



The Salomon Prize

The Salomon Prize is awarded by the Royal Philharmonic Society (RPS) and the Association of British Orchestras (ABO) in honour of Johann Peter Salomon, one of the founding members of the Philharmonic Society in 1813 and renowned violinist of the time.

Awarded annually, the Salomon Prize recognises a musician who has made an outstanding contribution to an orchestra in the United Kingdom within a concert season.

The prize is awarded to a musician who has shown commitment and dedication above and beyond the expected service asked by their orchestra. They will have been an inspiration to their fellow colleagues and engendered a greater spirit of teamwork within the orchestra.

Prize

The recipient of the Salomon Prize will receive:

1. £1,000 cash.
2. The Salomon Prize trophy – a soft-ground etching of Salomon by William Daniell after George Dance made in 1810. To be held by the recipient for the duration of the year.
3. (The cash prize and Salomon trophy will be presented at a concert by the recipient's orchestra)
4. A year's complimentary membership to the RPS
5. An invitation to the annual RPS Music Awards Dinner and the ABO Conference Dinner.
6. The RPS/ABO will seek publicity in the press for the award and include mention on their respective websites.

Terms

1. The Salomon Prize is awarded annually.
2. The Salomon Prize is awarded to an orchestral musician.
3. The Salomon Prize is open to applications from professional orchestras resident in the UK that are a member of the ABO.
4. The Salomon Prize is awarded for activity within a concert season (Sept–August). In some instances the jury will look at the musician's work over past years if necessary.
5. The Salomon Prize is open to both members and non-members of orchestras.
6. The recipient must be a UK resident.

Applications

1. Applications are invited from any professional orchestra based in the UK that is a member of the ABO.
2. Only one musician may be nominated per orchestra each year.
3. **All nominations considered are to be kept confidential from the nominees throughout the process.**

4. Nominations can only be nominated by fellow musicians within the orchestra. Each nomination must be proposed and endorsed by five musicians and be submitted to the Chief Executive / Orchestra Director. The Chief Executive / Orchestra Director will select the final nomination and submit the entry as outlined below.
5. Applications must include:
 - 5.1. A supporting statement from the five musicians proposing the nomination.
 - 5.2. A supporting letter from the Chief Executive / Orchestra Director of the orchestra.
 - 5.3. Current C.V. / Biography of the musician.
 - 5.4. Any relevant press / publicity / interviews about the musician.
6. Applications must be submitted by the Chief Executive / Orchestra Director of the orchestra.
7. Applications will be judged on merit by an independent jury brought together by the Royal Philharmonic Society and ABO.
8. The jury's decision is final. While the jury reserves the right to make additional inquiries about any of the applications it receives, it cannot enter into any other discussion or correspondence, nor give reasons for its decisions.
9. Unsuccessful nominations will not be excluded from application in future years.
10. Applications must be submitted to the Royal Philharmonic Society by **2 October**.
11. Applications should be addressed to:
Executive Director
Royal Philharmonic Society
48 Great Marlborough Street
London W1F 7BB
12. The recipient of the Salomon Prize will be announced and presented, where possible, by the 31 December the following calendar year.

Background

Johann Peter Salomon was born in Bonn and was the second son of Philipp Salomon, an oboist at the court in Bonn. His birth home was at Bonngasse 515, coincidentally the later birth home of Beethoven. At the age of thirteen, he became a violinist in the court orchestra and six years later became the concert master of the orchestra of Prince Heinrich of Prussia. He moved to London in the early 1780s, where he worked as a composer and played violin both as a celebrated soloist and in a string quartet. He made his first public appearance at Covent Garden on 23 March 1781.

Salomon brought Joseph Haydn to London in 1791-92 and 1794-95, and together with Haydn led the first performances of many of the works that Haydn composed while in England. Haydn wrote his symphonies numbers 93 to 104 for these trips, which are sometimes known as the Salomon symphonies (they are more widely known as the London symphonies). Salomon is also said to have had a hand in providing Haydn with the original model for the text of *The Creation*.

He was one of the founder-members of the Philharmonic Society and led the orchestra at its first concert on 8 March 1813. Salomon died in London in 1815, of injuries suffered when he was thrown from his horse. He is buried in the cloisters of Westminster Abbey.

The Salomon Prize is named in honour of this versatile and influential musician.

Royal Philharmonic Society

The history of the Royal Philharmonic Society (RPS) is also the history of two centuries of classical music in Britain. In 1813, the aims of the fledgling Philharmonic Society were 'to promote the performance, in the most perfect manner possible, of the best and most approved instrumental music' and to 'encourage an appreciation by the public in the art of music'. The Philharmonic Society was determined to make a case for serious music and lost no time in forming associations with composers, including Beethoven.

Audiences for Philharmonic Society concerts were unified in 'one great object: the love of their art.' By founding the Philharmonic Society, British musicians opened the doors to the world's best music and performers, and created a channel of communication that has hummed ever since. These aims hold true today and 200 years on, the Society still stands at the heart of music in the UK.

Today, the Royal Philharmonic Society is for people who love music and live music making and who want to ensure a vibrant future for classical music. It offers support to talented young performers and composers, champions excellence and encourages audiences to listen, and talk about, great music. The Society's work is supported by many leading musicians, including distinguished RPS Gold Medallists Martha Argerich, Dame Janet Baker, Alfred Brendel, Sir Colin Davis, Plácido Domingo, Henri Dutilleux, Sir Bernard Haitink, Nikolaus Harnoncourt, Thomas Quasthoff, Sir Simon Rattle and Dame Mitsuko Uchida.

Association of British Orchestras

The Association of British Orchestras (ABO) was founded in 1948 as the Orchestral Employers' Association, primarily to negotiate with the Musicians' Union and other bodies on behalf of its membership, which consisted almost entirely at that time of those orchestras receiving annual funding from the newly established Arts Council of Great Britain. In 1982 the Association took on limited company status, becoming the Association of British Orchestras. It continues to negotiate the ABO/MU Freelance Orchestral Agreement with the MU and represent its membership in discussions and negotiations with a number of other national organisations.

The past decade has seen a substantial development in the organisation in terms of its size (an increase from 35 in 1989 to over 150 organisations today) and its role, which has expanded to include a diverse range of activities designed to support the development of the UK's orchestral life. The ABO now has an extensive programme of Events from Specialist Manager Meetings and training to Seminars and the Annual Conference.

In past years, the ABO has developed a role as co-ordinator of various national projects, including two major sponsorship programmes involving the participation of a large number of member orchestras. As a champion of the education and community work of the UK's orchestras, one of the ABO's key objectives has been the support and development of this core area of work. A series of nationally co-ordinated education projects over the past years resulted in a well-established Orchestras in Education programme, which existed to promote the education work of member orchestras and to develop the relationship between schools, teachers and orchestral players.

The ABO has also mounted a number of research initiatives, with a series of important industry reports being produced, such as a comprehensive statistical survey of the UK's orchestral profession, *Knowing the Score*, and the highly influential report on noise damage to musicians, *A Sound Ear*.