

Live Music Now

Annual Report 2008/2009

Inspiring Musicians · Inspiring Communities



Chairman's Foreword

Music has a proven impact on behaviour, health and wellbeing. And yet the people who need these benefits most are excluded from the possibility of contact with live music through ill health, disability, isolation or poverty.

Young musicians have enormous potential, as they start out on their professional musical lives, to develop skills for creative, participatory performance and workshops which can generate a powerful response in their audiences and participants.

Live Music Now works to bring these groups together and now gives almost three thousand workshops and performances each year to some two hundred thousand; in schools for children with special needs, centres for adults with physical and mental health problems, hospices, homes for older people including those living with dementia, and in the justice system where we work with young offenders and in prisons.

We are unique in the way in which we select and train young musicians for music outreach work. Not only does this ensure that our own projects are of the highest quality: innovative, creative and effective but also that LMN is the training ground for musicians who will go on to form the bedrock of the UK's musical life.

Yehudi Menuhin, who is no longer with us, would have been delighted that what we set out to do and pioneer together so long ago is now part of the fabric of society.

With over 30 years' experience, LMN has grown to deliver projects of local, regional and national significance with communities and musicians, through a network of branches covering the UK. Over the past year we have succeeded in maintaining a high level of activity nationwide, with an increasing focus on in-depth projects which deliver a lasting impact. Our reputation for efficiency and cost-effectiveness has encouraged many new partners to work with LMN and through them we continue to increase our understanding of participant groups' specific needs.

None of this would be possible without the assistance of LMN's supporters. My Governor colleagues, with their volunteer Advisory Committees, work tirelessly to support LMN's branch Directors, using their local knowledge to take our work where it is most needed. Distinguished musicians sit on our audition panels and assist in the training programme, as do expert practitioners in the fields of healthcare, services for the elderly and special needs education. Financial supporters – trusts and foundations, public bodies, individuals and corporate organisations – make contributions which are crucial to LMN's ability to deliver high quality projects. However, in the current economic climate it is a challenge to maintain our level of activity, but we are motivated to do so in the knowledge that there are so many in need of our work.

Ian Stoutzker OBE,
Founder Chairman, LMN



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Live Music Now sets out to fulfil two aims:

To make high quality live music as widely accessible as possible

To promote standards of excellence in young musicians and music leaders

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Review of the year



Looking back over the year, and the astonishing range of high quality work which LMN branches and musicians have devised and delivered, it is hard to choose which projects to feature in this report. So we've tried to highlight those which are both representative of the type of work we undertake, but also feature some of the characteristics which we feel are distinctive to LMN, and which are also indicative of the way in which we are planning for a sustainable future for the organisation.

LMN continues to prioritise the development of long-term, progressive projects with partners, and programmes of repeat visits with established settings, to maximise the impact of live music for our participants. Our creative, flexible approach means that projects can range from tightly focused delivery involving a small group over a long period, such as in the programme involving people living with dementia (p9), to activity with a broader scope, such as our three year programme in Tyne and Wear which is likely

to reach nearly 10,000 children with special needs along its course (p6).

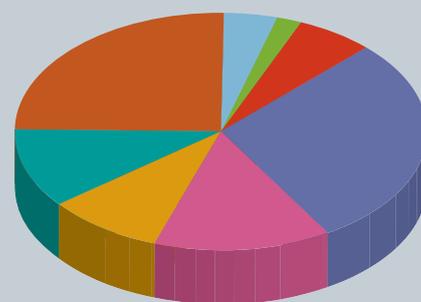
Partnerships also play a key part in our long term strategy for sustainable activity. Working with organisations whose expertise is complementary, and with shared goals, adds value to our projects and offers greater benefits to all. To this end, LMN is working to deliver projects in partnership with 27 separate local authorities throughout the UK (half of which are new this year), with 10 NHS Trusts and with 7 voluntary sector organisations. All this is in addition to the work which is part or wholly funded by our generous benefactors.

Looking ahead, the projects which have arisen out of the past year's successes demonstrate that LMN continues to be innovative and take on new challenges.

In the area of youth justice, a new project, Music Place, has grown out of the Music Space project (p11). Funded by Youth Music and an Anonymous Benefactor Music Place will encourage young people back into full time education.

Our activities with older people continue to build on the achievements seen in our Active Music, Active Minds programme funded by the Bank of America Foundation (p8). Musical Memories, involving older people in residential homes in creating music theatre performance using the music of their past, enters its fourth year in N. Ireland. A new partnership with the Age Concern Older Offenders project will see LMN combine two areas of expertise - work with older people and in prisons - as we provide music sessions for older offenders in the South West. And a first time partnership with Runwood Homes funded by Essex County Council will bring live music on a regular basis

Beneficiaries in figures



- 29% Children with special needs
- 14% Children, including early years, and families
- 9% Adults with learning and physical disabilities and sensory impairment
- 11% People with physical & mental illness in hospitals and hospices
- 25% Elderly people including dementia sufferers
- 4% Young people & adults in the justice system
- 2% Festivals, rural touring and special events
- 6% Training

2,800+
live music
sessions delivered

330
musicians
performing with
LMN at any one
time

55
training sessions
for LMN
musicians

44
tailored training
sessions for
outside bodies

6
UK cities hosting
auditions

200,000
total audience
and participants



to every one of their care homes during the year.

LMN's Musical Storytimes programme, which has reached Early Years groups so effectively, will expand to address family learning issues, and it will also be rolled out in Belfast, in partnership with the Queen's Festival.

Our young musicians remain at the heart of all successful LMN activity and we will continue to invest in their future. Targeted recruitment in Northern Ireland, the North of England and amongst networks of jazz, rock and pop musicians will enable us to offer an even wider range of musical experiences, whilst ensuring that the best of the UK's young performers can benefit from LMN's offer, wherever they are based and whatever their genre.

We will continue to offer our musicians opportunities which contribute to their employability in the music profession. Our international developments give a new dimension to these opportunities. In the coming year alone, LMN musicians have been invited back to the United Arab Emirates by the Zayed Higher Organisation, to work for the first time in Al Ain (Abu Dhabi). In Europe, LMN is teaming up with partners in Austria, Italy and The Netherlands to create and deliver a training programme and accredited qualification for prisoners to support their employability and reduce re-offending: Personal Effectiveness & Employability through Arts.

Clearly, the future holds some exciting prospects. Thanks to our donors, supporters and partners we can plan ahead and continue to play our part in bringing the undoubted benefits of live music to our beneficiary groups with maximum effect.

Sarah Derbyshire MBE, Executive Director

Over the year, LMN has delivered projects in four priority areas of benefit.

Special needs - particularly children

Live music supports the development of self-esteem, creativity, learning and social skills for those with learning difficulties or physical disability.

Wellbeing - emphasis on older people

Live music stimulates and engages older people, providing opportunities for social interaction, physical movement and memory triggers even for those with dementia.

Justice System

Live music offers adults and young people on the margins of society opportunities to take part in activities that raise aspirations, broaden horizons and encourage long-term changes to patterns of anti-social behaviour.

Early Years

Live music brings opportunities for the very young, particularly in deprived communities, to develop learning and social skills through musical play and storytelling.

5,910
performing
opportunities for
musicians

96%
feedback
requests a repeat
performance

80%
of all activity
takes place as
part of strategic
delivery

25
new partnership
projects this year

9
branches running
local, regional,
national,
international
projects

140
voluntary advisors
& supporters

Unlocking potential

LMN concerts open so many doors to our children – there's nothing like it.

Blaenymaes Primary School, Swansea



It is well recognised across the teaching profession, and documented in research commissioned by bodies such as the Department for Children, Schools and Families, and by Ofsted's evaluation report 'Making More of Music', that music makes a major contribution to the educational, social and emotional development of children. This is particularly the case for children with special needs, and for those who are at risk, disaffected or marginalised: raised self-esteem, a sense of achievement and increased ability to focus all contribute to their personal development.

However, although a number of exciting initiatives are taking place which increase children and young people's access to music-making, there is little specific provision targeted for children with special needs. This means that children facing specific, additional difficulties, who can benefit so much from activities which are tailored to their needs, are missing out.

LMN works with partners such as local authority Music Services and individual schools and settings to address this imbalance. Over 700 music sessions took place during the year, involving more than 50,000 children and young people with special needs.

We aim to deliver extended projects which offer the young participants a long term, in depth experience, and are moulded to fit the particular needs of those taking part and thus bring heightened benefits.

All pupils, with various Special Educational Needs, were participating through clapping, percussion, dancing – even the 'cool' Year 11's.

Cedars School, Gateshead

Case Study 1

Inclusive practice

March 2009 saw the launch of a new 3 year project which will introduce pupils in 16 special schools in Tyne and Wear to a wide range of musical styles, broadening their cultural experience. Each year, schools host visits from two LMN groups, one of which will perform a participatory concert for the whole school and the other will spend a full day in school delivering small group workshops and a performance. Over 3 years, pupils will have the opportunity to work with classical, jazz, folk and world musicians of the highest quality. As relationships with the schools develop, we will

respond to the needs and interests of students and plan strategically to maximise the depth, as well as the breadth, of their musical experiences.

The project's first year has been a great success and John Treherne MBE, Head of Gateshead Schools' Music Service says:

'LMN has made a significant impact on the musical lives of many students in our special schools. I thoroughly enjoyed watching Unit SIX give a lively and entertaining session at Gibside School in Gateshead, in which all pupils, carers and teachers were actively engaged in a stimulating range of activities that involved larger pitched and unpitched percussion and sound-beam. The performers were focused, highly skilled, and fully engaged a wide and disparate audience with enviable ease! Students loved the sessions, and so did the staff. One young girl said 'That was great! Can I play that woody thing when I grow up?' (meaning the marimba!). We look forward to future collaboration during the project.'

The project was made possible by The Community Foundation serving Tyne & Wear and Northumberland, The 1989 Willan Charitable Trust and The Ballinger Trust.



Case Study 2

Positive outcomes

Another long term project has started in London, with funding from the John Lyons Charity. This provides access to musicians and music of a very high quality through a continued music programme for children and young people with special needs in the London boroughs of Barnet, Brent, Camden, Ealing and Harrow. Each year 18 special schools in these boroughs have access to two interactive performances a year and in addition, some of those schools benefit from more intensive workshop sessions.

In Year One, 2,645 children with special needs, staff and carers directly benefited from the project, with participant groups ranging from 35 to 150. Musicians were selected according to the schools' priorities and ranged from western classical groups to 'world' groups including African, flamenco, Eastern European, Greek and Latin styles. Musicians also covered a variety of vocal, brass, wind, string and percussion combinations.

Lee Helyer, a teacher at one of the schools involved, told us:

"I have been surprised at how some of the quieter children have come out of themselves and how much they enjoy making the louder sounds! All the kids were very excited about having the workshops and really behaved themselves and focused on the sessions. They really enjoyed working with the different types of drums. The sessions have been invaluable in building their confidence."

Evaluation of the first year has indicated many positive outcomes for the participants:

- improved communication skills
- greater capacity to take part in group work
- increased confidence and self esteem
- unlocking creativity and potential
- developing musical skills
- growing sense of achievement
- increased attention span



Case Study 3

Creative projects

In Scotland, funding from the Scottish Arts Council Youth Music Initiative has supported the development of an innovative, creative project which provides a model way of working with children with special needs. As part of a larger project at Donaldson's College, Linlithgow (Scotland's national residential and day school providing education and therapy for pupils who are deaf* or have severe speech and language difficulties), Alba Brass delivered a series of workshops with students from the upper school.

Together, they prepared for a performance featuring the premier of a piece entitled "Make Some Noise!", by trumpet player, Bede Williams. "Make Some Noise!" is a part fixed, part improvised piece for brass quintet, percussion and live electronics. The students created their own musical response to two themed movements, 'Sounds in Nature' and 'Sounds in the City'. They chose from an array of percussion instruments, with support from the musicians and a signing interpreter to match each to a sound source they could receive, in many cases through the sense of vibration.

In one student's case, a Nintendo Wii controller allowed participation in instant composition and live performance, using programmed pre-recorded sound samples from the relevant sound worlds. Without instruction the student was able to 'play' the Wii through hand gestures, manipulating the sounds within the

frequencies he was able to hear.

Another student played with the beat of the brass quintet. As she discovered that she could feel the tuba, she was seated closer to it, resulting in her contribution to the natural pulse and direction of the music.

The workshops culminated in a highly successful and rewarding performance from both groups to a huge audience made up of the school, parents and invited guests.

Bede Williams remarked

"The music staff at Donaldson's... recommendation to us was 'Don't decide what they can or cannot hear for them'. This became somewhat of a mantra over the project and engaging the imaginations of these young people through composition and sound was a meaningful and important event for Alba Brass and the students involved."

*deaf is used in this context to cover Deaf pupils/hard of hearing and deafened



Meaningful moments

A very moving afternoon that has had a long lasting effect on the residents.

Carleton Court, Skipton



LMN's work with older people has recently been evaluated externally, by Platform 3. The Meaningful Moments evaluation report bears out a very positive assessment of the impact of LMN's activity and provides key recommendations for developing the work in the future. It supports, in particular, LMN's emphasis on appropriate training for musicians working with older people, and our priority to deepen and prolong the benefits experienced by older people involved in music, by developing long term projects.

The report supports LMN's approach and its success in improving well-being through music activity on distinct levels:

- Emotional – accessing feelings and memories to connect to the past and to others;
- Physical – from singing and simple lung exercise to more complex demands of following rhythms and dancing;
- Social – stimulating contact between older people, and between older people and carers, creating common experience and improving mood and atmosphere;
- Intellectual – the stimulation of programmes which carefully combine the familiar with the new, eliciting increased attention spans, active engagement and enhanced memory.

Case Study 1

Active lives



Over the past two years, LMN has been working with support from the Bank of America Foundation to deliver the Active Music, Active Minds programme. This sets out to increase our capacity to enhance the lives of older people through live music, and has met with support from the Department of Health's Dignity in Care Campaign as well as the National Dementia Strategy.

With the third year of the programme yet to run, we have already seen significant achievements. Our reach has increased, with over 600 interactive music sessions delivered to more than 15,500 older people in care/nursing homes, day centres and hospices around the UK. As well as working with older

people in settings which have never hosted a performance before, we have also been able to increase the number of repeat visits to settings, building towards long term, cumulative benefits.

This has also given us, and the staff in care settings, the opportunity to create self-contained projects which are specifically designed to meet the needs of elderly participants. This has been of particular benefit to our work with older people living with dementia, for whom almost 40% of our work with older people is delivered.



Case Study 2

Music & memory

Over the year, in partnership with Nightingale House Care Home, London, LMN has been carrying out a sustained programme of interactive music workshops in a special dementia unit, under continuing professional observation.

In ten monthly sessions, working with the same two specially-trained LMN musicians, patients engaged with the music and communicated with others. To their delight, staff, family and carers regained glimpses of the person behind the dementia as they began to respond to the musicians and those around them.

Ann Stuart, experienced evaluator in the field of dementia, who observed the work said:

“There is no doubt that the medium of music and the musicians themselves became therapeutic tools, activating communication and interaction that would otherwise never have taken place.”

Nightingale House is a pioneer in providing arts therapies to assist in the wellbeing of those in its care. Alastair Addison, Head of Activities, Nightingale House, said:

“Music is a memory function that remains towards the end of people’s lives. We knew of LMN’s success with working with older people and that they appointed highly qualified musicians with classical and popular repertoire.”

Everyone involved in the project agreed that its success depended on the musicians’ ability to call on a wide range of repertoire and use appropriate music in immediate response to participants, demonstrating the clear need for live music and highly competent musicians. Performed by specially-trained musicians, music’s communicative and healing properties had a direct impact on patient care, enhancing their wellbeing and benefiting their staff, carers and families.



Case Study 3

Crossing cultures

In another long term (three year) project, LMN is providing a sustained programme of inspirational interactive live music performances for up to 1200 people a year (90% of whom are over 75), in 31 selected day and residential care settings across ten London Boroughs.

The project sets out to:

- create an enjoyable atmosphere of communication, interaction and involvement
- improve physical/mental health/well being through dance, movement and singing
- offer exposure to new musical, cultural and visual experiences of the highest quality
- provide experiences that are valued by older people and their carers/families
- enhance memory and provide an outlet for emotion – both happy and sad
- provide unique opportunities for intergenerational interaction

Five performances were organised specifically to take place on October 1st 2008 to celebrate UK Older People’s Day and the contribution older people make to society. This project was particularly appropriate as it met the Older People’s Day aim and theme of bringing generations together to share knowledge and experience.

A notable feature of the project has been its emphasis on diversity and success in bringing together musicians and participants from different cultures. Poonam Chandra, who works

at the Asha Day Centre for Asian elders and those with disabilities in Hillingdon, wrote to us after Amadio (flute and harp duo) performed at their Vaisakhi Celebrations.

“Our service users, carers and guests truly appreciated this concert and gave very positive feedback saying the harp and flute playing totally transported them to experience such a delightful feeling. The Hindi tunes that were played were of such a great interest to them. They were completely mesmerized with the melodic music.”

LMN Ambassador, actor, writer and director Simon Callow, who has attended a number of LMN projects for older people, said:

“Musicians who work for LMN must be not only hugely talented but also have powerful gifts of direct communication. Performing for the smart audiences at the Royal Opera House or the Festival Hall is one thing, but making their way to people who can no longer get out and about and who may be failing in their focus is quite another.”

This project is supported by a 3-year grant from City Bridge Trust.



Changing lives

The opportunity of a lifetime - it gave me a massive confidence boost.

Participant, HMP Cornton Vale



Music's ability to establish links with individuals who otherwise are withdrawn and disaffected is nowhere more apparent than in the Justice System. LMN's work in both adult and young offender institutions has contributed to a growing body of evidence that shows that involvement in live music can have a life changing influence. Our music workshops are helping young offenders break the cycle of re-offending by giving them, sometimes for the first time in their lives, a sense of self-worth and the belief that they are capable of achieving something, as well as practical transferable skills and abilities which make them more employable.

As with all our major projects, LMN works to deliver in-depth workshop programmes which involve participants over a period of time, supporting skills progression and embedding positive achievements. The investment of financial and human resources is substantial, but the results are agreed by everyone involved – offenders, staff and musicians alike – to be more than worth the effort.

Case Study 1

New perspectives

Over the year LMN worked for the first time with young offenders in three Scottish prisons: HMP Greenock, HMP/YOI Cornton Vale and HMYOI Polmont, in a project supported by the Scottish Arts Council Youth Music Initiative. Before going into the prisons, the two LMN ensembles leading the workshops – Skerryvore



(Scottish traditional) and Thistle Brass (brass quintet) - undertook specialist training with Ewan Easton of the Hallé Orchestra. Ewan is highly experienced in working in this sector, particularly through a long-term workshop project he runs at Thorn Cross prison in Manchester.

This level of training is a vital component of successful projects, ensuring that musicians are aware of practical issues and equipping them with the skills and confidence to face the challenges of this work. But beyond that, the musicians also found their training with Ewan to be inspirational and, as a result, approached their workshops with enormous creativity and enthusiasm. Just after their training, Thistle Brass wrote to Ewan: 'All of us came away from the training absolutely buzzing!! We are all meeting next week to put together our game plan based on all the information that you gave us.'

The project benefited the young offenders immeasurably, giving new-found self-confidence, a sense of self esteem and self worth, skills in making music and in playing instruments as part of an ensemble. These transferable skills will stand them in good stead on release, making them more likely to gain employment, housing and success in forming relationships as part of a team. The prison staff also saw the young offenders in a much more positive light and were visibly



impressed by what they had achieved over the course of the workshops.

Debbie (not her real name), a participant in Skerryvore's workshops at HMP Cornton Vale, wrote:

"I found it very enjoyable and looked forward to getting up in the morning, whereas any other day I would have lay in. I took the part of playing the drums and learned how to put a beat together to produce something better. I will definitely continue to play the drums when I leave prison as I believe this is a talent I didn't know I had. I will probably never get the chance to do anything like this again but am keen to learn more about music as it really made me think about all the things I could be doing with my time on the outside, rather than getting into trouble and drinking.

"Also, the feeling of achievement and success, and the fact that other people enjoyed watching definitely beats any dunt I've had on drink or drugs. I got a natural high and I can say I haven't had many of them, but I will strive now to make them a more regular occurrence.

"Thank you again for helping me to achieve something different and see life in a completely new light."

Case Study 2

Transferable skills

MUSIC SPACE-Next ran its final music programme in 2008 for North Somerset Youth Offending Team. This was a 3-day intensive programme of music creation with Delta Sly, our rock & roll band now retired from LMN.

“Extremely worthwhile! Over 3 days we enjoyed 100% attendance – this is virtually unprecedented. The parents and YOT workers were amazed at the progress made in just 3 day-long sessions. The young people performed 10 songs, all of their own compositions.”

Tom Isom, N-Somerset YOT

The results have informed us that music programmes can really make headway in achieving a level of positive change in these young people. We have noticed real commitment on the part of the participants,

increased over previous programs. It is sometimes hard to convince the YOT practitioners that the young people are capable of sustaining attention over longer periods of time, but MUSIC SPACE programmes have provided evidence that this commitment is possible.

We have provided greater continuity by providing the opportunity for some to move to a One-to-One tuition program. An example of this success can be found with a young man who had ADHD. He had taken to the drums in a big way during our group programme. His mother came to their final performance and was astounded at his ability to focus on the drumming. He had found something he could do which wasn't hampered by his condition.

Dave Anderson, Drumming Music Leader said:

“He has a great aptitude for drumming and made great progress over the 3 days. Considering his attention span is supposedly limited, he shows little sign of this as far as drumming is concerned.”

As a result of the MUSIC SPACE Project, LMN was asked to speak at the Secure Forum Meeting of SW Youth Justice Facility Managers. We also ran external training sessions, by LMN musicians, on how to use music with Young People at risk, which were attended by youth workers and YJB staff. We also gave presentations about Music Space at the Youth Arts Matters Conference, and at the UK Public Health Association Annual Conference.

(The project has) hopefully changed my life for the better. My mum has never been proud of me but at a visit yesterday she told me she was, so in a way I think she knows that this project did something to me so I just hope it stays that way. The time with the girls and the band made me see that people out there do care because even the wee old ladies had something to say about how good it was.

(Cornton Vale participant)



Supporting excellence

LMN has played a very important role in helping Kosmos gain performance experience, establish a name and mature as a group.

Meg Hamilton, Kosmos, LMN to 2009



LMN is unique in bringing benefits both to those involved as audiences and participants in its programmes, and also the young musicians who deliver those performances and workshops. The excellence of the young musicians we work with lies at the heart of every successful LMN activity. Their exceptional musical ability is our most certain way to ensure that participants are involved in a musical experience of the highest quality, which therefore brings them the best possible benefits.

It is therefore essential that we select our musicians with great care, and we are indebted to the generosity of many distinguished members of the music profession who give their time and expertise to help us on audition panels. At auditions, we are looking first and foremost for musical ability, combined with the potential to develop presentation and communication skills.

Musicians start working with LMN facing a range of challenges and at an especially vulnerable point in their lives. Many are living independently of family or institution for the first time. In spite of their undoubted musicianship, many lack confidence when performing. And they worry about how to maintain their performing standards whilst taking on many competing commitments and learning to organise a freelance, portfolio career. Above all, they need to perform, in order to continue their growth and development as musicians.

Our Training Programme has been carefully designed to address their particular needs, in consultation with the musicians themselves. All LMN musicians receive continued professional development through a structured range of training activities addressing the practicalities of life as a freelance musician as well as how to prepare for their performances and workshops

in a variety of community settings. In addition, each group receives mentoring during their early performances with the scheme. These provide tailored training and support from experienced music leaders and performers in outreach settings. LMN musicians tell us that these 'on-site' training sessions are amongst the most productive they have undergone.

Finally, topic based training sessions focus on specific areas of activity such as working in diverse settings (young offenders' institutions, special schools, residential homes), music and dementia, singing and signing etc.

Even at this early stage, the quality of LMN musicians is apparent. After a recent training session focusing on working with dementia, trainers Julian West (aLuMNI and Head of Creative Programming at the Royal Academy of Music) and Linda Rose (Music for Life) wrote:

"We were impressed with the musicians, their willingness to engage with a potentially difficult and uncomfortable issue, and their maturity. Especially good to hear [them] talking about their work so far, and the huge learning they have made to date. If the session worked at the level we had hoped for, it is because of the connections and responses that your musicians were prepared to offer back to us."

The Training Programme is underpinned by LMN's unrivalled system of pastoral care. Our branch network enables each branch Director to take a personal interest in their 'pool' of musicians.

At audition Jenni (not her real name) demonstrated the highest musical ability but was extremely nervous when communicating with the panel. Her honest approach to this drawback, and her warm personality, led the panel to believe that she had the potential to

change, with appropriate support. Once accepted, she responded positively to LMN's training and mentoring sessions and with gentle encouragement from the branch Director her initial reticence with audiences quickly dissipated. A year on Jenni decided that she was ready to take on the challenge of work in special schools. She is now one of our most outgoing and confident young performers, full of innovative ideas for presenting her music.

With this unique emphasis on young musicians' development LMN is more than a music outreach scheme: it is a resource for continuing professional development.

It is significant that LMN musicians have gone on to work in all the UK's major orchestras and opera companies, in distinguished chamber ensembles and in headline folk and jazz ensembles. In the past year alone, we have seen great achievements amongst our recent aLuMNI; not least pianist Llyr Williams (LMN 1999 - 2004) who made his Carnegie Hall solo debut in March, and Tim Rhys Evans (LMN 1996 - 2001) - Conductor of the BBC's Last Choir Standing winning choir 'Only Men Aloud', including Craig Yates (current LMN). These successes, and many more amongst the aLuMNI, are a confirmation of LMN's ability to recruit the best of the UK's young musicians, and provide development opportunities which will enrich their musical lives, and the professional spheres in which they go on to work.



String Ensembles

Edward Furse & Craig White (Cello & Piano)

Simon Hewitt Jones & Daniel Swain (Violin & Piano)

Simon Hewitt Jones and David Worswick (Violins)

Latin American Duo (Cello & Piano)

Mavron String Quartet

Maria Oldak and James Baillieu (Violin & Piano)

Philomel Duo (Violin & Piano)

Sollertinsky Piano Trio (Violin, Cello, Piano)

Abigail Burrows and Tom McLaughlan (Flute & Guitar)

Calderon Duo (Flute & Guitar)

Dimitris Dekavallas (Guitar)

Hoot (Flute & Harp)

Tanya Houghton (Harp)

Claire Jones (Harp)

Morris Lenson Duo (Guitars)

Narcissus Duo (Flute & Harp)

Yvonne Paterson & Andrew Robinson (Flute & Guitar)

Louise Thomson (Harp)

Eleanor Turner (Harp)

Anna-Livia Walker (Harp)

Anna-Huntley and James Baillieu (Mezzo-Soprano & Piano)

Rhian Mair Lewis and Ciara Moroney (Soprano & Piano)

Oksana Mavrodii & Silviya Mihaylova (Soprano & Piano)

Roisin O'Grady (Soprano)

The Oriol Duo (Soprano & Piano)

Benjamin Segal & Katrine Reimers (Tenor & Piano)

Lola Toursunova (Soprano & Piano)

Lola Toursunova & Elena Vorotko (Soprano & Piano)

Craig Yates & Nicola Rose (Baritone & Piano)

Sax-Ecosse (Saxophone Quartet)

Souza Winds (Wind Quintet)

Rebecca Afonwv-Jones and Evgenia Startseva (Mezzo-

Soprano & Piano)

Katherine Allen & Joseph Middleton (Soprano & Piano)

Debbie Bennett and Elizabeth Keetley (Soprano & Piano)

Sian Cameron and Daniel Perkin (Mezzo-Soprano & Piano)

Lisa Cassidy and Fiona Macleod (Soprano & Piano)

Lisa Cassidy and Craig White (Soprano & Piano)

Claire Debono and Catherine Milledge (Soprano & Piano)

Claire Debono and Simon Thacker (Soprano & Guitar)

Phil Gault & Claire Haslin (Baritone & Piano)

Anna Klara Georgsdottir & Sam Hutchings (Soprano & Piano)

Emma Harper & David Higham (Soprano & Piano)

The Hera Duo (Soprano & Piano)

Mae Heydorn & Diana Brekalo (Mezzo-Soprano & Piano)

Caryl Hughes & Joseph Middleton (Mezzo-Soprano & Piano)

Anna Huntley and James Baillieu (Mezzo-Soprano & Piano)

Interlude (Soprano, Tenor & Piano)

Juice Trio (Sopranos & Alto)

Melanie Lang & Alice Turner (Mezzo-Soprano & Piano)

Daniela Lehner & Jose Luis Gayo (Mezzo-Soprano & Piano)

Rhian Mair Lewis and Ciara Moroney (Soprano & Piano)

Oksana Mavrodii & Silviya Mihaylova (Soprano & Piano)

Roisin O'Grady (Soprano)

The Oriol Duo (Soprano & Piano)

Benjamin Segal & Katrine Reimers (Tenor & Piano)

Lola Toursunova (Soprano & Piano)

Lola Toursunova & Elena Vorotko (Soprano & Piano)

Craig Yates & Nicola Rose (Baritone & Piano)

Sax-Ecosse (Saxophone Quartet)

Souza Winds (Wind Quintet)

Rebecca Afonwv-Jones and Evgenia Startseva (Mezzo-

Soprano & Piano)

Katherine Allen & Joseph Middleton (Soprano & Piano)

Debbie Bennett and Elizabeth Keetley (Soprano & Piano)

Sian Cameron and Daniel Perkin (Mezzo-Soprano & Piano)

Lisa Cassidy and Fiona Macleod (Soprano & Piano)

Lisa Cassidy and Craig White (Soprano & Piano)

Percussion

Meridian (Percussion & Marimba)

Strike 3 (Percussion Trio)

Unit SIX (Percussion, Keyboard, Piano, Soundbeam)

Alba Brass (Brass Quintet)

Bella Tromba (Trumpet Quartet)

Brass Spectrum (Brass Quintet)

Bute Brass (Brass Quintet)

Euphor Euphonium Quartet

Metropolitan Brass (Brass Quintet)

Pure Brass (Brass Quartet)

Scherzo Brass (Euphonium, Tenor Horn, Trumpet)

Thistle Brass (Brass Quintet)

Mae Heydorn & Diana Brekalo (Mezzo-Soprano & Piano)

Caryl Hughes & Joseph Middleton (Mezzo-Soprano & Piano)

Anna Huntley and James Baillieu (Mezzo-Soprano & Piano)

Interlude (Soprano, Tenor & Piano)

Juice Trio (Sopranos & Alto)

Melanie Lang & Alice Turner (Mezzo-Soprano & Piano)

Daniela Lehner & Jose Luis Gayo (Mezzo-Soprano & Piano)

Rhian Mair Lewis and Ciara Moroney (Soprano & Piano)

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Debbie Bennett and Elizabeth Keetley (Soprano & Piano)

Sian Cameron and Daniel Perkin (Mezzo-Soprano & Piano)

Lisa Cassidy and Fiona Macleod (Soprano & Piano)

Jamie Smith (Accordion, Acoustic Guitar, Vocals)

Jamie Smith & Harriet Earis (Violin & Harp)

Calum Stewart (Flute)

Calum Stewart & Jamie Smith (Accordion, Acoustic Guitar, Flute, Vocals)

Amy Thatcher Duo (Accordion, Fiddle, Piano)

6pac Jazz Sextet

Moyma & Madflow (DJ and MC/Beat box)

Circus of Invention (Electric Guitar, Electric Bass, Keyboard, Drums)

Accord Duo (Accordions)

Afro Drum Generation (Traditional music of South Africa)

Amanes (Eastern Mediterranean and Middle Eastern Fusion)

Brazilian Ensemble (Traditional and Contemporary Brazilian)

Carambita (Flamenco)

Duo Mestizo (Cuban/Jazz fusion)

Genna Traditional Band (Traditional music of Ethiopia)

Helele (Cameroon Music Quintet)

Mor Karbasi & Joe Taylor (Ladino, Spanish, Gypsy)

Kosmos (Eastern European, Gypsy, Balkan, Klezmer & Tango)

Malinke Rhythm (West African Traditional Music)

Maria Oldak & Milos Milihojevik (Eastern European, Balkan, Tango)

Haider Rahman & Stanislav Hvartchikov (Eastern Classical Music)

Jiang Shu (Chinese Qin, Chinese Zheng)

Siyaya Arts (Traditional Music from Zimbabwe)

Tamala (Traditional Music from West Africa)

Luzmira Zerpa Duo/Trio (Cuban & Venezuelan Folk Music)

Chris Sarjeant & Benedict Taylor (Acoustic Guitar, Cittern, Violin, Vocals)

Skerryvore (Accordion, Acoustic Guitar, Bagpipes, Bodhran, Drum Kit, Fiddle)

Chris Sarjeant & Benedict Taylor (Acoustic Guitar, Cittern, Violin, Vocals)

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Chris Sarjeant & Benedict Taylor (Acoustic Guitar, Cittern, Violin, Vocals)

As well as their work with LMN, our musicians are making a major contribution to the musical life of the UK. Here is a snapshot of the variety and extent of their achievements in the past year.

Bella Tromba

performed at The Colchester Institute, the Harrogate International Festival, Deal Festival the Durham Brass Festival and for the Hereford Concert Society.

Abigail Burrows was the classical guest artist at a sell-out Jethro Tull concert in the Barbican.

Lisa Cassidy was accepted onto the Britten Pears Young Artist programme to work with Christian Gerhaher and Gerold Huber.

Dimitris Dekavallas won 3rd Prize in the 'Sinaia International Guitar Festival and Competition' 2008.

Melissa Doecke is a member of the Ossian Ensemble Leverhulme Junior Chamber Music Fellowship Ensemble at the RCM.

Kokila Gillett and Pavel Timofejevsky were finalists at the Royal Overseas League Competition.

Glendower Duo won the Yamaha Music Foundation of Europe Scholarship in February 2009.

Mairead Green was commissioned by Celtic Connections to write a piece for the New Voices series at Celtic Connections.

Simon Hewitt Jones is an associate artist of the Al Kamandjati Music Center, performing and teaching on both sides of the wall in Israeli and Palestinian territories

Mae Heydorn and Diana Brekalo were finalists in the Enschede Liedduo Competition in the Netherlands.

Hoot won the Tunnell Trust Award for Young Musicians 2009/2010 and Enterprise Music Scotland's Ensemble in Residence Award.

Clarie Jones won HRH The Prince of Wales and Arts Council of Wales Advanced Study Music Award, Harriet

Cohen Memorial Music Award and Countess of Munster Scholarship Award.

Juice performed 'Simple Songs for Modern Life' by Gabriel Prokofiev in their Wigmore Hall debut.

Mor Karbasi made her debut at the Jazz Café in London.

Daniela Lehner is a BBC New Generation Artist.

Lorna McLaughlin performed at The International Nomad Music Festival in the Sahara Desert.

Hannah Marciniowicz gave two solo recitals at Wigmore Hall and is a soloist on Countess of Munster Musical Trust Recital Scheme and Tillet Trust Young Artists' Platform.

Mavron Quartet toured UK with Charlie Barber's 'Boulevard of Broken Dreams'.

Joseph Middleton won the accompanist's prize at the Royal Over-Seas League Competition and the Geoffrey Parsons Memorial Award.

Aoife Miskelly sang in front of a crowd of 7000 at the Odyssey Arena in Belfast.

Sarah Naylor is a Glenfiddich Fiddle Champion.

Jennifer Port has performed at international Scottish Government representations in Brussels, Washington DC and New York.

Ewan Robertson is Radio Scotland Young Traditional Musician of the Year 2008.

Sax Ecosse are Enterprise Music Scotland's Chamber Group.

Skerryvore performed for Scotland's First Minister as part of the opening of Homecoming Scotland

Eleanor Turner has recorded Chamber Music by John Metcalf for Signum.

Helping communities



LMN has been working hard to develop active partnerships at a local and regional level, where involvement in music at grassroots can bring people together, create new opportunities and support healthier, happier communities.

Case Study 1

Public involvement

Our partners are many and varied, as are the projects we run with them. Many are local authorities, such as Vale Royal (Cheshire West and Chester), who have

worked with LMN for many years to provide extensive music opportunities for children and adults with special educational needs in the borough, and to take performances into the wider community.

Others are arts or cultural organisations, who link up with LMN in order to offer a new approach to their current audiences, enhance their programmes with music of the highest quality or extend their reach into the heart of their community through music workshops and outreach activities.

Over the past year, such collaborations saw LMN musicians performing at the St Andrews Day Celebration at the National Museum of Scotland, and in venues for older people as part of the St Davids Festival and Gregynog Festival in Wales. Our long term partnership with Bryn Terfel's Faenol Festival was extended this year as a result of Clogau Gold's

sponsorship. This led to further investment from Arts & Business Cymru's CultureStep, supporting performances by Lunar Saxophone Quartet and Harriet Earis (celtic harp) in hospitals, day centres and care homes throughout North Wales. Not only did this enhance the Festival's reach through its outreach programme – Chain of Gold – but it also allowed the business to address new social objectives.

LMN brass quintet, Alba Brass, performed 11 concerts as part of Durham County Council's lively 2 week festival "Brass: Durham International Festival 08". In addition to a public concert, they took the festival into the heart of the community, performing for groups who would otherwise be excluded in special schools, a residential home for older people, mental health hospitals, resource centres for adults with learning disabilities and the local community centre.





Case Study 2

Voice of youth

This project was as challenging as it was rewarding for everyone involved and a member of staff at VOYPIC in Belfast told us:

“My expectations were exceeded, I was surprised at how well the concert went and how much effort the young people put in. I think these activities are useful because they appeal to young people’s creative side, they create opportunities to develop talents and the process from rehearsal to performance requires commitment and dedication, it develops confidence and gives a sense of achievement.”

For some young people this is the only chance they will have to try (music) activities. Performing ... increases their confidence and is a great skill for later in life.

Staff at VOYPIC, Lurgan

In a new development for LMN, the past year saw us working for the first time with young people in the care system.

In Northern Ireland, we co-ordinated a project with Voices of Young People in Care (VOYPIC) to run a series of workshops with young people from Children’s Homes or foster families in Derry, Lurgan, Belfast and Ballymena. The young people gave a concert performance showcasing the results of the workshops, at Ballyearl Theatre, Newtownabbey which featured their own, original compositions as well as covers. This was an important element of the project, as their input to the design and musical content of the workshops and showcase helped them to grow in confidence and musical ability, and has led to increased self-esteem. This is especially important for looked after young people, whose difficult life experiences often mean that they feel excluded from ‘normal’ childhood experiences and become withdrawn and anxious.



Reaching out



With over thirty years of successful project design and delivery to offer partners, LMN finds itself in increasing demand, especially when there is a need to combine high quality and innovation. In recent years, we have begun to extend our influence overseas where we are proud to represent the UK's music outreach expertise, as other countries and cultures venture into this area.

Case Study 1

Communicating through music

A ground-breaking project took place in the United Arab Emirates, in partnership with the Abu Dhabi Music and Arts Festival. As a result, LMN will be returning to Abu Dhabi later this year with repeat residencies, and plans are underway to develop the programme to reach more special education centres in the UAE.

Pilot residencies took place in two centres. The Mafraq Centre, run by the government department's Zayed Higher Organisation, hosted a week of workshops led by Sarah Field & Simon Lepper (saxophone and piano) and Alba Brass - Bede Williams & Jonathan Gawn (trumpet and tuba). The Future Centre, an independent special school in Abu Dhabi, worked with Maelasta - Matthew McAllister & Feargus Hetherington (guitar and violin), and Melissa Doecke and Paul Skinner (flutes).

Each project comprised a week of workshops leading up to a celebratory, public performance for children, families, centre supporters and VIP guests. The workshops were open to observers and a number of teachers attended to view the work, which demonstrated LMN's capacity to deliver astounding results in education settings for children with special needs, wherever they may be.

In fact, the impact on the children surpassed our expectations. Tangible improvements and achievements were witnessed during the course of each project, by teachers, parents and observers, resulting in a significant shift in

the culture of the schools hosting the projects, where music has never been used as a way of interacting with children.

Anjum Jaffer, Head of the Department of Education, Future Centre for Special Needs, Abu Dhabi described their experience of this new way of working:

"What surprised us was the ease with which the musicians won the trust of our students, the effortlessness with which they made them respond to their music and the bond they created with them in the short span of five days. We could see children, who are otherwise shy, reaching out to them and 'communicating' with them in their own individual ways and children displaying singing and dancing skills which were obviously not tapped earlier.

"We saw a new side of our students unfold, a heartening revelation to all of us. It was clear that the musicians from LMN were experienced and trained in dealing with individuals with special needs and it made



Case Study 2

European partners

In other international developments LMN is working with partners in the Netherlands, Italy, Austria, Germany, France and Turkey in a 3-year Learning Partnership entitled Ballad Portal funded with support from the European Commission, Lifelong Learning Programme.*

The project takes as its starting point ballads and the way in which they tell stories about people who are foreigners in their own home countries. LMN's contribution to the project involves musicians working with prisoners serving life sentences in the South West, and helping them to write about their experiences. Comparisons will be made to the traditional Broadsheet Ballads of the 17 – 19th centuries and the results of all the projects will be available through the Ballad Portal at www.ballad-portal.eu, and on YouTube www.youtube.com/watch?v=QOpLAINM9-A. LMN musicians will have the opportunity to visit partner countries and present their findings in order to tackle the common musical and poetical bases. The Partners will evaluate findings and the impact that has been seen both within each country and the European community.

I have seen musical shows through my whole life, but none of them have touched my heart in the way (this) did. The interaction between special needs students and professional musicians was something magical! Music is a fantastic way for these kids to express themselves and to experience contact with their own body, feelings and emotions. **Parent of participating student**



emotions, we proudly watched our students come alive on stage.

The musicians also gained a great deal from the experience of working in another culture, and through an intensive residency. Melissa Doecke said:

"It was an amazing week and one of the most rewarding musical experiences I have had. I especially enjoyed the 'behind-the-scenes' events and progress made by some of the children ... it is these seemingly small events that can have the most profound impact in a child's life and be some of the best results of a LMN workshop/event. "

it easy for us to trust them with our students.

"The concert that followed the workshops was just magical. Our students performed with aplomb, to beautiful live music played by the musicians; showing brilliant teamwork, co-operation, co-ordination and communication. Struggling with a range of

We are also building on the increasingly international nature of LMN musicians' careers, and forging positive links with LMN's sister organisations in Europe. In the third part of an extremely successful exchange with LMN Berlin, LMN London singer Daniela Lehner performed at a Berlin hospital, whilst LMN Berlin duo Piano Cantando gave a series of performances in Scotland. LMN musicians have also performed in Denmark, visiting the Esbjerg Academy of Music and Music Communication to support the development of music outreach in Denmark along the LMN model. In turn, Danish students visited Scotland as part of this exchange.

These international links can only serve to benefit our musicians and help to develop models of best practice to bring music into the heart of disadvantaged communities, wherever they may be in the world.

*This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Supporting LMN

On behalf of the Asha team, I would like to say that words cannot justify how much we value your continued support. The new and enriching flavour that the artists bring to us and our service users is something we are truly grateful for.

Asha Day Centre, Hillingdon



Yehudi Menuhin had a dream over 30 years ago, and the organisation which he and founding Chairman, Ian Stoutzker created – Live Music Now – continues to work to fulfil their vision today.

We are enormously grateful to a great number of supporters whose contributions have enabled LMN to have a massive impact on society and on musicians across the UK; to remain true to our founders' vision whilst leading developments in music outreach and musicians' training.

The benefits of our work are proven. Whether in special schools, hospitals, prisons or residential homes – we have independent reports to demonstrate the power of live music to change people's lives.

Our supporters are secure in the knowledge that their donations – whether large or small – make a difference.

The continuing challenge is to raise sufficient funds to ensure that we can fulfil the demand for our work and continue to support the development of young musicians.

Sue Hardy, a teacher at John Chiltern School, Ealing for children with physical and/or medical disabilities aged 2-18, who have benefited from regular workshops and performances through the project funded by the John Lyons Charity, writes:

"I hope the sponsors and donors know how grateful we are and what a huge difference it makes to the pupils."

LMN is indebted to many individuals, as well as trusts, foundations and public bodies, whose financial support enables us to maintain our services and improve delivery.

PRINCIPAL BENEFACTORS

UK

Arts Council England
Arts Council England – Grants for the Arts
Bank of America Foundation
Miss R Behring
CHK Charities Ltd
John Ellerman Foundation
Friends of Live Music Now
The Headley Trust
Dolly Knowles Charitable Trust
Musicians Benevolent Fund
Musicians Benevolent Fund: Ivor Newton Bequest
Pilkington Charitable Trust
The Rayne Foundation
Rothschild Charitable Trust
John Wates Charitable Trust
Garfield Weston Foundation

ENGLAND

London

Arts Council England, London
The Milly Aphorpe Charitable Trust
BBC Children in Need
Beare Violins Ltd
Sir William Boreman's Foundation
The City Bridge Trust
The Lord Cozens-Hardy Trust
The Dorset Foundation
The Ernest Kleinwort Charitable Trust
The Eric Falk Trust
John Lyons Charity
Matthews Wrightson Charity Trust
Munro Charitable Trust
The Radcliffe Trust
The C A Redfern Charitable Foundation
The Sammermar Trust

Midlands

Allan & Nesta Ferguson Charitable Trust
Anonymous Trust
Bartlett Charitable Trust
Birmingham City Council
Birmingham Festival Choral Society
Beckett Bulmer Charitable Trust
JR Corah Foundation
John Eastwood Foundation
Doris Field Charitable Trust
Florence Turner Trust
Lady Forester Trust
The Millichope Foundation
Stanton Ballard Charitable Trust

North East

The Ballinger Charitable Trust
Christ's Hospital in Sherburn
The Community Foundation: Tyne & Wear and Northumberland (Roland Cookson Fund; Benfield Motors Fund)
The Co-operative Community Fund
The Gillian Dickinson Trust
County Durham Foundation
Gateshead Council
The W A Handley Charity Trust
The Joicey Trust
The Sir James Knott Trust
Northern Rock Foundation
Northumberland Care Trust
The 1989 Willan Charitable Trust

North West

Arts Council England
Association of Greater Manchester Authorities
The Duchy of Lancaster Charitable Trust
The Martyn Donaldson Trust
Sir John Fisher Charitable Trust
The Hadfield Trust
The Garrick Charitable Trust
The Gladys Jones Trust
Norma Leigh Charitable Trust
North Rock Foundation
Oldham Metropolitan Borough Council
The Stoller Charitable Trust
Rathbones
Vale Royal Borough Council

South West

Mr & Mrs Mark Allen
Anonymous Benefactor (X2)
Arts Council England
Barnwood House Charitable Trust
Mrs M Campion
Mr & Mrs Hugh Champion
Chichester Charitable Trust
Dr J A Compton
Hugh Cookson Charitable Trust
Joyce Fletcher Charitable Trust
Fuerst Day Lawson Holdings Ltd
AR Harding Charitable Trust
Mr & Mrs Paul Horsley
Sir Michael Knight
JP Marland Charitable Trust
Compte de la Moriniere
Operaluna
Pat Ripley Charitable Trust
Andrew & Belinda Scott Charitable Trust
Mrs P Seddon
Somerset County Council - Somerset Music

Somerset Youth Opportunities Fund
Sound waves South West
Stuckeridge Opera
Valentine Charitable Trust
Youth Music

Yorkshire/Lincolnshire

Arts Council England, Yorkshire
G C Armitage Charitable Trust
The Band Trust
The Bearder Charity
T B H Brunner Charitable Trust
H M Burdall Charity
The Burghley Family Trust
A&S Burton 1960 Charitable Trust
JJ & M Burton Charitable Settlement
Calderdale Community Foundation

The Calmcott Trust
The Catalyst Fund
Norman Collinson Charitable Trust
The Craighurst Trust
The Craig Charity for Children
The Freshgate Trust
Harrogate Operatic Players
Hull City Arts
Kirklees Metropolitan Council
Sir George Martin Trust
Mayfield Valley Arts Trust
W L Pratt Charitable Trust
F W Plaxton Charitable Trust
Ryedale District Council
The Shaw Lands Trust
Sheffield Town Trust
The Barbara A Shuttleworth Memorial Trust
The Skipton Building Society Foundation
W W Spooner Charitable Trust
Swinton Charitable Trust
Charles & Elsie Sykes Charitable Trust
Timeform
Fred Towler Charity Trust
Wade's Charity
West Yorkshire Grants
The Whitaker Charitable Trust
York Children's Trust

IRELAND

Anonymous
ArtsCare
Arts Council NI
BBC Children in Need
Black Santa
Community Foundation Ireland
Community Foundation NI – Telecommunity
Community Foundation NI – Turkington Fund
Community Relations Council

Ernest Cook Trust
Derry City Council
Down District Council
Enkalon Foundation
Lloyds TSB Foundation NI
Lusty Beg Island
Parkhall Primary School
Ulster Garden Villages Ltd
VOYPIC

SCOTLAND

Aberdeenshire Council
Binks Trust
Craignish Trust
Dunard Fund
Esmée Fairbairn Foundation
The Gannochy Trust
The MacRobert Trust
Sir James Miller Trust
Radio Forth Cash for Kids
The Russell Trust
St Catherine Trust
The Stevenston Trust
Scottish Arts Council
Scottish Arts Council Youth Music Initiative

WALES

Age Concern
Arts & Business
Arts Council of Wales
Blair Foundation
First Hydro Company
Gwynedd County Council/Welsh Church Act Funds
G E Healthcare
Rhondda Cynon Taf County Borough Council
Rowland Trust Fund
Vale of Glamorgan County Borough Council
Welsh Amateur Music Federation/Ty Cerdd

The performing opportunities I was given were invaluable. I benefited greatly from the experience and am proud to have been a part of LMN.

Llyr Williams (piano) LMN 2004



aLuMNI

LMN is delighted that aLuMNI, a register for past LMN musicians who want to stay in touch, and perhaps feed back into the scheme, is growing fast.

We are forging renewed links with musicians who are keen to support the development of their younger colleagues and to bring to bear the benefits of their greater experience.

In the past year, we have enjoyed working with aLuMNI in many different ways. Sally Burgess (a founder member of the scheme), ran two days of masterclasses for singers (pictured, above right) with a final, open concert at 22, Mansfield Street. Penelope Roskell (piano, LMN 1977-83), now professor of Piano at Trinity College, co funded a series of community performances at Sutton House, Hackney, which were enormously appreciated. Julian West (oboe, LMN 1994 – 1997), now Creative Producer, Open Academy at the Royal Academy of Music as well as continuing to perform, has led training and mentoring sessions for new LMN musicians. Sarah Field and Simon Lepper (saxophone and piano, LMN 1998 – 2004) led one of LMN's pilot projects in Abu Dhabi, supporting younger musicians. Charlotte Bradburn and Adam Caird (saxophone & piano, LMN 2001 - 04) have opened a new music venue/café in Camden Town and have hosted LMN training and auditions. Kosmos (Eastern European trio, LMN 2006 – 09) will be holding a fundraising concert in aid of LMN in 2010.

Whilst we are always sad to say goodbye to LMN musicians, it gives us enormous pleasure to track their progress in the profession, at the heart of this country's musical life, as soloists, orchestral players, in ensembles, teaching and leading the way for the next generation.

We would love to hear from any musicians who were once members of LMN. To find out how to register, visit our website at www.livemusicnow.org and look on the aLuMNI page in the Musicians section.

GOODWILL AND 'IN KIND' PARTNERS

Artlink Central
Arts Care
Arts Council NI
Auchtertool Kirk, Fife
BBC Radio Ulster - Sounds Classical/
BBC Children in Need
Birmingham Conservatoire
The Bridgewater Hall
Sally Burgess
Community Arts Forum
Crescent Arts Centre
Enterprise Music Scotland
Music at 22 Mansfield Street
Nightingale House
North Yorkshire Library & Information Service
Open Arts
Amanda Platt
Queens University, Belfast
Research Partnership
Rhubarb Recording
Roger Herbert Design
Royal Academy of Music
Royal Northern College of Music
Royal Welsh College of Music and Drama
RSAMD
St David's Hall
The Sage Gateshead
Billy Tearse
Wigmore Hall

COMMUNITY PARTNERS – PROJECTS

Local Authorities

Aberdeenshire Council
Association of Greater Manchester Authorities
Birmingham City Council
City of Edinburgh Council
City of York Council
District of Easington, Co Durham
Durham County Council
Fife Council
Gateshead Council
Gwynedd Council
Hull City Arts
Kirklees Metropolitan Council
LACES (Looked After Children Education Service), Birmingham
Nidderdale Extended Services
North Yorkshire County Council

Oldham Borough Council
Rhondda Cynon Taf
Ryedale District Council
Somerset County Council
South Lanarkshire Council
South Staffordshire Council
Southend Borough Council
Sunderland City Council
Vale of Glamorgan Council
Vale Royal Borough Council
Walsall Metropolitan Borough Council
West Lothian Council
West Yorkshire Grants

Voluntary Sector

Age Concern
Barnwood House Trust
Harmony School
Hemihelp
Multiple Sclerosis Society
Small Steps
VOYPIC

Corporate Sector

Arts & Business Cymru, CultureStep (Clogau Gold)
First Hydro
G E Healthcare
Scottish Widows

NHS Trusts & healthcare settings

CNWL NHS Mental Health Trust
Friends of UCLH
Guys and St Thomas' Charity
Gwent Health Authority
Kensington Mental Health Carers
North London Hospice
Northumberland Care Trust
Royal Hospital for Neuro Disability
St Bartholomews and the London Hospitals (Vital Arts)
Tees Esk Wear Valley NHS Trust
UCLH Arts, University College London Hospitals, NHS Foundation Trust
University Hospital Birmingham NHS Foundation Trust
Willen Hospice
York District Hospital

Higher & Further Education

Royal Welsh College of Music and Drama
SCAT Somerset College of Art & Technology

Arts Organisations

Abu Dhabi Music & Arts Festival, UAE
Ammanford Miners Theatre
Arts & Business
Arts Care / Gofal Celf
ArtsCare
Cambridge Summer Music
Canolfan Gerdd William Mathias
Chichester Festivities
Coliseum Aberdeen
Deal Festival
Devizes Festival
Friends of Caerphilly Music
Galeri Caernarfon
Huddersfield Contemporary Music Festival
Imagineate
Lyric Theatre, Carmarthen
MBF (Garden Party)
Music 55-7
National Galleries of Scotland
National Museums of Scotland
National Portrait Gallery
NYMAZ, North Yorkshire Youth Music Action Zone
Pied Piper Projects
Riverfront
Signed Performance in Theatre
St Davids Hall
The Clod Ensemble
Theatre Elli, Llanelli
Ty Cerdd
Vital Arts (Barts and the London Hospitals)
Wales Millennium Centre
Windsor Festival

Venues

The Birches
Cheverton Lodge
The Cree Centre, Grantham
Danecourt Special School
Elms Bank High School
Elmswood School
Hay Lane School
Jack Tizard School
Meadowgate School
North West Regional College NWRC
Parkhall Primary School
Plymouth Music Zone
Queen Elizabeth School, Westminster
Rosa Morrison Resource Centre

COMMUNITY PARTNERS – EVENTS

Aberdour Festival
Ambrose Concerts
Armourers and Braziers Event
Barton Arts Festival
Barber Institute
Beaford Arts
BECON (The North East network for the black voluntary and community sector)
Caledonian Club
Conservative Party
Denbigh Festival
Doncaster Museum & Art Gallery
Emmanuel School, Gateshead
Friends of Caerphilly Music
Friends of Music at KB
Gregynog Festival
Gwyl y Faenol Festival
Kettering & District Area Infant Festival
Leeds International Concert Series
Loch Shiel Spring Festival
Lusty Beg Island
Manchester International Piano Festival
Mental Health North East Menuhin Competition
Milverton
Music at Paxton
Music in Highgate Homes
North Wales International Music Festival
St Davids Cathedral Festival
Skipwith Hall
STORM
Shropshire Music Trust
Swansea Festival
Ty Newydd Writing Centre for Wales
USA Embassy
Villages in Action
Welsh Amateur Music Federation IAMIC
Conference and Healthy Sounds
York & North Yorkshire Community Foundation
Yorkshire Youth & Music

Consolidated financial report

Revenue Account for the year ended 31 March 2009

	2009			2008
	£	£	£	£
	Unrestricted funds	Restricted funds	Total	Total
Voluntary income, activities for generating funds, incoming resources from charitable activities	619,378	562,950	1,182,328	1,592,133
Investment income	7,271	4,249	11,520	17,863
Total income	<u>626,649</u>	<u>567,199</u>	<u>1,193,848</u>	<u>1,609,996</u>
Charitable activities, costs of generating voluntary income, fundraising trading	730,080	485,650	1,215,730	1,422,082
Governance costs	4,000	-	4,000	4,000
Total expenditure	<u>734,080</u>	<u>485,650</u>	<u>1,219,730</u>	<u>1,426,082</u>
Total surplus/(deficit) for the year	<u>(107,431)</u>	<u>81,549</u>	<u>(25,882)</u>	<u>183,914</u>

Balance Sheet as at 31 March 2009

Debtors and prepayments*	90,074	-	90,074	59,179
Cash at bank and in hand	80,497	346,899	427,396	478,722
Creditors*	(46,541)	-	(46,541)	(41,090)
Net assets	<u>124,030</u>	<u>346,899</u>	<u>470,929</u>	<u>496,811</u>
Unrestricted funds:				
General fund	124,030	-	124,030	231,461
Restricted fund	-	346,899	346,899	265,350
	<u>124,030</u>	<u>346,899</u>	<u>470,929</u>	<u>496,811</u>

*Excludes interbranch debtors and creditors

These figures are extracted from the full Trustees' report and financial statements which have been audited by Saffery Champness who gave an unqualified report on 20 July 2009. The auditors have confirmed to the Trustees that the summarised financial statements are consistent with the full financial statements for the year ended 31 March 2009. The Trustees' report and financial statements were approved by the Trustees and signed on their behalf on 15 July 2009. These summarised financial statements may not contain sufficient information to gain a complete understanding of the financial affairs of Live Music Now Limited. The full Trustees' report, audit report and financial statements may be obtained from: Live Music Now, 10 Stratford Place, London W1C 1BA. Tel: 020 7493 3443.

Reserves Policy

The trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission. It is the policy of the charity to carry forward sufficient funds in reserve to cover any anticipated shortfall within the year over the organisation's running costs, in excess of income. This takes into account the current level of our core support and delays or changes in receipt of grants or donations towards core costs.

Major fundraising events can affect the level of reserves in any one year.

Approved by the Trustees, 15 July 2009


Ian Stoutzker, Chairman


Sarah Derbyshire,
Executive Director

Auditors' Statement on the summary financial information of Live Music Now Limited

We have examined the summary financial information set out in pages 20 and 21.

Respective responsibilities of Trustees and Auditors

You are responsible as Trustees for the purposes of company law for the preparation of the summarised accounts. We have agreed to report our opinion on the summarised accounts' consistency with

the full financial statements, on which we reported on 20 July 2009.

Basis of Opinion

We have carried out the procedures we consider necessary to ascertain whether the summarised accounts are consistent with the full financial statements from which they have been prepared.

Opinion

In our opinion the summary financial information is consistent with the full financial statements for the year ended 31 March 2009.

**Saffery Champness,
Registered Auditors,
20 July 2009**

Regional financial report

Revenue Account for the year ended 31 March 2009

	UK Core Fund	London	Midlands	North East	North West	South West	Yorkshire	Ireland	Scotland	Wales	Total
	£	£	£	£	£	£	£	£	£	£	£
Incoming resources											
Voluntary income	240,029	98,523	35,805	50,143	48,774	183,633	119,866	65,104	78,688	51,197	971,762
Activities for generating funds	1,713	-	2,175	-	-	-	3,719	-	255	1,369	9,231
Investment income	4,552	364	43	65	4,249	30	1,189	-	846	182	11,520
Incoming resources from charitable activities	42,271	34,994	3,020	4,600	1,509	3,320	56,499	9,487	29,528	16,107	201,335
UK grants to regions (projects)	(51,965)	20,506	-	-	12,672	3,232	13,771	1,599	185	-	-
UK grants to regions (admin)	(131,570)	20,472	13,176	13,120	14,080	15,041	14,080	13,120	14,720	13,761	-
	105,030	174,859	54,219	67,928	81,284	205,256	209,124	89,310	124,222	82,616	1,193,848
Resources expended											
Fundraising trading	521	-	613	-	-	-	1,335	-	-	-	2,469
Musicians fees and expenses	23,384	90,461	11,270	34,705	45,377	67,745	142,453	49,179	63,450	51,105	579,129
Recruitment, auditions and training	41,792	3,947	1,486	1,019	2,250	2,953	8,792	2,000	5,839	3,668	73,746
Project delivery costs	39,719	78,376	21,160	19,324	32,321	56,360	39,447	24,264	46,280	37,393	394,644
Administration and office support	103,108	13,831	3,734	3,410	5,704	9,946	6,961	4,282	8,167	6,599	165,742
Governance costs	4,000	-	-	-	-	-	-	-	-	-	4,000
	212,524	186,615	38,263	58,458	85,652	137,004	198,988	79,725	123,736	98,765	1,219,730
Revenue surplus/(deficit)	(107,494)	(11,756)	15,956	9,470	(4,368)	68,252	10,136	9,585	486	(16,149)	(25,882)

Balance Sheets as at 31 March 2009

	UK Core Fund	London	Midlands	North East	North West	South West	Yorkshire	Ireland	Scotland	Wales	Total
	£	£	£	£	£	£	£	£	£	£	£
Debtors											
Cash at bank and in hand	67,435	19,514	19,780	18,949	107,122	99,298	32,110	26,410	31,032	5,746	427,396
Creditors											
	(38,073)	-	(1,093)	-	-	(2,931)	(11,690)	(6,392)	(2,855)	-	(63,034)
Total net assets	75,043	26,577	22,714	23,962	107,128	103,003	31,155	34,497	36,338	10,512	470,929
Funds brought forward											
General Fund	156,004	25,196	2,708	4,244	9,539	(10,743)	10,191	2,749	4,912	26,661	231,461
Restricted Fund	26,533	13,137	4,050	10,248	101,957	45,494	10,828	22,163	30,940	-	265,350
	182,537	38,333	6,758	14,492	111,496	34,751	21,019	24,912	35,852	26,661	496,811
Movement in year:											
General Fund	(108,890)	(4,022)	5,256	(2,105)	(4,616)	(5,068)	18,177	5,006	4,980	(16,149)	(107,431)
Restricted Fund	1,396	(7,734)	10,700	11,575	248	73,320	(8,041)	4,579	(4,494)	-	81,549
	(107,494)	(11,756)	15,956	9,470	(4,368)	68,252	10,136	9,585	486	(16,149)	(25,882)
Funds at 31 March 2009											
General Fund	47,114	21,174	7,964	2,139	4,923	(15,811)	28,368	7,755	9,892	10,512	124,030
Restricted Fund	27,929	5,403	14,750	21,823	102,205	118,814	2,787	26,742	26,446	-	346,899
	75,043	26,577	22,714	23,962	107,128	103,003	31,155	34,497	36,338	10,512	470,929

During the year ended 31 March 2008 the charity received a donation of £100,000 from The Norma Leigh Charitable Trust to provide funds for work with disadvantaged children and young people in the Bolton area. The Trustees have the power to spend the full capital and the income derived therefrom, although for the present the interest only is being used to fulfil the purpose.

During the year ended 31 March 2009 the charity received a donation of £85,000 from an anonymous donor, for a project to work with prisoners. The project, which includes distribution of parts of the grant to organisations in Europe, will be administered by the South West branch of the charity.

Governance, Committees and Volunteers

Founder

The late Yehudi Menuhin

Patron

HRH The Prince of Wales
KGKT GCB

Vice-Presidents

Mrs. Jonathan Carr
The Lady Crickhowell
Sir Colin Davis CBE
Pamela Hobson
Carolyn Newbigging (from
February 2009)
Itzhak Perlman
The Lady Polwarth

Chairman

Ian Stoutzker OBE

Advisory Board

Chair: Jonathan Moulds
Professor Edward Gregson
Evelyn Glennie, OBE
Professor Sir Curtis Price
Dame Janet Ritterman, DBE
Susannah Simons
John Wallace, OBE
John Williams, OBE

Governing Board

Chair: Ian Stoutzker OBE
Bet Davies
The Hon. Mrs. Elizabeth
Fairbairn MBE
Lady Fell
Sir William Lawrence Bt.
(Ret'd. 2008)
Carolyn Newbigging
(Ret'd. Feb 2009)
Amanda Platt
Jane Pleydell-Bouverie
Jane Scrope
Christopher Yates

Executive Director

Sarah Derbyshire MBE

Auditions Officer

Gillian Green

Training Officer

Ian Anstee

ENGLAND

LONDON

Patron

Baluji Shrivastav

Committee

Sarah Field
Stuart Field
Neil Munro
Jude Sweeting

MIDLANDS

Patron

Sir Simon Rattle

Committee

Chris Ball
Sir William Lawrence Bt.
Chris Marshall
Jeremy Patterson
Jane Salmon

NORTH EAST

Committee

Chair: Amanda Platt
Clarence Adoo
Dr Eric Cross
Aidan Dunstan (Treasurer)
Fiona Gaffney
Dr David Hall
Richard Maudslay CBE
Lady Riddell

NORTH WEST

Committee

Chair: Christopher Yates
Julia Keenan
David Kent (Treasurer)
David Leach (Ret'd.)
Janet Leach
John Miller
Katy Rimmer
Alasdair Tate (Ret'd May 09)
Michael Young

SOUTH WEST

Patrons

Michael Bochmann
Julian Bream OBE
The Lady Dibgy BDE DL
Peter Gabriel
Emma Kirkby
Hon. Mrs. Mark Roper
Anne Sheppard
Keith Tippett

Committee

Chair: Jane Pleydell-Bouverie
(from February 2009)
Daphne Carr
Jennifer Coombs
Andrew Fletcher
Martin Hagen
Tim Hextall
Caroline Llewellyn
James Morrow (Hon
Treasurer)
Carolyn Newbigging (Chair
Ret'd. February 2009)
Paul Sartin
Janet Watson

YORKSHIRE/ LINCOLNSHIRE

Patrons

Dame Fanny Waterman DBE
Sir Marcus Worsley Bt.

Committee

Chair: Mrs S E Scrope
Mr D Aykroyd
Mrs R Battle
Mrs T Boyd
Mrs E Collins
Ms H Cropper (from
November 2008)
The Hon Mrs Nicholas
Crossley
Mrs J Dawson
Mrs R Fenton
Mrs M Holford
Mrs C B Kealy
Mrs C Lawrence
Mrs J Lyles
Mrs J D Stoddart-Scott
Mr A Talbot (Treasurer)
Lady Tyrwhitt
Lady Whitaker

IRELAND

Patrons

Barry Douglas
Angela Feeney

Committee

Chair: Lady Fell
Prof Michael Alcorn
Prof Ken Bell
Bobbie Bergin
Catherine Harper
Kate Ingram
Carita Kerr
Ian Lindsay (Treasurer)
Mike Mills

SCOTLAND

Committee

Chair:
Elizabeth Fairbairn MBE
Antonia Bruce
Lady Gibson
Robert Livingston
Geoff Marr
Frank Hitchman
Gavin McEwan
Linda Ormiston OBE
David Todd
Garry Walker

WALES

Patrons

Brian McMaster CBE
John Metcalf
Dennis O'Neill CBE
Elinor Bennett OBE

Committee

Chair: Bet Davies
Elen ap Robert
Chris Ball
Elinor Bennett
Nevil Davies
Euros Rhys Evans
Stephen Harries (Treasurer)
Nicola Heywood-Thomas
Rachel Jones
Geraint Lewis
Philip Lloyd -Evans
Elinor Patchell
Chris Ryan
John Stein (Ret'd. Jan 09)
Beatrice Unsworth

UK Audition panel members 2008/9

Noelle Barker
Daphne Boden
Charlotte Bradburn*
Alison Chamberlain
Gail Cooke
Andrew Cronshaw
Katherine Durran*
Jonathan Fisher
Mary Ann Kennedy*
Simon Lenton
Adrian Levine
Geraint Lewis
Angela Livingstone*
Iwan Llewelyn Jones
Warren Mailey Smith*
Ben Mandelson
David Mason
Matthew McAllister*
Celia Nicklin
David Oliver
Linda Ormiston
Chris Orton
Brian Raby
Rita Ray
Ian Smith
Sarah Stuart
Richard Thomas*
Keith Tippett
Beatrice Unsworth
Catherine Yates
Christopher Yates
Catherine White
* aLuMNI

Voluntary helpers

Daniela Balmaverde –
Film and photography
(Ireland)
Lara Cowling –
Musicians' accommodation
(S West)
Bill Knight –
Photography (London)
Nick Smith –
IT specialist (S West)
Paul Smith -
Presentations (S West)
Leslie Taylor –
Musicians' accommodation
(S West)
Janet Watson -
Musicians' accommodation
(South West)

Consultants

Carlos Chirinos,
Red Grasshopper Ltd
World Music Development
(UK)
Tony Green,
Ideology
Design & print (UK)
PiInternet
Internet (UK)
Serif Systems
Database solutions (UK)
Vail & Associates
PR (UK)

Photo credits

Mark Adkins
Tony Bartholomew
Photography Ltd
Elisabeth Blanchet/LUNA
Derek Cattani
Roger Herbert
William Knight

Offices



L-R
Back Row
 Lucy Galliard
 Carol Main
 Ali Smith
 Petra Blomker
 Jean Escott
 Gillian Green
 Karen Irwin

Front Row
 Trudy White
 Sarah Derbyshire
 Ian Anstee

UK

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 10 Stratford Place
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ENGLAND

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Director:
 Trudy White

Project Manager:
 Erica Lang (maternity leave
 from February 2009)
 Maternity Cover:
 Katie Windsor

Administrator:
 Ann Marie Boyle

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MIDLANDS

Director:
 Jayne Rollason
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 Maternity Cover:
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**Administrative
 Assistant:**
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NORTH WEST

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 Officer (UK) :**
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Administrator:
 Margaret Gambon

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SOUTH WEST

Director:
 Ali Smith

Office Manager:
 Lara Cowling (to December
 2008)
 Katharine Lane (from
 December 2008)

Project Manager:
 Patsy Lang

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**Administrative
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SCOTLAND

Director:
 Carol Main

Development Officer:
 Judith Walsh
 (from July 09)

Book-keeper:
 Agnes McCluskie

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scotland@livemusicnow.org

WALES

**Director & Auditions
 Officer (UK):**
 Gillian Green

Administrator
 (Wales and Auditions UK):
 Gemma Jones
 (to August 08);
 Darren Hawken
 (from August 08 – Feb 09);
 Tammy Daly
 (from March 09)

Finance Officer:
 Susan Harries

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Live Music Now Ltd. (LMN) is a
 Registered Charity in England
 and Wales No: 273596,
 and in Scotland No: SCO39600.

