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I enclose a donation of £ \_\_\_\_\_

Amount in words \_\_\_\_\_

*I am a UK taxpayer & intend that the appropriate tax be reclaimed on the above donation under the GiftAid scheme.*

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## Cherubim Club Standing Order

Please give personal details above

To \_\_\_\_\_ Bank Sort Code \_\_\_\_\_

Full branch address \_\_\_\_\_

Account Name \_\_\_\_\_

Account Number \_\_\_\_\_

Please set up the following Standing Order & debit my/our account accordingly.  
Pay to Cherubim Music Trust, CAF Bank A/C: 00093268 Sort Code: 40-52-40

Amount of Payment £ \_\_\_\_\_

(in words) \_\_\_\_\_

Date of payments \_\_\_\_\_

Frequency: monthly/quarterly/annually *(Delete as appropriate)*

Commencing now until further notice

*(Please note payment from a bank other than CAF will normally be received by the beneficiary three working days after the nominated payment date.)*

*We acknowledge the Bank will not undertake to: make any reference to VAT, or other indeterminate amount: advise payer's address to beneficiary: advise beneficiary of inability to pay: request beneficiary's banker to advise beneficiary of receipt.*

Account Signature \_\_\_\_\_



**CHERUBIM  
MUSIC TRUST**

(CHARITY NO. 1088403)

## Donating to Cherubim

The Trust relies entirely on public support. Apart from money, we welcome the donation of professional quality instruments, whether as a gift or as a loan, but ask donors to be aware that we can only accept instruments that are in top playing condition.

We are grateful to Tony Fry of PBF Partners of Helston for our audit - accounts available on the website - to Harry Sutherland-Hawes for our brilliant design - to Ros Russell for keeping our website up-to-date. Special thanks to the departing Roz Surtees for her social mediation. And to Eckhard Kropfreiter for his maintenance of, and advice on, our string collection

We acknowledge with thanks recent donations from the Wallace Curzon Trust, Michael Donovan Trust, Geoffrey & Kaye Boyes Trust, Rothermere Foundation; Christine Kneeshaw, Sheila MacDermott, Sir Raymond & Lady Jack, Dick Budden, Bob Rowley.

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01747 870070

<http://cherubimtrust.org>

### Donations:

[cafdonate.cafonline.org/6846](https://cafdonate.cafonline.org/6846)



# Newsletter

## Cherubim roars back



**Just because you haven't heard much from Cherubim in 2020 doesn't mean that nothing happened. It was simply that the fluid situation made it impossible to announce plans in advance.**

Unbelievably, 2020 was our best year ever in financial terms, and was accompanied by the acquisition of several valuable instruments – of which you can read inside.

The Trust has continued its primary function of lending instruments, and we have welcomed 11 new awardees, as well as bidding a fond farewell to 8 others, despite the difficulties around meeting to exchange instruments. We even ran a harp competition against all the odds. The result is that we now have 34 awardees, our highest number ever, spread around the UK. See inside.

The pandemic has had a devastating effect of the musical life of this country, exacerbated by the Government's indifference to the arts in general; yet our young musicians are the seeds of hope themselves, and we must trust that they will burst into full bloom as soon as the climate for music improves.



*9/11 – September 9th 2001 – was the memorable date on which Clancy Steer received registration documents for Cherubim Music Trust. Last year we began planning for a twentieth anniversary concert in a London venue; but Covid shredded those plans, and we are focussing instead on an appeal for a third harp as our XXth Anniversary Instrument.*

*See page three.*

On other pages:

- Trevor Pinnock performs for us in Wardour Chapel
- Lady Lucille Wallace Curzon and Cherubim Harp Competition
- The Donovan baroque viola and clarinet
- CeeBeebie the ContraBassoon
- The Boyes bequest.

# Watch out for these Concerts in 2021

## Trevor Pinnock @ Wardour Chapel – 10th April

The legendary harpsichordist **Trevor Pinnock** gives a benefit performance for Cherubim at 5pm of Bach Flute Sonatas with exciting young Russian flautist **Anna Kondrashina**.

Tickets £18-44 now available at [cherubimtrust.org/tkts/pinnock](https://cherubimtrust.org/tkts/pinnock)  
Full refund in the event of postponement.



## Harp Winners Tour – dates TBA

We shall present a short tour of our brilliant new harpists **Clara Gatti-Comini & Aisha Palmer** as soon as possible, with concerts in Uley near Stroud, Wardour Chapel Tisbury, Barnes Church London, and the Old Dairy, Braemore Hants.

Please register your interest at [cherubimtrust.org/harp](https://cherubimtrust.org/harp)  
And then as soon we can arrange dates you will be the first to know.

## Cooperative Drumming – watch this space

Last year we were forced to suspend the two musical encounter days planned to give Tisbury children access to drumming experience, led by Cherubim Musician **Sehyogue Aulakh** and colleagues from the Royal Birmingham Conservatoire, funded by the Coop. We intend to re-present these events as soon as possible.

Register interest at [cherubimtrust.org/coop](https://cherubimtrust.org/coop)



## Purcell Choral Weekend – when?

In May 2020 we were due to have held the third of our successful choral weekends under conductor **Greg Skidmore**. We hope to repeat this over one of the May BH weekends this year if possible, accompanied by Cherubim Musicians.

Register interest at [cherubimtrust.org/purcell](https://cherubimtrust.org/purcell)

\*\*\*\*\* ALL EVENTS DEPENDENT ON COVID REGULATIONS \*\*\*\*\*



# XX<sup>th</sup> Anniversary Appeal

Twenty years? It doesn't seem possible.

Cherubim really did begin on Clancy Steer's kitchen table searching for a harp. So what better way to mark the anniversary than to help us buy another of these beautiful instruments for future harpists?



Clancy received charity status on the very day that New York's

twin towers were struck. What a contrast between the determined ugliness of death and a first step towards creating beauty! And now, with the ever-present struggle against philistinism, what better way to assert the value of the arts and culture than to support musicians?

Zoe McNamee was one of our competition finalists whose performance impressed the judges, but was hampered by not having had a pedal

harp to practise on. They urged us find her one – and that's what we're now doing!

Professor Gabriella Dall'Olio of Trinity-Laban Conservatoire says: 'What a wonderful way to foster tomorrow's star performers! I know young talented harpists who have been forced to give up because their families could not afford both tuition and the cost of a harp. Now with three instruments Cherubim can

help bridge the gap between young hopeful and passionate professional.'

The harp will cost £18,000. We intend to meet half the cost from the Boyes Bequest, and are now appealing to you, our generous supporters to help us raise the balance. We intend to present various further fund-raising events during the year.

Please help us to kick the appeal off to a flying start by using the form on the back page or <https://cafdonate.cafonline.org/6846>  
Remember GiftAid is vital in boosting your donation.





## THE CHERUBIM HARP COMPETITION

# The Lady Lucille Wallace Curzon harp



Organising a competition in lockdown poses certain challenges. The first round in March was online, but not until September were we able to hold the final.

Five finalists were competing for our two harps: the new Lyon & Healy 100 'Lady Lucille Wallace Curzon' harp on the left, and the Salvi Aurora 'Promenaders – Charles Steer' on the right.

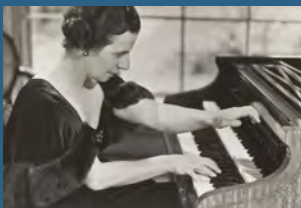
The two winners **Clara Gatti-Comini** and **Aisha Palmer** in front. Other finalists, **Zoe McNamee** (left) and **Tara Viscardi** and **Mari Kelly** (right). Judges were **Prof Dall'Olio**

(centre) and **Heidi Krutzen**, (second left) principal harpist of the Philharmonia.

We hope to present a Harp Winners' Tour as soon as we can. Meanwhile, enjoy their performances on our **youtube channel – CherubimMusicTrust**.

But the story of how we came to hold a harp competition is almost even more interesting.

Lucille Wallace was a Chicago-born pianist / harpsichordist who came to Europe to study with Artur Schnabel in the 1920s. There she met and married the rising young English pianist Clifford Curzon, returning to his native London, where both their careers flourished. In 1946 Lucille performed the



Goldberg Variations for the opening of the Third Programme. But four years later she retired from performance to care for the orphaned sons of close friends who had died.

Thereafter she devoted her time to supporting them and her husband. It is they who have donated this harp in her memory.

## Meet CeeBeebie, the ContraBassoon

When one of our supporters said to me in 2019: "I'm thinking of leaving Cherubim an instrument in my will. What would you like?" I was dazzled by the carte blanche.

"How about a ContraBassoon?" I stuttered. "They're so ridiculously expensive this might be the only opportunity for Cherubim to acquire one." "Done!" said our donor to my astonishment.

So I set to researching brands, costs and availability with the help of bassoon maestro **Catherine Millar**, and we settled on the German make Mollenhauer as top of the bottom range. The next point was tricky, how to predict a price some years in the future?

When I reported this to our patron, he said "Well, there's a way around this – if I give it to you now." Great – but then it turned out that Howarths, didn't have any in stock; and the mating habits of the Mollenhauer ContraBassoon would merit a segment in an Attenborough documentary. For they only reproduce for a brief season every two years. But fortunately the next production period was January 2020.

Long story short – I received a call on 2nd March that CeeBeebie had arrived. By then the first lockdown was imminent so I beetled



to London and brought the noble beast home in his 45kg flightcase. Not for the light-hearted!

As we could do nothing to invite applicants, we gave our bassoonists **Emily Ambrose** (right) and **Hannah Harding** an opportunity to spend some facetime with him. Emily recorded an interesting concert which you'll find on our YouTube channel.

Because the ContraBassoon is not a regular member of the

orchestra we shall be lending it on a per project basis, another problem arose of where it should live when not on parade?

Step forward Mr ContraBassoon himself. Thanks to Bassoon Professor **Fraser Gordon**, Head of Woodwind at the Royal Academy of Music, CeeBeebie is to curl up in a corner of his office, when not in use.



Visit [cherubimtrust.org/cb](https://cherubimtrust.org/cb) to see our loan terms,

We now have our own easy to find address  
<https://www.youtube.com/c/CherubimMusicTrust>

Cherubim  
Videos on  
YouTube



# The Resounding Legacy of Michael Donovan

Instruments are added to our Instrument Bank in all sorts of ways. One of the most interesting is when we commission a modern luthier to create a new one for a particular individual.

.....

In this case Guildhall postgrad **Oscar Holch** already had our modern viola, in succession to Harry Bradford—whose life now involves batons rather than bows—and long ago in the preCovid era Oscar told us he had been awarded a place in Sir John Eliot Gardiner's Monteverdi Apprentice Orchestra, and asked if we had a 'historically informed (HIP)' viola that he might use.



His request came at the right time, as we had just received a legacy from the estate of Michael Donovan [see opposite], and having a HIP viola to accompany our 1652 Klotz 'Keith Dale' violin seemed a valuable extension to our collection.

## The Search for a Maker

After some research, the luthier's name most frequently mentioned was Jan Pawlikowski of Kraków, Poland. Now 78, and still going strong, he agreed add us to his waiting list. Initially a violinist himself, Pawlikowski has been luthier for over 40 years, and his instruments are now to be found as far afield as China and Uruguay, having won many

international awards.

Eventually, in July 2020, we received news that the viola was ready for collection. Here Oscar takes up the story:

## Collecting the Viola

"Ah sweet EasyJet. It was quite surreal to be flying again after the 5 month hiatus. Social distancing is not something the budget air traveller can afford to

be fussy about as flights and itineraries were being changed and cancelled on a daily basis – but hey, they have a good musical instrument policy ...

"As the schedule allowed me a couple of days in Kraków I was fortunate to see something of that fascinating city. The first thing that caught my eye were constant reminders of the town's greatest son, Pope John Paul II, who spent of his earlier adult life in Kraków. Even my gruff and speeding taxi-driver had a low quality photo of him on his phone.

"Jan Pawlikowski's shop was easy to find. This is where he does repairs, but his main instrument-making workshop is in the countryside.



*Jan Pawlikowski's shop was easy to find*



*Krakow Town Hall*



*Krakow Church Tower*



*The mighty Vistula*





“The baroque viola he made for me has a deep and resonant tone with good clear overtones and I am sure the sound will continue to open up and improve as I get to know it!

## Kraków

“The most interesting area I explored during my brief visit was Kazimierz, the Jewish Quarter on the north of the river Vistula. The architecture and atmosphere were very different to the Old Town and one could feel the history and tension of the area. I visited several synagogues including the very moving Remah cemetery. Desecrated by the Nazis who used the tombstones for paving in concentration camps, it was restored after the war, and the fragments of the tombstones were returned used to build this memorial wall.

“Among other sights were the Cloth Hall in the main square, Rynek Główny, one of the largest in Europe, filled with tourists whizzing

around on electric scooters! Here one could sample Poland’s answer to the pierogi, incredibly tasty dumplings. Kraków is also the birthplace of the bagel (think half bagel/half pretzel) and around every corner is a ‘Obwarzanek’ vendor whose soft crunchy golden-brown bagels are coated in poppy seeds and best eaten soon after baking.”

## Bowing to the Inevitable

Now that we had the viola, the next most interesting bit was to find the right bows. Here all the pointers were set towards the english maker Tim Richards [see below]. Like Pawlikowski he too was a violinist and teacher before becoming increasingly fascinated with the craft of bow making, and has specialised in it since 2009. Like our Klox violin the viola is to have two bows, a classical era one (like a modern bow but not as long) and a shorter, arched baroque bow.

Based in mid Wales Tim has now delivered the bows; and Oscar has been able to use them with the viola in performances this year, despite the distancing restrictions.

## Summing Up

Oscar Holch writes: “I am really grateful to the Trust and the generosity of the Michæl Donovan estate for purchasing such a wonderful instrument along with two bows that will allow me to explore a wide range of repertoire. The Pawlikowski baroque viola is a really great instrument. He is renowned in the profession for creating very reliable and expressive baroque instruments.

“The gut strings that I use on the instrument create a different timbre to normal steel strings that are used for modern instruments with the effect being that the baroque instrument has a mellower and less obviously bright sound.

“The baroque bow by Tim Richards (above) was designed specifically for me as I am a player who doesn’t just only play baroque music but also modern viola so he created a bow that is easier to switch between the two different setups. The classical bow will be used for repertoire by composers such as Haydn and Mozart and is a bridge between the older baroque bow and a modern one.

“Just before ‘lockdown’ I was awarded a place on the Emerging Artist Programme for the baroque ensemble, La Serenissima. The ensemble is renowned for their interpretation of Italian baroque music, both familiar and unknown, so I am looking forward to diving into this repertoire.

## A Great Future

In September I was fortunate enough to be invited to join the Collegium Vocale Ghent

Academy – a new orchestra set up by the conductor Philippe Herreweghe to give opportunities to musicians under 35 whose lives have been so disrupted by current events.

“Musicians from all around the world gathered in Belgium for several concerts where we performed the music of Beethoven. It was an amazing experience to play and rehearse again after so long and especially with Herreweghe, whose approach to music making is so insightful and unique. The loan of the viola and bows will allow me to get the most out of these opportunities, along with the aforementioned Monteverdi Apprenticeship Scheme, and help me as I establish myself within the profession.”

**A second beneficiary of the Donovan legacy is Ivan Rogachev.** A native of St Petersburg, Ivan is currently studying for a Masters at the RAM. He requested an A clarinet, required for certain repertoire, to complement his Bb clarinet.



Ivan participated in the biggest Russian woodwind competition and was a clarinet finalist with three others. He is now preparing for the semi final of Stockport Young Musician. Ivan writes: “I’ve been selected to Sinfonietta Academy for 2021 and am very excited about that. Moreover, I’ve been selected for the Russian National Youth Orchestra; and won the Hattori senior award this year, and was a finalist of Drake Calleja Trust competition. The Donovan A clarinet enables me to cover all the music I need to learn to prepare for my musical career.”



*Jewish cemetery*



*Polish pierogi*



*Tim Richards*

# Who Was Michael Donovan?

A violinist and stalwart of several London amateur orchestras including the London Medical Orchestra, the Mary Ward Orchestra, the Wandsworth SO and the Whitehall Orchestra,

Michael Donovan would have been the first to acknowledge that his playing ability didn't match his musical knowledge, but his love of music shone through everything he did. Michael had enormous energy, and loved the company of younger people. Even in his late 70s he started to learn the piano, and in his 80s took up the Lindy Hop. He was also a musical philanthropist, loaning a valuable violin to young player whose performance of a Glazunov Concerto he sponsored.

Of Australian-Irish heritage, Anatole Michael Donovan was born in 1928 and taught himself



Michael Donovan with the trustees of his estate, his friends Paul & Sally Naish

the sax as a teenager. Coming to London in the early 1950s, he met his wife Irene at a dancing class. They traveled back to Australia on a BSA motorbike and sidecar, going overland to Bombay and then by ship.

The Donovans returned to London five years later and bought a house in central London, which they let to an eclectic group of tenants, including several musicians. Michael worked for BT and Irene taught English. They both enjoyed the theatre, dancing and courses at the City Lit.

After Irene died in 2007, Michael continued dancing until struck by vascular dementia in 2015, dying just short of his 90th birthday in 2017. With no close relatives, Michael's executors decided to divide his estate between causes that interested him.

## THE BOYES BEQUEST

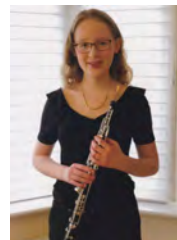
Cherubim also gratefully acknowledges a bequest from the estate of **Geoffrey & Kaye Boyes** – part of which will be used to fund the purchase of our third harp.

The chair of their charitable trust writes: *'The Boyes were both lawyers; she a barrister who worked for Sweet and Maxwell; he a solicitor and long-time partner in Wilkinson Kimbers and Staddon. Both had lifelong interests in the Arts, especially in music, as Geoffrey played the violin.'*

*"His William Hill violin was damaged soon after the war and of no great value but its proceeds and their inheritance have gone to support musical and arts charities, in particular the Royal College of Music and the Royal Ballet School. To provide aspiring musicians with instruments of the quality which only very rich instrumentalists might own is something of which they would have heartily approved."*

## CHERUBIM MUSICIANS

### New Faces We Welcome



**Anna Grayson** –  
*'cor anglais*

Last summer Anna got 9 GCSEs at grade 9. In October she was appointed first oboe in the Hallé YO and lately got G8 with

Distinction. Anna is studying cor anglais, oboe, recorder, piano, theory and conducting at Junior RNCM.

**Alfie Weinberg** –  
*'Brodrick-Barker' violin*

Alfie studied at the Royal Birmingham Conservatoire before joining Chethams at age 9. Alfie was a member of the NCO for 6 years, and is now in CBSO YO. He enjoys both classical and jazz violin. Highlights to date are playing as a soloist at Newcastle City Hall, and joining Tim Kliphuis and Trio on stage for a concert.



**Casey-Joan Whyte** –  
*'Richard Barker' violin bow*

Currently at Chethams, she was deputy leader of the National Children's Orchestra, aged just 12, at their last live performance.

As well as violin Casey-Joan is a keen classical and jazz composer and uses the violin to create the experimental tracks she posts on social media.



**Katy Baker** –  
*'Marion Bolton' cello*

Katy studies at the Junior RAM, having started in the Strings Programme at Birmingham Conservatoire. She is in several orchestras

including the NCO and CBSO YO. A winner at the Grand Virtuoso Vienna Music Competition in 2019, Katy has participated in exciting digital projects with performers all over the world during lockdown.

**Olivia da Costa** –  
*'Rothermere' cello*

A graduate of the RAM, Olivia is now applying for a Masters. She has participating in the LSO String Academy and Britten Sinfonia Academy. Her achievements include the Bloch and Elgar concertos with the City of Cambridge Symphony Orchestra, and performing with Led Bib at the London Jazz Festival.



**Samuel Ng** – *'McNeil' cello*

An RCM Scholar supported by a Musicians' Company Lambert Studentship, Samuel made his concerto debut in Prokofiev's Sinfonia Concertante.

Interested in HIP he holds the Emerging Artist Chair with La Serenissima and is a founding member of the Hogarth Quartet, and plays with the Hanover Band and Ensemble OrQuesta.



## CHERUBIM MUSICIANS



**Yijia Cui** – *'Gabriel Steer'*  
double bass

Yijia began studying the bass at 15, before gaining a scholarship to the Royal Birmingham Conservatoire where she is now in her third year. Since 2019 she has been on the production team of String Virtuoso, an online platform for double bassists, where she interviews and assists professionals to plan and deliver masterclasses and teaching videos.



**Chris Barron** –  
*'Charles Steer'* tuba

"I moved back to my parents in Sheffield and spent the lockdown nailing the F tuba and learning German, as I hope to move there for postgraduate studies and eventual work. In October my brass quintet, W1 Brass, competed in the postponed ROSL music prize. We also gave a live-streamed recital from the RAM, after which I performed live online with Septura at the RAM."

## Familiar Faces We Know



**Emily Ambrose** – *bassoon*

"Rather than lament what we lost in 2020, I'd like to report on the online collaborations that Zoom stimulated, and the opportunities it offered to

particularly excited to be able to work on John Williams' Bassoon Concerto with Judith LeClair, for whom the piece was written.

"I have been very fortunate to have Cherubim's lovely new contrabassoon with me during lockdown. Lessons with Andrew Watson have helped me to become more familiar with the instrument and to focus on orchestral excerpts which will be very useful in the future. The inaugural public appearance of the contra had been planned for the beginning of July at one of The Savile Club's lunchtime concerts; I managed to arrange a recording of the recital instead and after three months playing on my own it was really thrilling to play with a real live accompanist! You can see the recital on [youtube.com/c/CherubimMusicTrust](https://youtube.com/c/CherubimMusicTrust).

"Whilst trying to focus on positive things that have come out of the last few months, I have really enjoyed getting back to in-person lessons and performances. "

become more adept with recording technology.

"The last time I performed as part of a full orchestra was NYO 2019 Winter residency and tour. A switch to online courses for Easter and Summer activities was not without its challenges, but it was great to feel connected musically again. A highlight of the summer was taking part in The Juilliard School's online Summer Winds programme; lessons and masterclasses with the Juilliard bassoon faculty as well as general classes with other woodwind professors were really interesting and gave me different perspectives on my playing and the way I practice. I was

## CHERUBIM MUSICIANS



**Toril Azzalini-Machecler**  
– *marimba*

The last 18 months have been full of projects, collaborations and achievements. As well as becoming an ambassador

for the newly-fledged Benedetti Sessions founded by Nicola Benedetti, he also was Principal Percussionist in the recording session of a new work for the English National Ballet's Dance Journeys project with the RCM-JD SO.

Before the pandemic Toril's time was focused on his performance in the BBC Young Musician Percussion Final, including a series of intensive day trips to Marseille for 5-hour lessons on the Zarb, the commission of Oreiad, by his teacher Cameron Sinclair, and performing solo recitals in Horsham, Burgess Hill and the Royal Albert Hall Elgar Room.

His eventual BBCYM performance at the Royal Welsh College was met with high praise, particularly his rendition of Le Corps à Corps for Zarb and Spoken voice by Georges Aperghis, which was described as "humorous, exhilarating [and] captivating".

Plans for a summer recording session with Chineke! Orchestra and a new piece by a Daniel Kidane at St Paul's Cathedral were significantly disrupted by Covid. Nevertheless, he has been busy recording with the RCM-JD percussion ensemble, his duo (with fellow BBCYM contestant Isaac Harari) as well as solo repertoire. Finally, to end his 6 years at the RCM-JD, Toril won the Joan Weller composition prize. In September, Toril began his undergraduate studies at the RCM.



**Hannah Harding** –  
*bassoon*

Over the latter part of the year at Cambridge I have been preparing my applications to for postgraduate bassoon

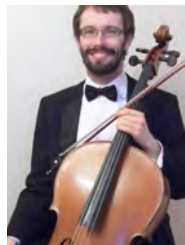
study. My main focus is the Guildhall School's Orchestral Artistry MMus/MPerf programme, which is specifically tailored towards a career as an orchestral musician. With several of my applications for conservatoire taking place through recorded rather than live auditions because of Covid-19, it appears that the joy of recording (that many of us have gained thorough expertise in over these past few months!) will not be going away any time soon.

My final year of a Cambridge BMus included preparing academically (topics /supervisors for my dissertation and portfolio), working to handover the presidency of Downing College Music Society, and starting as the new vice-president of its Arts and Humanities Society.

In terms of my own experience with the 'new normal' of recording and premiering recitals online, I enjoyed organising and editing a 'Virtual May Week Concert' for my college music society at Cambridge, Downing College Music Society. This was premiered on Facebook and YouTube in July and included a huge variety of musical styles from members of the college, with two friends and I recording of the first two movements of Glinka's Trio Pathétique in D minor for bassoon, clarinet, and piano.

Furthermore, I enjoyed being invited back to take part in a recording of 'Tico-Tico No Fuba' with Acer Minor, Berkshire Maestros' county bassoon ensemble, of which I am an alumnus.

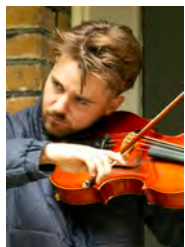
## Departing Faces We Miss



**Josh Salter** – Corsby cello

“My final year with the Corsby has been less busy, inevitably, but I enjoyed a wide range of projects with it, including tours to Beijing, Budapest and

Istanbul with the Hanover Band, Orchestra of the Age of Enlightenment and Academy of Ancient Music. We now just have to wait for such projects to return and enjoy them afresh. I shall miss the Corsby's unique personality. If my successor gets along with it even half as well they'll have a great time.”



**Erik Fauss** – Storrs viola

“I was using the viola to record quite a deal of music for my new performance platform <https://erikfauss.com>, right up to the point I returned it. The

bright, powerful sound of Storrs is great for soloistic playing; but I am now intending to focus more on chamber music and need a darker, more nuanced palette than it can offer. I was grateful to have it though, and will happily recommend your charity to other performers.”



**Heather Brooks**

Promenaders – Charles Steer harp

“During this year I have felt very fortunate to have had my own harp at home to practise and record on. It's

given me the opportunity to really get to know it. Over the next few months I am to take part in a Guildhall production of the opera 'The Little Green Swallow' by Jonathan Dove either online or live performance. During this time I am also recording for online concerts including the World Harp Congress 'Focus on youth 2021' concert in July.

“I was also grateful for the opportunity to join the judges deciding on my successor, and found the process most insightful. My next focus is preparing for auditions to continue my studies towards a Masters Degree.”

## Behind the Scenes

We express gratitude to our resigning trustee **Dick Budden** for the wisdom and support he has given to the Trust during his term. Also to our social mediator **Roz Surtees**, who is having to relinquish her post boosting our online presence. Both have served Cherubim well, and we wish them a great future.

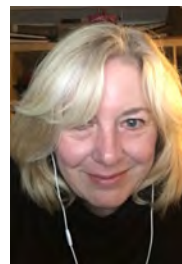


We are delighted to honour **Nigel Brodrick-Barker** (left) and **Deborah Steer** (right), two of our long term donors who have both supported the Trust with a monthly donation almost since its foundation. We are therefore

naming our Muramatsu flute for Deborah, and our Krutz violin for Nigel.

## Pulling the Strings

The reason the Trust runs fairly smoothly in public is because we have some first-class professionals supporting it behind the scenes.



By happy coincidence this provides the perfect opportunity to introduce **Juliet Brain**, who has just taken over as Administrator. Juliet has been a Cherubim trustee for a couple of years, she

trained in theatre at GSA and is a tireless advocate for young people's involvement in the arts. Her Youth work includes The Arts Award as Regional Manager SE, Artsworld and Salisbury Playhouse. In her current guise as 'Juliet Swan Productions' she is seeding a community venture 'All Walks of Life' for International Women's Day 2021.

Succeeding Roz Surtees as Social Mediator is **Charles Lewis**, who comes with a wealth of experience, having managed the online presence of British Youth Opera, the Orchestra of the Age of Enlightenment and the London Mozart Players.

Charles is a familiar figure in the small worlds of opera and classical music marketing, and works with a handful of arts organisations to help talk to their online audiences. He says *“I can't wait to build on the hard work that's already been done and spread the word about what Cherubim does to even more people.”*



Our Webmaster **Ros Russell** is a wonderfully resourceful resource person for Tisbury. Her main work is as a business consultant and mentor but she supports Tisbury in a number of volunteer roles

– as a publisher for the local magazine, driving the village minibus and also working to build up the New Victoria Hall as a venue for art exhibitions. For Cherubim she also looks after mailouts and occasional graphic design.

**Cherubim  
Videos on  
YouTube**

We now have our own easy to find address  
<https://www.youtube.com/c/CherubimMusicTrust>