



St Mary's Music School
EDINBURGH



Working in partnership to deliver a national cultural asset

Annual Review 2018 | 2019



“I want to play music because it gives me a sense of belonging, somewhere where I’ve never been before, every time I pick up my instrument, every time I switch on the organ, every time I sing.”

Max Carsley, Head Boy, 2018/19

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Delivering excellence through *inspired innovation*

Our role as a board is to work in partnership with the school management team and it's my job to assemble people with the skills, enthusiasm and willingness to give their time generously to make this partnership work. During 2018/19, we made strong appointments in Jo Buckley and John Reid and, in recent years, I believe we have successfully moved from being a management committee to being a well-balanced and fully committed board. We have the expertise in place to safeguard the future of the school and shape up to the challenges that lie ahead for everyone involved in the delivery of education.

A measure of quality

As Scotland's national music school, the quality of our offering is critical as it both justifies the public and private money invested in the school and allows us to recruit the very best musical talent and potential. We are in the special position of receiving approximately two thirds of our funding from the Scottish Government, so we have a responsibility to ensure that those charged with the allocation of these precious resources both understand what they are investing in and appreciate first-hand the impact of the specialist music education we provide.



“St Mary's Music School is Scotland's equivalent to schools in England like the Yehudi Menuhin School and Chetham's School of Music. We are an essential part of Scotland's music eco-system and the financial decisions taken by our partners in Scottish Government are made easier when we are seen to be out there doing great things.”

Committing to excellence

During 2018/19, we gave two concerts at the Scottish Parliament to audiences of MSPs and councillors; Claire Adamson, MSP and Convenor of the Scottish Parliament's Education and Skills Committee, came to our Spring Concert in 2019; and we were delighted to be singled out for praise as an 'exemplar of excellence' by John Swinney, following our jazz performance which launched the Scottish Learning Festival. This recognition of the value and quality of the school's specialist music education has resulted in the welcome commitment to support four additional young musicians, through the Scottish Government Aided Places Scheme, in 2019/20.

Innovation through collaboration

Innovation is essential to the school's development and it's vital that we are outward facing and engage fully with as many young musicians and teachers of music as possible, throughout Scotland and further afield.

During 2018/19 our community engagement expanded impressively. In partnership with the Scottish Chamber Orchestra we launched the SCO String Academy, offering an opportunity last Spring for fifty advanced young string players from across Central Scotland to work with SCO members over three Sunday afternoons. We also extended our Saturday Music Classes with Friday afternoon choirs and we doubled the number of our open masterclasses from two in 2017/18 to four in 2018/19. Finally, we launched our first Piano Summer School, attracting eight young participants who joined us from all over Scotland and as far afield as Dubai.

Each of these inspiring initiatives has allowed us to build important new partnerships across the various communities we serve and it is a big achievement for a small school with limited resources to be delivering this level of engagement.

Jo Elliot

Jo Elliot, Chair

Raising awareness through *effective partnerships*

2018/19 was our busiest year ever in terms of community engagement as we rose willingly to the challenge set by our board to become more visible. The education of our pupils will always remain at the very heart of what we do, but by developing new partnerships with schools across Scotland, with the wider music community, and with new and existing supporters, we continued to consolidate our position as a national cultural asset for Scotland. This is crucial as we approach 2022, the 50th anniversary of the school opening its doors to instrumentalists.

Forging new musical partnerships

Working in partnership with the Scottish Chamber Orchestra, we established the SCO String Academy in 2018/19. This allowed us to test the water around creating a term-time symphony orchestra for young people in and around Edinburgh. Although open to our own pupils, more fundamentally it allowed us to engage with schools across Scotland, giving fifty talented young musicians the opportunity to play in a high quality string ensemble with people of their own age while accessing the excellence of the SCO musicians. We were able to contribute our own expertise in working with children and advise on important issues such as safeguarding. The success of this partnership sees us continuing to work together to launch the SCO Wind Academy.

“Our pupils are outstanding and each and every one of them has something very special to offer.”

Access to excellence

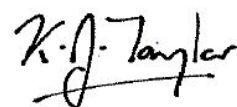
Our Edinburgh Masterclass Series allows us to engage with teachers and pupils from all over Scotland. During 2018/19, we extended our offering to deliver open masterclasses with Colin Currie (Percussion), Craig Ogden (Guitar) and François Leleux (Oboe) reaching over 170 pupils and teachers from across Scotland. Our annual Nigel Murray Masterclass, led by Pascale Rogé, was for the first time incorporated into The Portfolio Pianist – an inspiring day created and masterminded by Head of Keyboard, John Cameron. Thanks to the positive publicity generated by our new Marketing Manager, Fiona Duncan, this new initiative was attended by around 275 pupils and piano teachers, opening their eyes to the many and varied opportunities for musical expression and collaboration in the life of a pianist.

From competition to community

Many of our pupils performed in the Edinburgh Competition Festival Concerto Class over February and March 2019, and 18 of them also competed for the school's Lord Clyde Memorial Prize for Performance, ultimately awarded to Momo Ueda (Violin). Our Directors' Recital Prize produced 25 entries of astonishing quality and was awarded to Marie-Sophie Baumgartner (Violin). With top conservatoires increasingly only willing to consider the very highest standard of musical attainment, it's gratifying and reassuring that our pupils rise to the scrutiny of both internal and external judgement. Out in the wider community, we continued to share our joy of music with new audiences through a total of 93 concerts performed for local businesses, organisations, schools and charities, including the popular Amnesty Jazz Concert.

Developing deeper connections with donors

Philanthropic support is vital to maintaining and enhancing our provision and 2018/19 was a record year for attracting new supporters. This reflects our increasingly organised approach to fundraising under the guidance of our Advancement Consultant, Peter Thierfeldt, and the development of warm relationships with existing and potential donors. For the first time, in June 2019, we held a Donors' Concert to invite our supporters to appreciate the impact of their giving. Over the course of 2018/19, philanthropic gifts to the school amounted to £487,000 including the significant £122,000 raised through our Piano Appeal, allowing us to purchase a new Model B Steinway. We are indebted to Director, Kat Heathcote, for making such a successful campaign possible.



Kenneth Taylor, Headteacher

Nurturing talent through careful guidance

The school's original purpose was to educate the young choristers of St Mary's Episcopal Cathedral, and our cohort of singers still makes up about three quarters of the younger pupils in my care. My role, as Head of Primary, is to deliver the academic side of the choristers' education in line with the Scottish Curriculum for Excellence but also – and critically – to support the individual welfare of each pupil. This means working in close partnership with the Cathedral and with the parents, throughout a five-year chorister programme that begins in Primary 5 and ends in Senior 2.



Managing the Senior 2 transition

My teaching role extends to Primary 7 but my guidance role extends all the way up to Senior 2 for the choristers, as this is an influential transition point for them. The progression from Primary 5 to Senior 2 is a significant one and the choristers grow so much during those five years, both musically and academically. In Primary 5, Senior 2 seems a lifetime away but on entering Senior 1, the choristers must start thinking about the next stage of their journey and I work with the whole family to explore the opportunities open to them. Whatever they choose to do, their passion for music will stay with them throughout their lives and, in 2019, two of our three Senior 2 chorister leavers successfully auditioned to continue their education here as instrumentalists while one chose to go on to James Gillespie's High School.

"Our choristers offer attractive potential. They are self disciplined, academically strong, musically gifted and very well organised."

Balancing musical and social development

The chorister programme is demanding – the young people are effectively professional musicians and this requires great commitment – but it is also hugely rewarding and encourages them to develop skills that will last a lifetime. At auditions, we look for enthusiasm and a natural self-confidence and the Primary 4 probationary year, where Primary 4 hopefuls join our choristers in the Cathedral on Tuesday and Thursday evenings and Sunday mornings, provides a good understanding of the reality of the role. The Cathedral values the choristers very highly, supporting them musically, socially and financially. Through weekly meetings involving Duncan Ferguson (Organist and Master of Music), The Revd Andy Philip (Chaplain), Tracy Doig (Music Administrator), Paul Stubbings (Director of Music), Kenneth Taylor (Headteacher) and myself, we plan the structure and events of the week ahead, and also review every chorister's progress and welfare.

Fulfilling our position of trust

The school's relationship with our choristers' families is fundamental – they place a huge amount of trust in us – and over five years we get to know them and their children really well. To ensure that the choristers' welfare is fully supported at all times, I accompany all of their trips – over the last two years, this included Vienna, Bratislava, Prague and the Vendee region of France – and sometimes I feel as if I spend my life moving children from one place to another! I see a big part of my role as taking care of the practicalities to allow the young people to focus on their music. With currently only 15 pupils in the primary school – 4 junior instrumentalists and 11 junior choristers – we teach by ability rather than age, which works well. From the earliest age, our pupils have to be well organised; managing their own timetables and balancing their academic and music commitments gives them excellent timekeeping skills and this encourages them to focus on the task in hand. This set of attributes, combined with their daily exposure to the rich language of music, ensures that they are well equipped to play a vital role in any school community.

A handwritten signature in dark ink, reading 'Yvonne Jarron'.

Yvonne Jarron, Head of Primary

Achieving success through world-class teaching

2018/19 at a glance

Curriculum for Excellence

Our classes follow Scottish Government guidelines, in line with the Curriculum for Excellence, helping our pupils to become **Successful Learners, Confident Individuals, Responsible Citizens** and **Effective Contributors**. The Curriculum for Excellence supports schools to plan learning suitable to their own context and, in the case of St Mary's Music School, specialist music education is woven through the fabric of each pupil's individual timetable.

This includes:

- Aural classes
- Academic music
- Specialist instrumental teaching
- Coaching with a pianist
- Choir
- Chamber music
- Orchestra
- Performance classes
- Performance practice
- Jazz
- Individual practice
- Composition
- Harmony and counterpoint



Gardening Club



Science Club



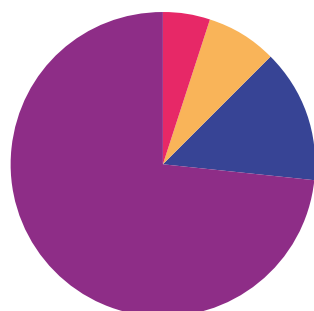
Eco-Schools Club



Running Club

School Roll 2018/19

79 pupils (49 day pupils and 30 boarders)



58 Senior instrumentalists

4 Junior instrumentalists

6 Senior choristers

11 Junior choristers



Scottish Mathematical Challenge



Debating Society

Exam Results 2018/19

SQA National 5

100% (81% at A)

SQA Higher

98% (68% at A)

SQA Advanced Higher

97% (71% at A)

Cambridge Pre-U Music

100% (56% at distinction)

Cambridge iGCSE Music

100% (90% at A)

ABSRM Grade VIII

83% Distinction (including the UK's highest mark for Grade VIII singing)

LTCL Diploma

Harpsichord

ARSM Diploma

Flute

Subject Teaching

Art & Design
Biology
Chemistry
English
ESOL
French
Geography
German
History
Italian
Latin
Mathematics
Modern Studies
Music
Physics
RME
Spanish

Our
youngest
pupil is aged
9

Our oldest
pupil is aged
19

Instrumental & Music Teaching

Piano, Violin, Viola, Cello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Trumpet, French Horn, Trombone, Saxophone (Jazz & Classical), Percussion (Jazz & Classical), Harp, Clarsach, Bagpipes, Accordion (Classical & Traditional), Guitar (Classical), Organ, Harpsichord, Composition, Alexander Technique, Voice (Jazz & Classical)



Performing, Listening, Learning
During 2018/19...

We gave **93** performances

We attended **29** 'unmissable' concerts in Edinburgh

And we took part in **13** masterclasses

Music Ensembles

Chamber Orchestra	String Ensemble	Early Music Group
Junior Sinfonia	Saxophone, Bassoon & Flute Ensembles	30 Chamber Groups
Junior and Senior Choirs	Jazz Combo	Guitar Ensemble

In 2018
our pupils came from...

Scotland (65)

Edinburgh 48, Borders 2, Glasgow 1, East Lothian 3, West Lothian 1, Fife 1, Perthshire 2, Stirling 1, Highlands & Islands 3, Aberdeen 2, Argyll & Bute 1

England (5)

Derbyshire 1, Shropshire 1, Newcastle 2, Lincolnshire 1

Overseas (9)

Spain 4, France 1, Switzerland 1, Hong Kong 1, Italy 1, Czech Republic 1

And in 2019
our leavers went on to...

Scotland

Royal Conservatoire of Scotland (Vocal)
St Mary's and St Giles' Cathedrals (Organ Scholar)

England

Academy of Performing Arts, Guildford (Drums)
Guildhall School of Music and Dance, London (Viola)
University of Oxford, Lincoln College (Music)
Royal Academy of Music, London (Piano & Composition, Clarinet, Violin, Clarinet)
Royal Northern College of Music, Manchester (Viola)
Trinity Laban Conservatoire of Music and Dance, London (Violin)

Overseas

Amsterdam Conservatoire (Jazz Saxophone)
Haute Ecole de Musique de Lausanne (Violin)

We play and sing with...

St Mary's Cathedral Choir | National Children's Orchestra | Edinburgh Youth Orchestra | National Youth Jazz Orchestra of Scotland | Tommy Smith Youth Jazz Orchestra | National Youth Orchestra of Great Britain | Scottish Opera Connect | National Youth Choirs of Scotland | SCO String Academy



"We first developed a personal interest in St Mary's Music School when our daughter was a pupil here for two years. Since then, we've increasingly come to value the education that the school offers and we see it as a vitally important asset for Scotland. When we heard about the need for a new piano, to allow outstanding young musicians to play an outstanding instrument, we felt strongly that this was something that we could and would wholeheartedly support."

*Kat Heathcote and Iain Macneil
Trustees, Witherby Publishing Group Charitable Trust*

Sharing expertise through musical collaboration

John Cameron studied violin and viola at St Mary's Music School during the 1980s before going on to the Royal Northern College of Music. Following a period in Denmark as an accompanist, coach and conductor for the Nordvestjyske Sinfonie Orkester, John returned to the UK in 1996 to study piano accompaniment at the Guildhall School of Music & Drama, winning a host of awards. John's subsequent and distinguished career as a recitalist, accompanist and recording artist has seen him perform at the highest level across the UK. He joined the staff of St Mary's Music School in 2003 and, in 2014, took over from Richard Beauchamp as Head of Keyboard.



Q In 2019, the school purchased a new Model B Steinway – how was that achieved?

A Early in 2018, I spoke to Kat Heathcote, one of our Directors, about how we could raise money for a new flagship piano to replace one that had been gifted to us back in 1985. Kat and her husband, Iain Macneil, are Trustees of the Witherby Publishing Group Charitable Trust and they responded by launching a fundraising campaign dinner on the Royal Yacht Britannia at which our pupils performed, showcasing their talent in very glamorous surroundings. As a result of the dinner, and through generous match-funding, £122,000 was raised allowing Steven Osborne and I to go to the Steinway Factory in Hamburg to make a very difficult selection from the five wonderful pianos they had available.

“Teaching is a significant part of the much bigger picture of musicianship.”

Q What difference does the new piano make to the pupils and to the school as a whole?

A The arrival of the new piano in February 2019 was greeted with more excitement than the arrival of a new puppy! We now have an instrument that will be used and appreciated by not only the school's pianists and teachers, but by everyone from the youngest pupils at our Saturday Music Classes to our most senior instrumentalists and internationally-renowned visiting artists. Having such a superb instrument is a matter of pride for every pupil. We have 17 first study pianists here but everyone at school learns to play the piano and will come into contact with our new piano in some way or another – whether as an accompaniment to their music lessons and singing in assembly or just through playing it for fun.

Q In April 2019 you launched The Portfolio Pianist. What was the inspiration behind this initiative?

A Although I was originally a first study violinist and violist, I was always enchanted by the collaborative nature of the piano. There is nothing better than making music with other people and the piano offers endless possibilities. There are many popular courses now for pianists, from piano accompaniment to musical direction, and the thinking behind The Portfolio Pianist was to make young musicians more aware of the opportunities that the piano offers – it was about shattering some myths too. On the day, a performance by our youngest pupil was followed by a performance by Steven Osborne, demonstrating the same work being interpreted at different stages and we also explored song, ensemble work and new compositions as well as performing a 16-hand grand finale of Lavignac's 'Galop-Marche', which was great fun.

Q How central is the keyboard department to the school's specialist music education?

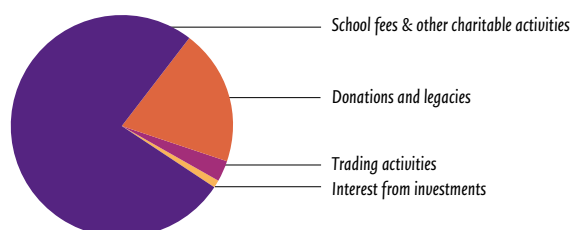
A In addition to the piano, we teach harpsichord, accordion and organ. Since taking over as Head of Keyboard, I've been keen to encourage a degree of experimentation and our jazz programme gives pupils a taste for improvisation. What sets St Mary's Music School apart is the quality of our teaching and it's critical that we attract professionals who are committed to teaching while remaining active as recital performers and concerto soloists. It's also important to expose our pupils to teachers of different ages and with a mix of different styles and approaches, so in 2018/19 Elena Fischer-Dieskau joined the keyboard department, bringing a wonderful combination of expert professionalism, youthful vigour and absolute commitment to the children.

Creating sustainability through rigorous management

Summary financial report for 2018/19

Figures are expressed in £000

2018/19 Income Summary



School fees & other charitable activities	£1,890	77%
Donations and legacies	£487	20%
Trading activities	£42	2%
Interest from investments	£28	1%
Total	£2,447	

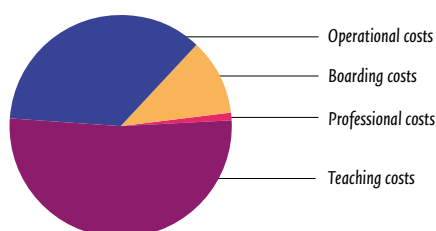
Scottish Government Aided Place Scheme support of around **£1.3 million** was received

Around **150 children** attend our Friday and Saturday Music Classes

Donations of **£487,000** were received from over 125 donors, trusts and foundations

Income from trading activities increased by **20%**

2018/19 Expenditure Summary



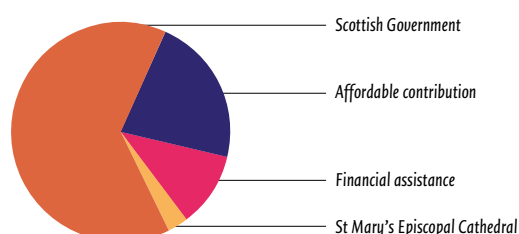
Teaching costs	£1,232	52%
Operational costs	£849	36%
Boarding costs	£260	11%
Professional costs	£12	1%
Total	£2,353	

Increased wage and pension costs were balanced by **tight control of operational costs**

Four open masterclasses, funded through **endowments and donor support**, were attended by 445 pupils and teachers

Not included within the 2018/19 Expenditure Summary is the capital expenditure of almost £90,000 on instruments, including the Steinway Model B Grand.

School Fee Funding Streams



Scottish Government Aided Places Scheme	£1,285	64%
Affordable contribution from parents and guardians	£448	22%
Financial assistance from school funds	£208	11%
St Mary's Episcopal Cathedral Choral Scholarship Foundation	£61	3%
Total	£2,002	

96% of pupils received financial support of between 15% and 100% of fees

13% of pupils received full fee support, with 19% of pupils receiving assistance with travel, uniform and meal costs

Donations to the Scholarship Fund, received from **20 donors and trusts**, helped to support **16 pupils**

Perfect Harmony

'Edinburgh's Anonymous Sculptor' has intrigued the literary and arts worlds, at home and internationally, since her first sculpture appeared in 2011. On 4th September 2018, the first day of the new school year, we were honoured and delighted to be latest recipient of her work. In an accompanying note addressed to 'the current and future pupils of St Mary's Music School', the artist revealed that the sculpture was her way of showing support for the proposed relocation of the school to the former Royal High School building on Calton Hill.

We remain firmly committed to the move and, in partnership with the Royal High School Preservation Trust, will continue to encourage public support through the Perfect Harmony campaign as we await the outcome of the public enquiry.

Thanks to the generous support from Dunard Fund, we are in the fortunate position of being able to take our plans forward immediately and, on Giving Tuesday, 29th November 2018, we launched a new animated film, *Whatever the Season*. Merging the artistic talents of Edinburgh artist, Colin Povey, and violinist, Emma Baird – now an alumna of St Mary's Music School, currently studying at the Royal Academy of Music in London – Vivaldi's *Largo* from *The Four Seasons* (Winter) plays out against Colin's artwork which has been beautifully animated by Scott McHenry.

To watch the animation, please visit
<https://www.stmarysmusicschool.co.uk/study/videos/>
For more information on the Perfect Harmony campaign, please visit www.rhspt.org



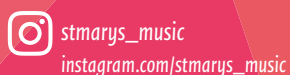
Our Board

Jo Elliot (Chair – appointed December 2018), Jo Buckley (appointed March 2019), Graham Burnside, John Conway, James Cook, Gavin Gemmell (resigned December 2018), Kat Heathcote, Alistair Hector, William Moyes (resigned November 2018), John Reid (appointed March 2019), Neil Short and Chris Torkington (resigned December 2018).

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We are Scotland's national music school, one of five Government-supported specialist music schools in the UK and the only one of our kind in Scotland. A passion for music lies at the heart of everything we do.

Our core mission is to open our doors to outstanding young singers, instrumentalists and composers from Scotland and beyond – regardless of their means or circumstances – allowing them to flourish and excel, musically and academically, in a safe, supportive and inspiring environment.

The fullest extent of our work is only made possible through the generous philanthropy of trusts, foundations, organisations and individuals. This support not only helps to bridge our annual funding gap, but also allows us to enrich the musical experience we offer our pupils, to recruit exceptional teachers and to share our music making as widely as possible through our extensive community engagement programme.

Will you help us to share our passion for music?

From a generous contribution to our Scholarship or Teaching Funds to a commitment to our Annual Fund, and from a transformational endowment gift to a thoughtful legacy in your will, there are a variety of imaginative ways in which you can give the gift of music. We are always delighted to discuss any specific ways in which you would like your gift to be used.



St Mary's Music School
EDINBURGH

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