was a huge community effort over 18 months.

The project culminated in June with three performances by over 300 local participants, costume and set designers, professional and non professional. A new commission from young composer John Barber and librettist Hazel Gould, the brief was to work with singers from The Sixteen, young performers from our Neighbourhood Schools, two community choirs, a small band of instrumentalists and two professional singers and two dancers.

The piece was designed as a collaborative composition and libretto, with 100 hours of workshops and nearly 150 of rehearsals held right across Tower Hamlets. Set was designed by Stitches in Time and knitted by a team of people across local elders centres & schools, The Crisis Milliners Group worked on costumes for the rats. All drawn together by director Mia Theil Have, designer Luis Carvalho and conductor Natalie Murray.

The project was supported by the Paul Hamlyn Foundation, M&G Investments and Spitalfields Music's New Music Commission Fund.

Read composer John Barber's reflections on the project

Watch some of the participants' footage collected during the production

See cast list

AUDIENCES & PARTICIPANTS

Our audiences are a unique mix of first time attenders, loyal regulars and participants.

Our aim is to offer the best experience to everyone who participates in or attends an event.

Festival audiences

- an increase of 4% in total numbers attending
- 68% first time attendees for our festivals
- 46% from E & N postcodes
- 28% from other london postcodes
- 26% from beyond london

Participants:

- 97% from E postcodes
- age range of our participants from 2 days to 97 years old
- 57% adults
- 43% young people
- 175: number of music leaders trained who within 2 years will each reach a further 1000 participants

During the year we ran a number of initiatives to make it as easy as possible for people to get involved:

One quarter of our tickets were available at £5 each. One third of our events were free.

No Strings Attached, our free ticket scheme for first time local residents, offered 150 tickets and was funded entirely by festival audience members.

A 15% discount was offered across 'series' tickets.

Each lunchtime a free outdoor concert attracted audiences of 300-500 people.

Our family activity in the festival was programmed in collaboration with a new group of family advisers recruited through our year-round family programme. Their brief is to help us make this area of our work accessible to the whole Tower Hamlets community.

We continued our Student Ambassadors programme.

We have continued to persuade a high number of people to attend for the first time: 67% of our audience.

12 of our festival events have attached Insight events and most of our Winter Festival events were introduced from the stage.

Sit, Stand, Walk

For the Summer Festival 2011, Spitalfields Music commissioned composer and pianist Rolf Hind to write a piece of music for solo clarinet and 13 musicians to be performed by contemporary ensemble CHROMA and clarinetist Stuart King. The result was *Sit, Stand, Walk*, a 20 minute concerto inspired by the classic positions in which one can meditate. The piece came out of a research project Rolf had led at the Guildhall School of Music and Drama throughout the 2010/11 year, in which 30 volunteer students learnt mindfulness meditation

techniques and measured the positive impact on their music-making. Students joined Rolf, along with other meditation experts who had taken part on the project, to talk about their experiences in a pre-concert symposium. *Sit, Stand, Walk* was performed alongside a programme of music exploring ancient Eastern ritual and spirituality, which included works by Jonathan Harvey and Param Vir, and was complemented with an early morning mindfulness session in Shoreditch Church.



FUNDING

Income Sources In %:

STATUTORY FUNDING 31%

EARNED INCOME 17%

INVESTMENT INCOME 2%

DONATIONS FROM INDIVIDUALS 10%

DONATIONS FROM COMPANIES 10%

DONATIONS FROM TRUSTS AND FOUNDATIONS 30%



Our income spreads across a broad range of sources, testimony to the range of partnerships which we have and the breadth of our programme. In the year we raised 71% of our income from companies, trusts, individuals and statutory sources for projects. In addition to this, 17% was earned and 12% came from core statutory grants.

During the year we continued to feel the impact of the economic challenges to some of our corporate and to a certain extent trust supporters. In the short-term this gap is supported through an additional grant from Arts Council England through their Sustain initiative, to enable us to maintain our programme by closing the gap left by lost income over two years. Throughout the year income from individual donors has been steadily increasing and we have been grateful to a number of trusts which have maintained or added their support.

Our three statutory funders Arts Council England, London Borough of Tower Hamlets and City of London maintained their grants to us despite strain on their own budgets.





A donor's story

John and Moyra have enjoyed coming to Spitalfields Music Festivals over the years. They also recently found out about the charity's ground-breaking work with the Tower Hamlets community and found it inspiring. After visiting some of our workshops – seeing particularly young people achieving amazing things through musical and composition activities – they decided to make a donation towards our work. They chose to support our work with young boys with Special Educational Needs from The Cherry Trees School. For them, it is extremely “rewarding and moving” to see young people overcoming difficulties and being able to focus, create and perform music of such a quality in front of their friends and family. Our projects with the school develop the boys’ confidence, and a sense of pride and achievement. John and Moyra are delighted to be part of it.

At Spitalfields Music, we like our donors to meet our artists and see what's happening behind the scenes, whether in a music venue or in a school, a library or a hospital and they are at the heart of the Spitalfields Music family.

The financial statements cover a 12 month period (the previous report covered an 8 month period as the charity changed its year-end to align with its planning cycle and the academic year). Turnover is £904,691 and income and expenditure within the year were

broadly balanced with a small deficit after transfers between funds. Expenditure was split almost evenly between our two festivals and our year-round Learning and Participation Programme and the majority of our expenditure being directed towards activity. Income

remained similar to previous years spread across a broad range of sources. The charity's policy is to invest its reserves with low risk. The balance sheet shows a loss on the charity's investments, largely incurred in the last quarter of the year.

Income and expenditure account

As at 31 August 2011	2011 31/08/2011 £	2010 For the 8 months ended 31-Aug £
INCOME		
Statutory	314,215	191,008
Fundraising	422,622	278,969
Earned income	150,365	83,457
Investment	16,827	5,369
Other	662	250
	904,691	559,053
EXPENDITURE		
Festivals	489,639	323,106
Learning	355,138	182,591
Fundraising and governance	61,675	40,700
	906,452	546,397
Surplus (deficit) for the year before revaluation on investments	-1761	12,656

FINANCE

Balance sheet

As at 31 August 2011	2011 31-Aug £	2010 31-Aug £
FIXED ASSETS		
Tangible assets	1,852	1,388
Investments	748,204	800,000
	750,056	801,388
CURRENT ASSETS		
Debtors	71,147	35,939
Cash at bank and in hand	251,749	370,255
	322,896	406,194
CREDITORS		
Amount falling due within one year	-259,068	-340,141
Net current assets	63,828	66,053
Net assets	813,885	867,441
FUNDS		
Unrestricted funds	482,826	503,765
Restricted funds:		
– Projects	2,251	4,337
– Christopher Vaughan Legacy Fund	117,940	140,266
– Property Fund	75,000	75,000
– New Music Commission Fund	135,868	144,073
Total charity funds	813,885	867,441



PEOPLE

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

COUNCIL

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

PROGRAMME ADVISORS

David Bates, Karen Brock, Thalia Cassimatis, David Gallagher, Shreela Ghosh, Michael Keating, Julia Lawrence, Sonia Mehta, Rachel Morse, William Norris, Zoe Palmer, Louise Pulford, Julian West, Deborah Williams, Jane Williams

TEAM

Helen Bailey, Cathy Birch, Camille De Groote, Ellie Folkes, Kate Kelly, Clare Lovett, Uju Maduforo, Sylvain Malburet, Tamsin Oldham, Abigail Pogson, Mia Roberts, Rebecca Steel

VOLUNTEER STEWARDS

Ali Arman, Charlotte Austin, Alexandru Belciug, Amanda Bodley, David Borrill, Neil Bowman, Arianna Castiglione, Fay Cattini, Amelia Charman, Noel Chow, Catherine Clambaneva, Alessandra Conte, Sue Coulbeck, John Critchley, Sandy Critchley, Jay Crossland, Camille De Groote, Magdalena Dembińska, Jane Dunnage, Bianca Elliot, Jennifer Emptage, Liz Floodgate, Shirley Foulkes, Elizabeth Goldman, Christine Goodwin, Kezia Gorman, Helen Hackney, Mary Hempstead, Maria Hughes, Lee-Anne Inglis, Marianne Janosi, Megan Kim, Mitzuki Kitagawa, Felicity Lane, Pheng Lay, Annabelle Lee, Christine Lewis, Carole Mahoney, Cui Yin

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Volunteer story

Our volunteers are incredibly important to us and are instrumental in helping us to produce a smooth-running and friendly festival. This year has seen our volunteers represent us at a huge variety of events, from family days on Spitalfields City Farm to lunchtime market events to intimate concerts in little-known unusual venues. David Borrill was one of our new recruits for 2011 and volunteered for the Summer Festival:

"I volunteered at the Spitalfields Music Festival to get some experience of working on a large-scale music festival as part of a wider ambition to work in the arts and creative industries. I was made very welcome by the full-time time staff and was very impressed by their professionalism and organisational skills during a busy schedule of concerts."

"I gained a valuable insight into how the concerts were staged and how each member of the team contributed to a successful festival for audience and performers alike."



THANK YOU

We are extremely grateful for the support from those who wish to remain anonymous and those who are listed below. Our work would not be possible without the help which these people offer so generously, continuously and enthusiastically. **Thank you!**

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Sing up!
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SPITALFIELDS MUSIC

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