



# The Cambridge Music Festival

Patrons : Dr. Mary Archer, Nigel Brown, Evelyn Glennie OBE, Lord Rees  
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## Orchestra in a Village

### The London Mozart Players in Swavesey

13<sup>th</sup> – 17<sup>th</sup> November 2006

## REPORT

**“Wonderful evenings of community involvement – more please!”**

**“This was an immensely valuable experience for us as a family, and particularly in the inspiration it gave our children and revived their interest in music.”**

**“Having this event in the village was a brilliant opportunity”**

**“Wonderful opportunity for locals - should be every year!”**

(letters from Swavesey residents)

**Report by Gillian Perkins using evaluation compiled by Kathie Neal and the London Mozart Players**

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## 1 AIMS AND SCOPE OF THE RESIDENCY

Orchestra in a Village was part of the 2006 triennial Cambridge Music Festival which celebrated Mozart, Maths & Music. It was a residency by the London Mozart Players, with Fraser Trainer, to work in Swavesey for a week from 13<sup>th</sup> November. The aim was to concentrate resources so as to make music the focus of a community, giving anyone who wished the chance to take part, regardless of age, musical ability or previous interest. My hope was that we would simply make music the talking point of the village, amongst the everyday ordinary people living there.

The scope of the residency was determined by the aim of having every pupil at Swavesey Primary School to make music with members of the LMP in the course of a single day. Thus 10 players took part in the first three days, with the rest of the full orchestra giving the main concert on Thursday 16<sup>th</sup>. Prior to this, Fraser Trainer was commissioned to write a new work and two members of LMP worked in Swavesey Village College (secondary school) for a week. So far as we know this is the first time anyone has attempted such a concentrated residency in a village on such a scale.

Why Swavesey? Some 10 miles NW of Cambridge, Swavesey was the right size to make an impact. It has 2500 residents, a primary school (240 pupils) and Village College (secondary school, 1114 pupils up to year 11). I discussed possible villages with South Cambridgeshire District Council's Arts Officer – almost the very first discussion about the project. Our list of criteria was quite practical – somewhere with a large enough church, a secondary school, and some key people there whom we felt would welcome such a challenging initiative. In Swavesey's case, these included Audrey Caldwell, Head of Music at the Village College and Gillian Hunter, the newly arrived Arts Development Officer for Swavesey, who happened to be a keen musician.

I am well aware that other villages in Cambridgeshire qualify for such a residency. As a small arts organisation we can only do so much. The argument for not giving a single village so much is in effect an argument for doing nothing.

## 2 PRINCIPAL PARTICIPANTS

### CAMBRIDGE MUSIC FESTIVAL

- \*Gillian Perkins, Festival Director
- \*Kathie Neal, OAIV Project Manager

### SWAVESEY VILLAGE COLLEGE

- \*Martin Bacon, Head
- \*Audrey Caldwell, Head of Music
- \*Iain Mann, Head of Instrumental Music
- \*Gillian Hunter, Arts Development Manager Swavesey, SCDC

### SWAVESEY COMMUNITY

- John Yule, Vicar Parish Church of St Andrew
- Roger Holland, Publicity for Parish Church of St Andrew
- Julian Ayres, Youth work manager for area which includes Swavesey
- April Martin, Editor Swavesey Meridian Magazine

### LONDON MOZART PLAYERS

- \*Antony Lewis-Crosby, Director
- \*Margaret Archibald, Education and Community Manager

### MUSICIANS

Fraser Trainer, composer

For the Composition workshops with Fraser Trainer

- Michael Posner - viola
- Christopher Newport - horn

All the other community and educational events

Susanna Candlin – violin  
Julia Desbruslais – cello  
Katie Clemmow – oboe  
Robert Porter – bassoon  
Peter Wright – trumpet

Martin Smith - violin  
Paul Sherman - double bass  
Margaret Archibald – clarinet  
Anthony Catterick - horn

Jim Laws – staging guru

#### MENTEES

Joseph Fort – organ, bassoon, Cambridge student  
Cevanne Horrocks-Hopayian – singer, Cambridge student  
Jonathan Sage – clarinet, ex SVC student, now at York University  
Jeremy Thurlow – Director of Music, Robinson College Cambridge

\* asterisks were members of the OIAV Steering Group, which also included Andy O’Hanlon, Arts Development Officer, South Cambridgeshire District Council and Stuart Bruce, Education Manager, Eastern Orchestral Board

### 3 FUNDERS

Orchestra in a Village was financially supported by a broad partnership. The fund raising campaign was started in the summer of 2005 and took nearly a year to complete. The Festival would like to acknowledge and thank all those who made the residency possible:

Arts & Business, Arts Council England Grants for the Arts, Britten-Pears Foundation, Cambridge University Active Community Fund, Cambridgeshire ACRE Local Network Fund, Cambridgeshire County Council, D’Oyly Carte Charitable Trust, Eastern Orchestral Board, The Fenton Arts Trust, The Finzi Trust, The Foyle Foundation, The Hinrichsen Foundation, PRS Foundation, South Cambridgeshire District Council, Swavesey Village College.

Orchestra in a Village was sponsored by five local companies:

Aqua Group – for the whole residency  
Call Printers – for the business reception  
Camlab – for the whole residency.  
David Ball Group – for Wake Up Mr Mozart! family concert  
Esprit Capital Partners – for the visits to Over School and Day Centre

### 4 CONTENTS OF RESIDENCY

Preparatory meeting with Fraser Trainer, LMP helpers, 4 student mentees, Audrey Caldwell and Iain Mann, CMF Project Manager and Arts Development Manager)

Composition by Fraser Trainer commissioned specifically for Swavesey by the CMF – *The Eye* premiered by the LMP in the final concert of the week on 16 Nov 2006

Interpolations (of *The Eye*) workshops – (12) 2 hour workshops run by Fraser with 60 Swavesey Village College Students, both singers and players who also wrote the lyrics to the choral sections, 2 LMP players and the SVC music teachers Audrey Caldwell and Iain Mann

Primary schools one hour demo workshops (7) with 2 LMP players per school, for whole school: Bar Hill, Papworth, Elsworth, Over, Fen Drayton, Fenstanton, and Longstanton. Total children involved approximately 1500.

Swavesey Primary school (247 pupils and approx 12 staff) mini concert, workshops and ‘sharing’ performance day with 8 LMP players (2 per class for 8 classes)

Community Workshops (2)

1. After school workshop for younger pupils yr 5-8 (28 participated – some parents stayed as well)
2. Evening jam session with Fraser and LMP (about 40 attendees, age range from 7 – 70)

#### Mini concerts (7)

1. Thistle Green sheltered housing (about 15 attendees)
2. Over day centre (about 30 attendees and 4 staff)
3. Adepta severely disabled (6 attendees and their carers, about 14 total)
4. Fenstanton Manor – private home (about 24 attendees)
5. Aqua Group concert to employees at lunchtime (about 35 attendees)
6. Playtimers (13 mothers with their toddlers/babies)
7. Story timers 3-5 yr olds (14 nursery children and 3 staff)

#### Talks

1. WI and Meridian Women's Club members (about 20 participants)
2. Pub chat with Fraser Trainer at The White Horse, Swavesey  
(in fact one formal and many informal sessions with various musicians)

#### Recordings

1. The Eye interpolations by the students was recorded in their dress rehearsal
2. Swavesey Village College student music groups – Singing and instrumental make a disc from their repertoire ( about 75 students)

#### Concerts (3)

1. Swavesey week Launch concert for sponsors (about 100 attendees) 13.11.06  
London Mozart Players and Joseph Fort *piano*  
Handel: Water Music *Bourée, Minuet*  
Mozart: Duos for Wind K487  
Arensky: *Variations on a theme of Tchaikovsky* (String Quartet)  
Fraser Trainer: Motion Pictures *Lead On*  
Mozart: Serenade in E flat K375 *Allegro*
2. Family Concert Wednesday 15.11.06  
Wake up, Mr Mozart!  
Devised by Margaret Archibald, with all the music by Mozart (bar one)  
London Mozart Players Ensemble with Swavesey Village College St Cecilia Choir  
and Fraser Trainer as the composer  
(about 250 attendees, adults, children of all ages, college staff, primary teachers) Village College  
  
Canon: Bona nox K561  
Eine kleine Nachtmusik K525 *Allegro*  
Twelve Pieces for two wind instruments K487 *Menuetto: Allegretto*  
Overture: La finta giardiniera K196 *Allegro molto*  
Trumpet Voluntary by Jeremiah Clarke  
Serenade No. 5 in D K204 *Allegro assai*  
Twinkle, twinkle  
Motet: Ave verum corpus K618  
Horn Concerto in E flat K495 *Rondo*  
Variations on *Ab, vous dirai-je, maman* K265  
Serenade No. 5 in D K204 *Menuetto*  
Ballet Music from *Idomeneo* K367 *Larghetto*  
Piano Sonata in A K331 *Rondo alla turca*  
March No. 1 in D K335
3. Final Concert 16.11.06 St Andrew's Parish Church, Swavesey  
Performers: The London Mozart Players, Swavesey Community Choir (120 members)  
Swavesey Village College composers (60)  
Mentees  
Sophie Bevan soprano, Alison Kettlewell mezzo, Ben Johnson tenor, Dawid Kimberg bass  
Dominic Wheeler conductor  
  
Mozart: Overture *Don Giovanni*  
Trainer: *The Eye* (première) LMP  
*The Eye* with SVC student interpolations  
Mozart: Mass in C *The Coronation*

## Photography

1. Patrick Sheppard, who lives in Swavesey, made a running documentary film of the entire week's activities, including the concert. He did this as part of his required coursework and is presently completing it through interviews with the project team.
2. John Dyer of the Swavesey Camera Club took photos and arranged for still photography of the various sessions. Many of these were displayed in the foyer of the concerts

Hosting A number of villagers very kindly opened their homes to give accommodation to Fraser and the LMP players who remained in the village all week.

### 3 THE COMMISSION AND FRASER'S WORK

An early decision of the steering group was to involve a composer, to include a commission which would be a central feature of the whole residency. Fraser Trainer was suggested to the Festival by the London Mozart Players, both for a commissioned work and for his skills as an inspirational leader of creative workshops. Both Antony Lewis Crosby and I knew of his work already, and we met him early on to discuss how he might be involved. In August 2005 the festival commissioned him to write a new work for chamber orchestra; the commission had a community twist to it, even then:

“As part of the residency we hope it will be possible for you to give the LMP extracts from your new work so that their ensembles and education team can incorporate the work within their workshops and community concerts as appropriate. ...The aim is to have a unifying device running through the project, which as we discussed will encourage greater understanding of the final performance.”

*The Eye* formed the basis for composition work with the Swavesey Village College students. Led by Fraser, with the help of two LMP players and SVC music staff, two groups of 30 students each created two choral and instrumental variations of their own. Two university members were also given the opportunity to participate and learn from outreach professionals in these variations workshops as well. The variations were performed alongside the London Mozart Players, premiering the original composition together at the final concert at the end of the week.

In addition, some core elements of the new work, essentially rhythmic motifs were used by Fraser and the LMP in their various community sessions. Fraser led mass improvisation at the Family Concert, and at the Jam session, for any would-be, past or present players, created music starting with similar patterns. Fraser introduced his music in the pub, and at the final concert. *The Eye* has been described as a 12' concerto for chamber orchestra; the LMP is hoping to programme it again in the near future.

### 4 THE SWAVESEY CHOIR

Early on in our planning we agreed to set up a community choir, to involve as many local singers as possible. Audrey Caldwell rehearsed the adults and student members separately during the summer of 2006, and altogether in the autumn, for a performance of Mozart's *Coronation* Mass at the final concert with the LMP. Most of the singers came from the Swavesey area; very few of those taking part had done this level of singing before and most of the adults could not read music. Audrey recorded all the choir voice parts to help the less experienced singers learn by rote. The final performance involved some 120 singers.

### 5 THE MENTORING PROGRAMME

I had discussions with the Faculty of Music in Cambridge about a mentoring scheme with the LMP, to encourage more students to explore the community and educational work which are a key skill for many performing musicians. I had meetings about this at the Faculty; it was a new initiative for them and for the festival. We set up two courses of work for the students, one shadowing Fraser, who asked for 1 student to be assigned to each composition group. We felt that up to four could work with the LMP during the schools and community based work. We insisted that all the mentees had to be around for all the relevant sessions, rather than pick and choose. Four mentees volunteered, two for each course. All four students came to the residency preparation meeting on 29.10.06 for discussion and detailed timetabling of who was to do what. Fraser's mentees took part in the final day of rehearsal and performances of *The Eye*, and the other two played in two LMP community and family concerts.

**General comments.**

**Orchestra in a Village** has received enormous praise from everyone who took part, many of the audiences, students and musicians. The following extracts are a sample of the general comments:

“**Orchestra in a Village** event was a fantastic success for the College, village and the wider community. The final success of the event largely rested upon the quality of relationships that were struck up between the key players: our students and staff, the LMP, the composer and other community groups. For example our students’ experience, of working with a composer for 6 days, would have been significantly different if the composer had not been as engaging and genuinely inspiring as Fraser proved to be. This was equally true of the LMP but, again, they proved to be very committed to the project and its varied aims. In the end, it was precisely the quality of all the relationships that everyone was praising and that ensured its success.” [Martin Bacon, SVC]

“Overall this was one of the most exciting projects that I have been called upon to manage in seventeen years setting up education and community projects with the LMP. The idea of an Orchestra in a Village was an inspired one, and we at the LMP have to thank the Cambridge Festival Director Gillian Perkins for pursuing it with vision and commitment through all the trials of raising sufficient funding to ensure its success. Long before the LMP was involved, Gillian had the ambitious idea of inviting an orchestra to be embedded in one of the Cambridge villages as part of the 2006 Cambridge Festival. She came up with a broad overview of how such a residency might work so that it would involve every section of a village community..... I decided that the best way forward was to create an imaginary residency based on Gillian’s blueprint and cost that. I therefore visualised a schedule filled by those members of the orchestra who most enjoy doing our wide range of different projects. I imagined them working in the pairs and other groupings that have proved to be most viable and I constructed an imaginary scenario in which they would visit the list of schools and other community venues that had been given to me. It was something very similar to this concept that appeared as a spreadsheet of events deemed to be the framework for Orchestra in a Village with the Cambridge Festival’s Project Manager, Kathie Neal, entrusted with shaping the schedule overall. It was remarkable how much of this original framework remained in place throughout.” [Margaret Archibald, LMP]

“This whole experience has affected my mind. I am serious! I think I'm now being haunted by Mozart. His music is imbedded in my brain so that when I’m asleep or even in the shower, I can hear it! I think there is something quite strange going on when you start singing music that was around hundreds of years ago while washing your hair. Well it is for me! Also it’s been quite a strange experience to have been sitting on a bus and to hear myself humming Mozart, followed by my friends asking ‘What are you singing?’ and then me replying ‘Oh, only a little number known as Mozart’s ‘Coronation Mass, in C’. They would give me some strange looks!

I feel really lucky to have been part of it, as do the other pupils taking part from SVC, and we all feel really privileged to have had the amazing opportunity to work with all the fantastic people we have done so far, such as Fraser, the composer, who we all thought was an amazingly talented, and cool, guy but also wicked to work with! Also the members of the London Mozart Players who came to join us while making our compositions. I was a bit worried that they would be scary people, but I was totally wrong! They were all lovely and extremely helpful! Finally there’s also the adults from the Community Choir. I think that it’s brilliant that they came to support the village, and when we joined them they also seemed to be enjoying themselves at the same time AND helping all us students with the dreaded *Credo!* (Three in one! That’s a lot of multi-tasking!) All in all, this has been something I will never, ever forget!” [Head Girl, SVC]

“It was an inspirational project, full of creativity on every level. There was lots of room for the individual musician and all the participants to be as creative as they wanted to be. It reached so much of the local community, it touched almost every age group and really involved them in music making. I find it hard to pick out one special event... everything I was involved with was most rewarding. Perhaps the family concert was the most fun and the final concert the most stimulating musically – it was a real coming together of the whole week.” [Julia Desbruslais, LMP]

## **The final concert**

Cramming a full orchestra and team of soloists, the 60 members of composing ensemble and a choir of 120 still left seats for an audience of 350. Sceptics told me we would not get that many people to a concert in Swavesey with contemporary music. Technically the concert was a sell-out, though in the event there were yet more spaces which we could have used for more audience. We had a team from the church helping us throughout with logistics on the day, parking, staging, video links, lighting, toilets, green rooms, all had to be imported or commandeered.

We carried out some audience research after the event and the results are overwhelming positive. Many people said what a fantastic event and project it was for their village, how great it was to have so many young people taking part, and if they personally had not enjoyed the contemporary music, then they recognised that the younger audience members did. Inevitably there were some complaints, about the price of tickets (£18 - £6), “ridiculous price for hard church pew”, and about having a famous Mozart orchestra play modern music rather than just Mozart.

The survey was done by post after the event; 80% replied. Just under half had not been to a concert in the past 6 months, and quarter had not done so in the past 3 years. All said they would like to do so again. Half the audience came via someone performing in the concert and 65% said their family had been involved in other events within the residency.

Tickets for the concert were sold both at SVC and at the main Festival box office at the Cambridge Corn Exchange. The latter sold many more far earlier, but when we moved ticket allocations back from SVC to meet demand in Cambridge, SVC ran out and turned people away. The tragedy was that we could have fitted them into the church. Analysis of the ticket sales overall show that 51% of the audience came from Swavesey itself, 28% from villages with schools in the SVC catchment, 3% from Cambridge, 17% from the rest of Cambridgeshire and 1 person from London. This compares with the festival’s normal audience profile of third from Cambridge, third from South Cambridgeshire and a third from elsewhere.

## **On Fraser Trainer’s work**

Fraser proved to be an inspired choice. His work with SVC students was quite extraordinary in its quality and intensity. He visited the college several times in preparation, getting to know the staff and work out what was going to be practicable. If some people did not appreciate the modern music at the end, a lot more have written to say they did, or that they recognise that the younger audience enjoyed it more.

Iain Mann’s letter sums up the students’ response to Fraser’s workshops:

“Everyone here is still talking about the OIAV project. It has become quite clear to me that this was the most meaningful musical experience these kids will have in their time here at SVC. Working with Fraser, Chris, Mickey and the mentees has had an obvious lasting impact on all our students. These days, when I want to be sure to get the best work out of the kids, I just invoke the name ‘Fraser’ or ‘London Mozart Players’; it always works.”

“Fraser Trainer had a very special place at the heart of the residency and his work was truly inspirational. The original work he composed for the orchestra and the quasi-improvised work he created with the students was of the highest quality and utterly compelling in performance....Fraser’s skills as a creative workshop leader were offered more widely when musicians from the local community were invited to join in a “jam” session led by Fraser on the Tuesday evening. I was one of several members of the LMP who joined a group of thirty-nine musicians ranging from violinists to vocalists, from flute players to people clutching simple classroom percussion. Fraser began by getting us all to establish a steady pulse around which he hung a succession of different call-and-response rhythms. He then began to encourage individual musicians to set up riffs, to set solos against them and to engage in dialogues with others. By some magical process of listening and responding to what was going on around, we all found ourselves creating a unified and imaginative improvisation. Even Fraser was overwhelmed at the quality of the results.” [Margaret Archibald]

“In terms of inspiration and creativity, the project got right to the heart of the village of Swavesey and gave the students of the College in particular, a chance to achieve work of the highest level. Besides the concert itself, both the Village College Composition project and the “All comers jam session” were pieces of work that I consider to be of great quality - some of the best that I have been involved in. The jam session produced some wonderfully



magical music-making from an ad-hoc group with an age range from 7 – 70. The support from the LMP musicians and Cambridge students was much appreciated throughout and provided another level of interaction and coaching for the students on the project. It's the kind of work that I want to spend the rest of my life doing. The project really developed my own work as an artist in all areas of my work as a musician, composer and teacher. When this happens it's extremely satisfying." [Fraser Trainer]

The new work was a real challenge to LMP and especially to conductor Dominic Wheeler. A four hour rehearsal was not long enough, and we should have made sure we had funding for a previous session. Though the new work was used as the basis of improvisation throughout the week, one of the mentees writes:

"I wonder if it would have been possible to timetable a little bit (more) time during the workshop period for Fraser to introduce the children to a small segment of his new orchestral piece? Even though they all felt very enthusiastic towards him by the time of the concert, I suspect that they may still have found the new piece pretty difficult to relate to - perhaps if there'd been a couple of passages they already knew this would have opened it up a bit more for them." [Jeremy Thurlow]

We can always do more!

### **On the London Mozart Players**

I chose to work with the LMP after discussions with Eastern Orchestral Board and other orchestras. Given the scale of the residency, its success needed an enormous level of advance planning and commitment. The fact that we held termly meetings in Swavesey of the steering group with both Antony Lewis-Crosby and Margaret Archibald every time gave me confidence that the LMP would be able to meet the enormous demands we were making on them. Their care for the project included bringing someone in for the two main concerts to mastermind staging and lighting too. He proved a very valuable investment, since by then everyone else was completely exhausted.

We have asked participants for their choice of "best bits" of the residency. Top of the list, virtually every time, comes mention of the LMP's ability to communicate with children at the right level.

"The after school workshop at SVC – both Margaret and Sarah were absolutely fantastic with the little ones, it was pitched at just the right level and all 25 kids were engaged throughout and had a great time. [Gillian Hunter]

"The 'Family Concert' attended by over 200 children and adults. The LMP superbly engaged and involved children of all ages. The highlight for me was to see Audrey conducting the LMP and St Cecilia 14 as they performed [Martin Bacon]

*Wake up, Mr Mozart!* was a fantastic family event written and presented by Margaret Archibald. It was well paced, with short items of Mozart, punctuated by snippets of information about him, about music, the instruments. There were near riotous moments with a hosepipe, late brass players and percussion participation, and a simply wonderful moment of a 6 year old boy playing *Twinkle, twinkle* on a violin (with some help from Michael Posner). Irresistible.

"At the end of the programme every member of the choir helped to hand out percussion instruments to as many of the audience as possible, certainly to all the children, so that everyone could join in the final burst of Mozart's *Rondo alla turca* with lots of crashing and banging. The shout that went up at the end was truly exhilarating, and one of my high points of the residency!" [Margaret Archibald]

The Players were also good talking to the business people and funders' who came to the first concert. They chatted with ease beforehand and introduced the ensemble music well. It should also be said that the quality of performance for the main concert was very good. They accompanied the choir sensitively and despite lack of rehearsal time, the Players gave us the full works in Fraser's première. And they went off to the pub afterwards to celebrate with anyone who would join them. Ideal residents for an Orchestra in a Village in other words.

### **The Schools' involvement**

"How proud you must be of all your vibrant, lively, disciplined school members! They were stunning... both in the new work and in the Mozart. It was so exciting to see so many young people totally involved and enjoying such wonderful music. congratulations to your music teacher and everyone. What an evening!" [unsolicited letter to SVC from member of the public]

Swavesey Village College became the base for the whole residency. The College provided an enormous amount of help in kind, rooms, transport, catering, video links and box office. Many of the Governors and senior staff came to the launch concert; the school's web site featured the residency throughout. Crucial to the success of the residency was Martin Bacon's keen personal interest in the project; this included attending all the steering group meetings.

"As Headteacher, the project has provided new impetus within an already successful department...It has exposed students, staff and the wider community to music at a different level but equally shown and inspired the LMP, Fraser, etc of the musical passion and ability that exists within schools among students and staff. ....We have excellent links with our 8 feeder primary schools and all of them were involved in this project inspiring future generations of our students. The short and longer term value to the school (kids and staff) and its links with the community/primary schools are that it has inspired existing and non musicians and introduced students to composition" [Martin Bacon]

The work with SVC students was in two parts: one group, the college's chamber choir formed a third of the eventual Swavesey Choir. The other part was the creative work with Fraser. There were 30 students in each of two groups, chosen for their enthusiasm, singing or performing skills. They were not necessarily GCSE musicians, though many were; some were those less enamoured with school life in general. They each attended 6 2 hour workshops, plus a full day of rehearsals on the final day. Fraser became a hero to them, someone they found approachable, inventive and a really serious musician. The famous quote from an ordinary student participant overheard on leaving Fraser's session "pretty darn chuffin' awesome!" sums up their response. The quality of work produced was extraordinary.

"The 'Interpolations' were created at SVC during a succession of intensive workshop sessions before and during the residency. Fraser led two separate groups of student musicians, each group with a Cambridge University mentee embedded in it and with LMP musicians Christopher Newport (horn) and Mickey Posner (viola) working alongside him throughout. Both Chris and Mickey felt that they had enjoyed a particularly rewarding experience working alongside Fraser and this particular group of students. The College elected to find the funds to make a recording of the students' final rehearsal of their Interpolations so there will be a record of their excellent work." [Margaret Archibald]

"In one area it exceeded expectation for me, in that there was great support from Swavesey College. In particular the two teachers (Audrey Caldwell and Iain Mann) who were actively involved in the project the whole way through from planning to performance, were unwavering in their support and appreciation of the work taking place with their students." [Fraser Trainer]

The whole of Swavesey Primary School worked with the LMP in the course of a single day. That parameter set the scale of the residency. Every child and quite a few of the parents met one of the musicians.

"Children across the complete primary age range at Swavesey Primary School took part in a very hectic creative music making day on the Tuesday, which began with the LMP giving a concert-demonstration to the whole school and which culminated in a sharing session with all eight groups performing in turn to one another. This was a very challenging day for everyone involved, and I suspect that the school staff may have found it a bit overwhelming. The musicians had to work very fast with each group to come up with a short piece created with the children which was based on motifs from Fraser Trainer's piece *The Eye*, inspired by Swavesey itself. The melodic and rhythmic motifs given to us by Fraser gave all the groups a common starting point and it was fascinating to hear how differently each group interpreted the same ideas. I certainly found that the workshop time flew by, and at the first session I felt that I had overestimated what could be achieved in only an hour. It was good to have parent helpers with us, especially when it came to getting everyone into the hall at the end of the day, every child clutching at least one percussion instrument. The business of sorting out the percussion at the end of the day was long and complicated but I think everything ended up in the right home eventually!

...infants and juniors from seven primary schools in the villages surrounding Swavesey, all feeder primaries for the Village College, received concert-demonstrations on the Monday from pairs of wind and string players, all of whom engaged the children in many of our regular favourites including "conducting the LMP", singing various action songs, collaborating with the teachers in using silly hats as part of a "musicological" exercise to study rondo form, etc, etc. This age range also received an after-school workshop on the Monday, open to all-comers and attended by a lovely group of about twenty children who enjoyed playing rhythm games, forming a percussion band, learning a particularly silly action song as well as an African chant, and finally creating a big "Rainforest" piece with everyone playing several percussion instruments to create dawn, the sounds of the animals, the marching of the tribe and the drumming of the rain." [Margaret Archibald]

Our original plans had two after-school workshops, one for young performers and a general primary age session. These proved slow to sell, and we amalgamated them. The inclusion of all the primary schools was invaluable in making sure the surrounding villages were not left out. This had important knock-on effects on sponsorship raising from companies based in them and in helping us market the family concert in particular.

### Swavesey's response to events in the community

As with the general marketing campaign [see 8.9], setting up the community events was slow; it was hard to get the message across. We had problems in their planning, allocating numbers of musicians to the various venues and thus choosing repertoire. The concerts for the elderly at recognised centres were the easiest to manage. Over Day Centre and Thistle Green Sheltered Housing welcomed the chance to host an event. We also had enthusiastic support from the owners of Fenstanton Manor, and we were able to take some elderly people there, with carers as needed. The LMP clearly made a particular impact on AEP/TA, a day activity group for those with special needs:

"Huge smiles from our learning disabled service users and staff, rapt attention for all of them, one gentleman who listens to classical music 6 hours a day but cannot cope with concert halls came all the way from London, this is the first time he has been close to musical instruments ever, his carers tell me that, knowing him, it will be all he talks about for weeks." [Caroline Wilson, Director ADEPTA]

The involvement of the women's groups, pre-school toddlers, mothers and babies group, and the camera club all added to the sense of the whole community. There was one gap: we encouraged anyone who was house-bound to get in touch so we could arrange to have a musician visit them to play and talk. We marketed this via local radio and via Meals on Wheels. Two people phoned in, but we simply could not get any answer from them when we phoned back several times to arrange the details. What a shame, especially having raised their expectations.

"...the LMP has devoted much of its energy over the last decade and a half to providing informal concerts for older members of the community many of whom find themselves no longer able to get out and about. I believe that all these concerts fulfilled their objective to entertain their audiences in an informal setting, with plenty of chat and fun in varied programmes comprising lots of short items of a diverse nature designed to appeal to a wide range of tastes." [Margaret Archibald]

One concert was not as successful as the others. We arranged with help from Arts & Business, and with enthusiastic support from the Directors, to take musicians to Aqua Group at lunchtime. The musicians played with keen attention from some of the employees, but with less from others sitting at their desks working. We had not intended the music to be background music. Aqua is enthusiastic about the experience; the LMP less so. Aqua employs many local people, and many employees' children would have been involved in the residency too.

### The Mentoring scheme

The response of the four volunteer mentees has been altogether positive. Those taking part wanted experience in outreach work for musicians; all of them came to a pre-residency training session, which proved an essential and valuable meeting for both the LMP and the mentees.

"I was particularly enthralled *by Wake up, Mr Mozart!* – never seen anything like it before. It was amazing and so fun! I gained an increased appreciation of eclecticism of the musician's work – the wide variety of types of audience and the need to be able to engage with them musically and socially. It built my confidence to go in somewhere and immediately 'get stuck in'. Some of these skills – e.g. engaging with people – will be of use in any walk of life. Given the nature of today's musicians' work, it is likely that I will draw on this experience in the future – I hope this will be the case!" [Joseph Fort, organ scholar, Emmanuel College]

"I helped with the composition sessions for one of the two groups of pupils in Swavesey working with Fraser Trainer.....Though I had experience of leading this kind of workshop in the past, it's been some years, and it was very valuable to revisit the whole idea, especially seeing it done in such an inspiring way. Probably most valuable was seeing Fraser work through the children's moments of doubt, loss of confidence, and so on, and bring everyone together to boiling point for the final performance." [Jeremy Thurlow, Director of Music, Robinson College]

"It was a real pleasure working with Fraser and the London Mozart Players. Congratulations on setting into motion such an inspiring event. I've been really inspired to work on more projects like this one as I become more experienced. What a great way to start!" [Cevanne Horrocks-Hopayian, music student, Girton College]

## Press reports

As with the general marketing campaign in Swavesey, it took a while to generate interest from local papers and radio or television. I chose not to seek TV coverage of the residency on a major scale; we were experimenting with such a project, and the added complication of TV crews could have been a real nightmare, tempting though it was. The Cambridge Evening News devoted several pages to the residency afterwards, with some great photographs; local radio talked about it a lot, and helped us with reaching out to the elderly and housebound, many of whom listen to Radio Cambridgeshire a great deal. BBC Look East visited Swavesey during the residency.

“Though it happens only every three years, the Cambridge Music Festival is a stunningly rich 21 days of music-making, mixing university groups with top-notch pros. An innovation this year has been to get a professional orchestra, the London Mozart Players, to live and work for a week in the pub, schools and homes of a Cambridgeshire village, Swavesey. That culminated last night in a concert involving 150 locals, of all ages and abilities, in a specially created piece. There are few more urgent tasks for classical music than bridging this divide between the profession and amateurs, whether performers or listeners” [Richard Morrison, *The Times*]

## Publicity and the marketing build up

The residency had a very long planning time, to give us the chance to raise the necessary funding. As a result, those of us in the know were talking about the residency for months beforehand, far too soon for others even to think about. To them it was “just another event”. We wrote to all our Swavesey contacts and database entries very early on, inviting them to become part of a Swavesey Circle, in an attempt to build a network of helpers and volunteer hosts. Gradually the interest and offers built, but it was much slower than we wanted to see. It was all too easy to assume that everyone must know about OIAV by now. When it came to it, the marketing impetus needed was as great a challenge as ever. That we succeeded was down to some dogged leg work. At the start of the week, there were gaps we should have covered with information – the main pupils’ entrance to the college, for example, rather than just the visitors and main entrance. We sent a letter to every single parent at all the feeder primary schools, with flyers about the main events. We worked closely with the parish magazine, and SCDC’s local free magazine had two pages’ worth. Even so, the scale of the residency, its uniqueness, probably did not hit home with many people until the very week it all happened.

The marketing build up was:

April 2006	General leaflet for the whole residency for local groups, singers, business interest Special letter to all those in Swavesey district on Festival mail-list and other contacts
June 2006	Cambridge Evening News coverage, encouraging singers and groups’ involvement
August 2006	Festival Diary mailed extensively, and web site established
September 2006	Article in SCDC free paper
October 2006	Swavesey Meridian magazine (also in earlier issues) Postering, all sizes, A5 flyers
November 2006	Cambridge Evening News articles More flyers produced to cover children’s events and all comers jam session, sent to every primary school parent SVC Web site live on the residency

## Management and planning overall

As has been said, the eventual plan did not alter much from our very early discussions; these began in spring 2005, and the steering group first met in April. The London Mozart Players were chosen in June when we had an early timetable established. Fraser was commissioned later that year. Getting the funding together took until May 2006. As a group of busy people, the steering committee took a conscious decision to share out the work, with Kathie Neal as the communication hub for the whole. This gave each of us ownership of particular modules, with two people assigned, one for artistic content, the other for organisation. The “horizontal” management system worked well on the whole; if there were problems in such a complicated residency, it was because we did not always communicate with each other as well as we should. People on the fringes at this time, Fraser especially, were not always fully up to date on plans.

I always knew that the residency would be a major feat of organisation; given that this was, in effect, a mini-festival-within-a-festival, I handed the whole project's management over to Kathie Neal, who has worked on many other educational projects, though perhaps not on anything of quite this scale.

“Embedding an orchestra in a village, with a myriad of differing events, age groups and interests of participants, as well as overseeing the process of planning and implementation, was always going to be a challenge with the number of communicating interfaces which needed to be maintained on so many levels. Recognising early on that the hierarchy of delegation would have to be clear, we established a responsibility tree which underpinned the working project plan, and clarified roles within the project. The resounding success of the project is overwhelmingly due to the extreme good will and professional abilities of all the participants to try their hardest in all circumstances, regardless of any gaps in the information interfaces. Without this dedication, the project would have been a nightmare to manage. With hindsight, I would like to have seen more staff get involved either directly or indirectly, both in the college and in the primary schools. Perhaps some pre-planning with them to look at different ways of enriching the experience and relating it to other topics for the students, would contribute to the long term value.” [Kathie Neal]

Early in 2006 Gillian Hunter began recruiting a team to help with publicity and hospitality for the week. There is no hotel, as such, in Swavesey, and this was time well spent. We had a great team of stewards at concerts, as well as families prepared to put musicians up in the village. It was also another way of embedding the residency into the community. It would have been all too easy for the festival simply to have taken over and not given anyone the experience of being involved.

“The project was dependent upon the relationships established between LMP, Fraser and the school – these were excellent. Throughout the 6 days of composition workshops Fraser inspired and motivated the students – some of whom are disaffected within College usually – he really engaged them. The LMP were committed to the project but also responded to the interest and commitment of SVC students and staff.” [Martin Bacon]

## 7 THE LEGACY FOR SWAVESEY

Note from Audrey Caldwell to Kathie, 23<sup>rd</sup> November 2006

“Kathie,

I want to do it all again!! Just responded to an email from Dominic Wheeler in which he said that he would like to return and work with the choir again. I aim to pin him down to a date and piece for us to look forward to. So, that lasting legacy we've been talking about for months (years?) will happen!”

Or to put it more prosaically

“The Community Choir is to continue. The Community Concert has led to further projects and reminded our community of the worth of these cross age events. Throughout this project, we have talked about ensuring that there is a **legacy of this event**. I personally believe this will be seen at lots of different levels. Yes there will be elements of the compositions that live on in music lessons at Swavesey but, for individuals and groups of people, the impact of the event will be felt for years to come. Certainly the LMP. thoroughly enjoyed working with the College and is keen to retain links with the SVC in future – there will be further projects.” [Martin Bacon]

“As nothing on this scale had happened in Swavesey in many years (in terms of community involvement) it was a real achievement to get the turnout to all events that we did get and it has been a springboard for other community activities. We are looking into ways to continue the community choir and there is a group getting together to organize a Swavesey Arts festival for spring 2008. [Gillian Hunter]

“I think this project was a great model and I would love to be able to repeat something similar in the future. The long term value is in the fact that the Swavesey community have been part of it all and have seen and heard it achieved. They could do something like this (or something very different) again the future. There is a legacy in that there are now new ways that the two teachers can now work with their students. They have an introduction to different forms of music-making and an insight into the way an orchestra works and its artistic life today. There is a piece of music out there which will always have a strong connection to Swavesey whenever and wherever it is performed again. [Fraser Trainer]

“Gillian

Difficult to know how I feel this morning. Two words spring to mind - wow! and thanks! On behalf of us all we cannot thank you enough for your vision, drive, achievement and support of a fantastic project. A community must have been raised in spirit into the clouds thanks to this project. It was a wonderful privilege to have been asked to do it and then to have delivered it” [Antony Lewis-Crosby, 17.11.06]

“It is true to say that ‘Orchestra In A Village’ far exceeded our wildest hopes. On so many different levels it was an excellent community event that excited people of all ages in music— whether composing, performing or just listening. Over four frenetic days, many people took part in the event included students in all eight primary schools, a packed ‘Family Concert’ and sold out Thursday Concert in St Andrew’s Church, Swavesey.” [Martin Bacon in SVC Newsletter]

Did we make music the focus of the community? Hard to judge of course, but everywhere I went people knew all about it, in the shops, the pub, putting up posters.

The talking point of the village? Certainly in the pub which became an unofficial festival club. Antony Lewis-Crosby told me of a conversation he had had with a village resident who had just discovered Shostakovich symphonies. He wanted advice on which one to listen to next, and said how great it was to be able to talk about such things in the village.

Encourage more participation? Definitely yes. From the choir perspective teaching non-readers the notes was solved by Audrey Caldwell’s enormous contribution of commitment and time. The jam session was a real triumph too. Well worth the effort put into persuading people to Have a Go.

Gillian Perkins  
Festival Director  
Cambridge Music Festival  
January 2007