

SCOTLAND'S MUSIC MATTERS



ABO

ASSOCIATION OF BRITISH ORCHESTRAS

FOREWORD

As Scottish members of the Association of British Orchestras, we are immensely proud of the contribution we make to our nation and the people who live here. We are also extremely grateful to the Scottish Government, Creative Scotland, local authorities and the many organisations and individuals who support our work.

However, as the following pages illustrate, our achievements as individual organisations do not happen in isolation.

We thrive precisely because we are part of a wider Scottish classical music sector within a rich and thriving cultural environment. We know that funding for classical music in Scotland delivers greatest public value where it recognises this bigger picture by supporting the full diversity of the rich ecology that ultimately sustains us all. We hope you find this booklet interesting and informative.

Gavin Reid, Chief Executive, Scottish Chamber Orchestra, and Chair of the Association of British Orchestras.



SCOTLAND'S MUSIC MATTERS

Scotland's classical music sector impacts positively on the lives of people across the nation through its performances, workshops, outreach projects and learning opportunities.

Over the last two years alone its orchestras, ensembles and associated organisations have helped nurture the talent of thousands of young music makers and provided new opportunities for some of our most challenged communities through their work in areas of multiple deprivation and with those facing cancer, dementia and physical disability.

These organisations have reached far beyond Scotland's biggest cities, with public performances in more than 100 towns and villages, from Haddington to Harris and Galashiels to Gairloch, and broken down barriers so more people in Scotland can experience the joys of listening to, and be empowered to take part in, musical performance regardless of their age, ability or financial means.

They have set the stage for cultural events as diverse as the Edinburgh International Festival and the Glasgow 2018 European Championships and connected Scotland across the globe, with many dozens of performances across Europe and as far afield as the US, China and Australia.

These achievements are the product of a vibrant classical music sector which has evolved through continued public support to meet the unique geographic, cultural and social needs of the nation.

“To retain the very best talent - and to widen access to that talent - musicians, arts managers and other cultural workers need a range of opportunities. There is a vital chain between the large orchestras, chamber orchestras, ensembles, education-focused organisations, and smaller groups that needs to remain strong and intact in order for each part to flourish.”

Fraser Anderson, Scottish Ensemble.



WHO WE ARE

We are 14 diverse orchestral organisations, each making its own contribution to Scotland's classical music offer but all committed to delivering real public value by putting inclusion at the centre of the work we produce.

We are:

- Ensembles such as **Red Note**, Scotland's leading ensemble dedicated to developing new audiences and music makers and working in five places with high indices of multiple deprivation; **Dunedin Consort**, baroque specialists; the **Hebrides Ensemble** focusing on contemporary music, music theatre and chamber opera and the **Scottish Ensemble**, a collective of outstanding string musicians delivering a broad programme of creative musical experiences and four residencies with community partners each year.
- Specialist music organisations such as **Drake Music Scotland** with its internationally recognised expertise in helping disabled performers reach their musical potential; **Live Music Now Scotland** which delivers 744 events a year and reaches every single one of Scotland's 32 local authority areas to bring high quality live music to otherwise excluded communities; and the **Glasgow Barons**, the world's first orchestra dedicated to the urban regeneration of an area of deep multiple deprivation.
- National orchestras such as the eight times Grammy nominated **Royal Scottish National Orchestra (RSNO)**; the **BBC Scottish Symphony Orchestra**, delivering more than 70 UK broadcast performances a year, the internationally celebrated **Scottish Chamber Orchestra**; the only chamber orchestra of its size in the country; and the **National Youth Orchestras of Scotland (NYOS)** nurturing and championing our most promising talent.



- The orchestras of **Scottish Opera and Scottish Ballet** - each significant social and cultural forces in their own right - with Scottish Opera working on participatory projects and collaborations in schools, workplaces and community centres since the early 1970s, and the Scottish Ballet orchestra helping achieve record ticket sales and deliver pioneering concerts like its 2016/17 performances of a re-scored version of the classic Hansel and Gretel.
- The **Royal Conservatoire of Scotland (RCS)**, currently ranked in the world's top five for performance arts education by the QS World University Rankings (annual publication of university rankings by Quacquarelli Symonds) and number one for graduate employment in the Higher Education Statistics Agency rankings.

“To witness such a wealth of young Scottish talent was uplifting and a real testament to the organisation’s work of nurturing the country’s young orchestral musicians.”

Glasgow Herald review of the National Youth Orchestras of Scotland.



CONNECTING SCOTLAND TO THE WORLD

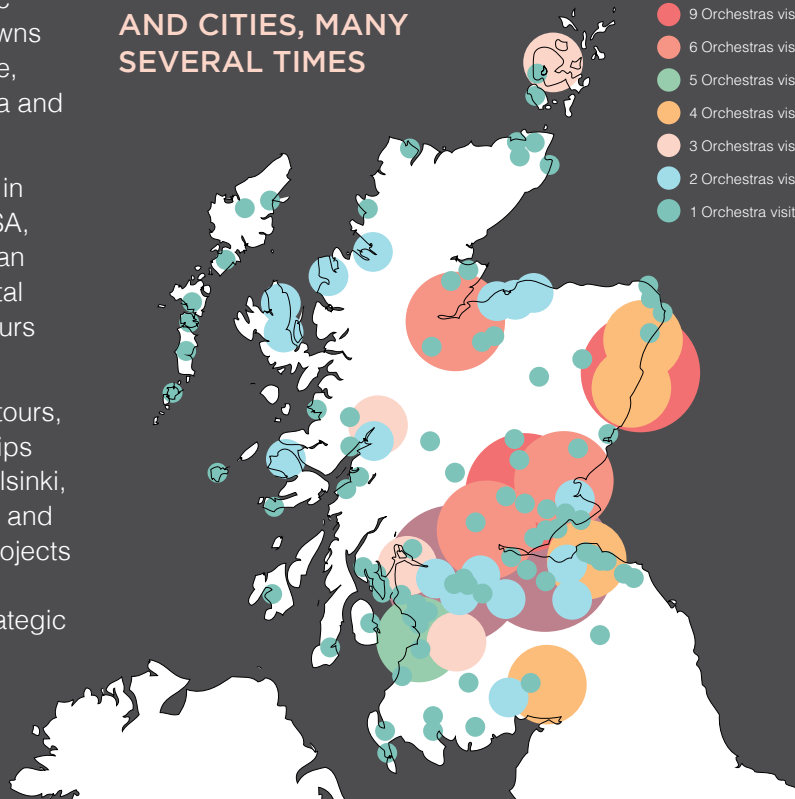
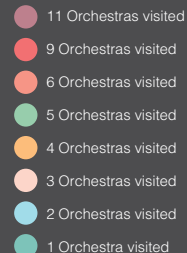
Scotland's classical music organisations connect the country to nations around the world through their touring relationships and strategic partnerships.

In the last two years alone they have delivered public concert performances in more than 40 European towns and cities, visiting Germany, Austria, Holland, France, Belgium, Poland, Norway, Spain, Denmark and Malta and many other countries.

They've reached far beyond Europe too, performing in Oman, Mexico, China, Canada, Australia and the USA, at venues as prestigious as the New York Metropolitan Opera and, thanks to Drake Music's pioneering Digital Orchestra, in front of 10,000 people at the True Colours Festival in Singapore.

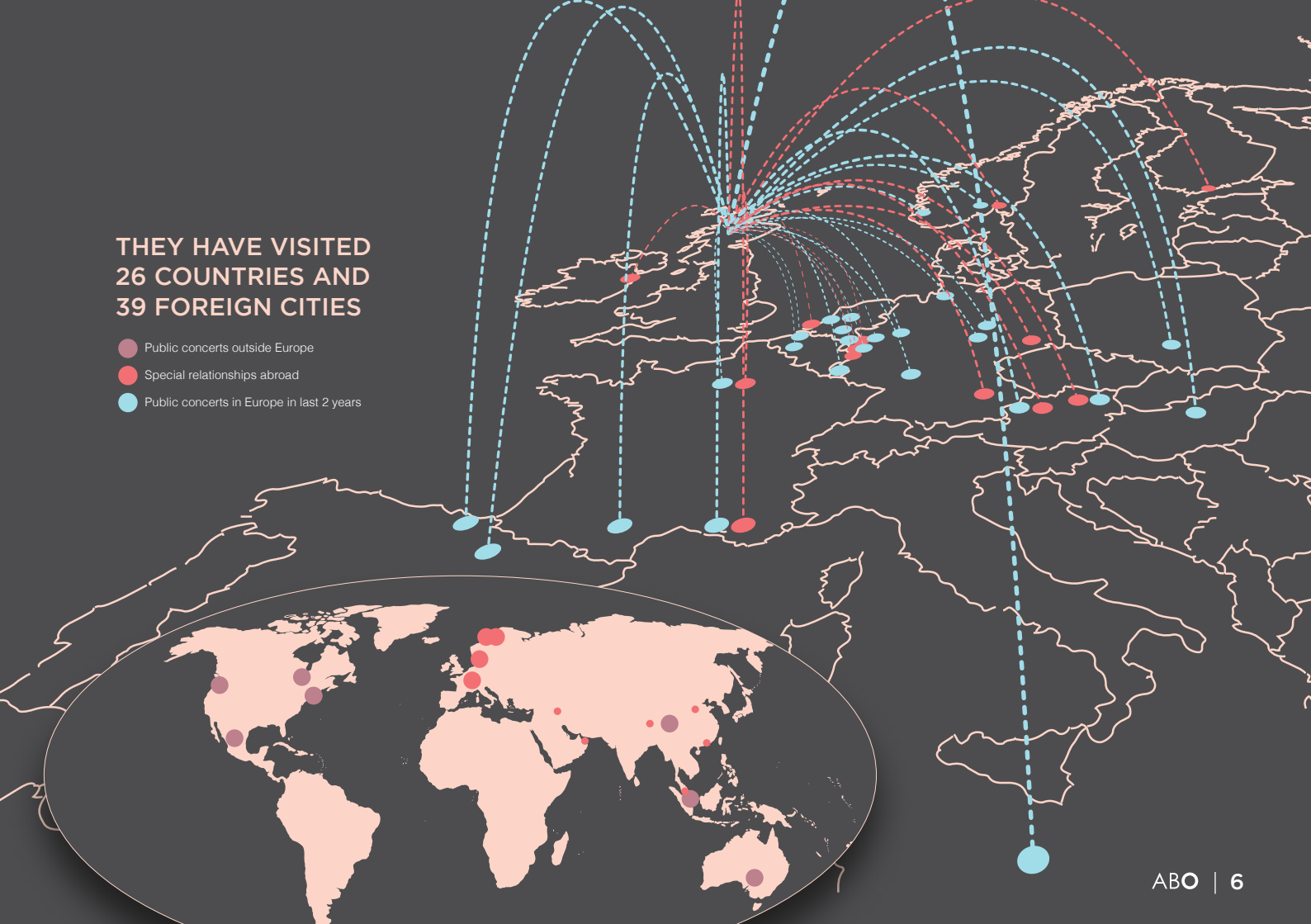
Beyond these individual concert performances and tours, the 14 music organisations have strategic relationships with partners in cities as diverse as Los Angeles, Helsinki, Oslo, Hong Kong, Beijing, Munich, Dusseldorf, Paris and Kuala Lumpur and bring nations together through projects like the international ensembles network and festival being established by the Scottish Ensemble with strategic partners from Norway, Germany and Estonia.

**OVER THE LAST TWO YEARS,
SCOTLAND'S CLASSICAL MUSIC
ORGANISATIONS HAVE VISITED
63 SCOTTISH TOWNS
AND CITIES, MANY
SEVERAL TIMES**



THEY HAVE VISITED 26 COUNTRIES AND 39 FOREIGN CITIES

- Public concerts outside Europe
- Special relationships abroad
- Public concerts in Europe in last 2 years



The international reach of organisations like Dunedin Consort, Red Note and the Scottish Chamber Orchestra is promoting the Scotland 'brand' and the nation's unique musical heritage - but classical music organisations are helping the world see another side of Scotland today.

Through the programming choices and contemporary music excellence of groups like the BBC Scottish Symphony Orchestra, the Scottish Chamber Orchestra, Hebrides and Scottish Ensembles, the innovations of Drake Music and the Glasgow Barons, and imaginative performances like Scottish Opera's pop up opera floating down the Clyde, Scotland's classical music organisations promote a modern, dynamic and progressive nation and this image is reinforced by the RSNO through its work on VisitScotland's *Scotland is Now* campaign.

“One of the things I find so hard is finding a level of peace and calm in your head and in yourself... but the way the elements of this piece worked really helped me to find an inner calm which I haven't felt for a long time.”

Cancer sufferer involved in a Scottish Ensemble/
Maggie's Centre project.

A VIBRANT AND COHERENT SECTOR

Public funding for Scotland's classical music sector supports a vibrant 'ecosystem' in which different elements count on each other, whatever their size, repertoire or amateur/professional status.

The National Youth Orchestras of Scotland, for example, partners with organisations as diverse as the Hebrides Ensemble, Drake Music and the RSNO to give Scotland's greatest young talent new opportunities and even shares a stage with BBC Scottish Symphony Orchestra at BBC Proms, who in turn, have developed a unique and multi-disciplinary partnership with the RCS.

The NYOS is the breeding ground for Scotland's next generation of professional musicians – indeed, its alumni feature in every single professional Scottish orchestra and these organisations would struggle to recruit the talent they need without the support of the NYOS. Equally, the NYOS would struggle to recruit the expert tutors that it needs without the professional orchestras.

This symbiosis defines so many relationships within Scotland's orchestral sector. Drake Music is the Scottish Chamber Orchestra's inclusion partner, Red Note relies on BBC Scottish Symphony Orchestra's virtuoso players for its own performances, Live Music Now Scotland uses the premises of NYOS, Scottish Opera and RCS and both trains and employs RCS graduates – and the list goes on.

These 14 organisations together support the employment of composers and soloists and income for recording labels, concert venues and other cultural infrastructure and are a cornerstone of a creative sector which now employs 73,600 people and earns £3.7bn a year for the nation.¹

“The best thing I ever did was marrying Marty. The second best thing was joining Memory Spinners!”

Dementia sufferer attending Scottish Opera's Memory Spinners event.

¹ <https://www.scotsman.com/lifestyle/culture/film/creative-industries-worth-3-7-billion-to-scotland-1-4357459>

CASE STUDY

Internationally feted composer Jay Capperauld is a true product of the richness and diversity which characterises Scotland's classical music sector.

Jay discovered music through free instrument tuition at his Ayrshire school but really developed his ambition after later joining the West of Scotland Schools Concert Band.

"It exposed me to my fellow peers who, unlike me, were studying at the Junior Royal Conservatoire. A lot of them were from more privileged backgrounds, but being working class myself, I thought "if they can do it, why can't I?"

Jay finally got a place to study at the Royal Conservatoire and has not looked back in the four years since he graduated with an MA, landing his first commission as a composer from Sir James Macmillan and even one from his former RCS principal, John Wallace.

At the age of just 28, it is his choice to base himself back in Ayrshire, become a mainstay of the local Cumnock Tryst (along with Macmillan) and pursue his career from Scotland.

He recognises his good fortune at being able to work with the majority of Scotland's main orchestras and ensembles over the last four years, enjoying the 'phenomenal' experience of teaming up with the RSNO's Composer Hub and the games giant Minecraft as well as being part of commissions from the BBC Scottish Symphony Orchestra and the National Youth Orchestras of Scotland to the Hebrides Ensemble.

"People ask me why I stay in Scotland. To be honest, art is more interesting when you make it with your friends and Scotland is the kind of place that allows those friendships to flourish.

"It is also a small place with the kind of great opportunities that are vital for the development of artists and the survival of the industry.



"People are more open to new ideas and there are proper connections across all levels of music making between the elite groups and smaller, even amateur groups. That kind of communication is very important."

Photo: John Devlin

The work the 14 organisations produce is distinctive, in terms of its traditional programming, its collaborations with genres as diverse as folk, jazz, electronic, hip hop, traditional Indian music, Persian classical and African drumming and its partnership with comedians, Turner Prize winners and festivals as diverse as Celtic Connections and the Edinburgh International Festival, with the SCO VirginMoney Fireworks Concert this year marking the end of the festival summer season with a live broadcast to an estimated 250,000 radio listeners.

They are developing new audiences and infrastructure such as the RSNO's new centre for musical excellence in Glasgow and Edinburgh's new 1,000-seat concert hall which will be home to the Scottish Chamber Orchestra - and providing career paths for Scotland's most talented young musicians, giving them the opportunities they need to progress without having to leave Scotland.

STRENGTHENING COMMUNITIES AND PARTNERING WITH PUBLIC SERVICES

Scotland's classical music organisations reach far and wide, from the nation's inner city areas to its highlands and remotest islands, with initiatives such as the Scottish Chamber Orchestra's annual summer tour, now in its 40th consecutive year. These relationships extend well beyond the concert hall and traditional classical music audiences.

Working with public and voluntary sector partners as diverse as hospital and health trusts, prisons, the National Gallery of Scotland, local libraries, universities, asylum seeker projects, care homes and social landlords, they reach even deeper into people's lives, giving communities new ways in which to express themselves and their identities and supporting key government policy on health, education and poverty and inequality.

Children and young people are a vital focus— with all organisations across the sector dedicated, in different ways, to harnessing the power of music for their benefit.



They work in schools to help deliver the curriculum and nurture new generations of Scotland's musical talent, creating new opportunities for young talent with work like the Glasgow Barons' Govan High Composers project which gave 9 S5 pupils chance to have their work performed by professional musicians or Live Music Now's work with Government-funded specialist music schools such as the National Centre for Excellence in Traditional Music in Plockton.

Social impact is as important as the musical and mainstream educational benefits that they bring:

- NYOS' work with *Sistema Scotland* is directly helping foster confidence, discipline, teamwork, pride and aspiration in young people in deprived communities;
- Scottish Opera's *Spinning Songs* workshops for primary school children is bringing generations closer together and its *Young Glasgow* Talent scheme creating opportunities for looked after young people;
- The RSNO's *Music for Life* programme is delivering new opportunities for children from birth onwards;

- The Red Note Ensemble works with primary and secondary age pupils supporting curriculum delivery, children with multiple disabilities and youngsters living in areas of multiple deprivation;
- The Scottish Chamber Orchestra is working in partnership with the Wester Hailes community in Edinburgh, delivering a three-year community-based outreach and performance programme;
- Scottish Ensemble is dramatically increasing its social impact by making sure that every single project has a community or education strand which can deliver additional benefits for local people;
- The Royal Conservatoire this year helped 36 students from some of Scotland's most marginalised communities move their careers on after completing their studies as part of its *Transitions Programme*.



MAKING CLASSICAL MUSIC ACCESSIBLE

Classical music is now becoming more accessible to Scottish audiences as classical music organisations work to remove geographical, physical, social and financial barriers and be more inclusive so more people can enjoy their performances and take part in making music.

Initiatives like the Glasgow Barons' £3 tickets ceiling, Scottish Chamber Orchestra's free Winter Season concerts for under 18s and the work of Red Note, the Dunedin Consort and the National Youth Orchestra of Scotland in the heart of deprived communities elsewhere in Scotland, are making live music affordable.

Projects like these take place in special schools, day centres, hospices, rural schools, pre-school nurseries and even prisons so people who – for whatever reason - can't travel, don't miss out.

Live Music Now alone last year visited 261 care homes in Scotland, taking live classical music to a generation of elderly Scots and Scottish Opera, which has performed in over 80 communities over the last two years, is breaking down barriers for dementia sufferers with its dementia-friendly opera productions and successful Memory Spinners initiative to help people with dementia and their carers relax, get creative and form new support networks.

Drake Music is removing performance barriers for disabled people both through its digital orchestra and by working specifically with instruments that enable people with disability to join ensembles whilst the Royal Conservatoire of Scotland has developed Europe's only BA Performance in British Sign Language and English.

The sector is actively working to connect those on the margins of society too through projects like Glasgow Barons' Musicians in Exile project with asylum seeker musicians and its Strings and Drums hip hop initiative for kids at risk of exclusion.

Opportunities like these, and those provided through the Hebrides Ensemble's partnership with Contemporary Music for All, giving musicians of all abilities the chance to shine and share the thrill of performance.



PLACING MUSICAL EXCELLENCE AT THE HEART OF OUR WORK

Together Scotland's classical music sector is able to change lives, promote the nation abroad, bring communities together and provide new opportunities for the people of Scotland because it puts musical excellence at the heart of everything it does.

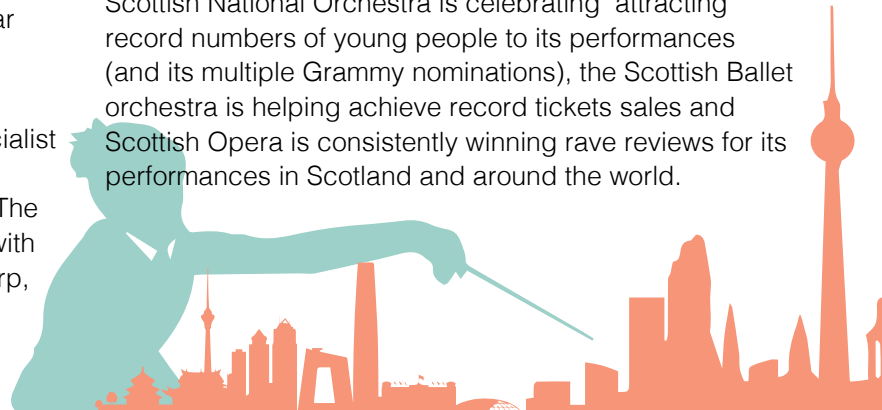
This quality is reflected in everything from industry awards and international reputation to ticket and CD sales and audience feedback.

Drake Music, for example, has won awards from the Scottish New Music Awards and Music Teacher Magazine and invitations to perform around the world and the Dunedin Consort, winner of two Gramophone award, has seen its increased artistic profile translate into regular international performances and sell-outs shows at London's Wigmore Hall.

The Hebrides Ensemble has twice reached the specialist classical music chart top five and scored a number one with its recording of work by James Macmillan. The Red Note Ensemble, which co-produces and tours with international companies such as I Solisti from Antwerp, and LOD from Ghent, is regularly attracting leading collaborators from around the world.

The National Youth Orchestras Scotland is attracting five star reviews from national critics and requests to perform at prestigious events like the BBC Proms and Live Music Now Scotland leads on the international development of Live Music Now in the UK and has helped start new branches of the scheme in France and the Netherlands, and supported organisations in Chile, Mexico and Lithuania.

The Royal Conservatoire's QS rankings put it on a par with the world's very best conservatoires - Juilliard in New York, London's Royal College and Academy and Vienna's University of Music and Performing Arts; the Royal Scottish National Orchestra is celebrating attracting record numbers of young people to its performances (and its multiple Grammy nominations), the Scottish Ballet orchestra is helping achieve record tickets sales and Scottish Opera is consistently winning rave reviews for its performances in Scotland and around the world.



HELPING THE SECTOR IMPACT ON SCOTTISH LIVES

Public funding for these 14 classical music organisations – big and small - supports this musical excellence, enabling the sector to deliver the highest quality performances on stages throughout Scotland and across the rest of the world.

Above all, it enables them to impact directly on the lives of Scottish people, from talented young musicians to paying audiences and those facing the greatest possible challenges in their lives.

“It was an incredibly inspiring day of music which opened my mind to new ideas and approaches. It’s a fantastic learning experience.”

Hebrides Ensemble workshop participant.

“The Dunedin Consort has been one of the most successful of all developments on the musical scene in the recent times, gaining a major reputation through its tours and recordings. It has led the early music movement forward into new areas.”

Nicholas Kenyon, Barbican Centre.

“Without our own classical music sector, there would be little reason for these artists to visit and in turn, our students would most likely take their talents to Manchester, Birmingham or London.”

Gemma Carlin, Royal Conservatoire Scotland.



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ASSOCIATION OF BRITISH ORCHESTRAS

For more information, or to join our mailing list, please contact us at:
Telephone: 020 7557 6770 Email: info@abo.org.uk www.abo.org.uk
Association of British Orchestras
32 Rose Street, Covent Garden, London, WC2E 9ET

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by DHA Communications
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The ABO is the national body representing the collective interests of professional orchestras, youth ensembles and the wider classical music industry throughout the UK. The ABO's mission is to enable and support an innovative, collaborative and sustainable orchestral sector by providing advice, support, intelligence and information to the people who make British orchestras a global success.

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