



Press Release

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'Unsung heroine' of the City of Birmingham Symphony Orchestra, violinist Catherine Arlidge, a "true advocate of the modern orchestral musician" awarded prestigious RPS/ABO Salomon Prize for orchestral musicians.

Catherine Arlidge of the City of Birmingham Symphony Orchestra becomes the first violinist – and only the third ever recipient – of the RPS/ABO Salomon Prize, a prestigious award celebrating the outstanding contribution of orchestral players to the UK's musical life.

The UK boasts many of the world's finest orchestras, many of which have trophy cabinets bursting with awards in testimony to their brilliance on the concert platform and in the recording studio. Yet, the contribution of individual musicians within an orchestra often goes unnoticed.

The Salomon Prize* was created by the Royal Philharmonic Society and Association of British Orchestras in 2011 to celebrate the 'unsung heroes' of orchestral life; the orchestral players that make our orchestras great. The award is named after Johann Peter Salomon, violinist and founding member of the Philharmonic Society in 1813. Each year, players in all orchestras across the UK are asked to nominate a colleague who has been 'an inspiration to their fellow players, fostered greater spirit of teamwork and shown commitment and dedication above and beyond the call of duty'.

Catherine Arlidge, Sub Principal of the second violins, who has played with the CBSO for over 20 years, was nominated by her fellow musicians and the CBSO's management for her creativity, energy and "great skill for motivating and inspiring colleagues and for engaging with her audience". She has been instrumental in initiating and devising many projects and ideas to engage young people in classical music that are having a significant impact on the world of music education. She is regularly commissioned by the CBSO to devise and present family and education concerts, has put together smaller ensembles of fellow players to deliver creative workshops and performances, and created *Notelets* a series of hugely popular concerts for children aged 3-5, accompanied by an interactive programme developed in collaboration with the CBBC series *Numberjacks*, to introduce

children aged 3-5 to music and instruments. Her most recent project, *Clock On To Safety*, supported by DBS Law, combines life skills such as road safety with great music, and played to over 2000 5-7 year olds in a single week in 2013. The success was so great that planned 2014 performances are already sold out.

The 2012-13 season demonstrated more than ever her commitment to the CBSO and her orchestral colleagues, artistically, educationally and in her governance role on the CBSO Board of Trustees.

Catherine was presented with her award by Rosemary Johnson, Executive Director of the Royal Philharmonic Society and Mark Pemberton, Director of the Association of British Orchestras, on stage at a CBSO concert of music by Brahms, Prokofiev and Mozart at Warwick Arts Centre on Friday 10 January. The presentation was broadcast live on BBC Radio 3, and Catherine will be interviewed on BBC Radio 3's *In Tune* on Monday 13 January. She received a cheque for £1000 and will keep for one year the Salomon Prize Trophy – a soft-ground etching of Salomon made by William Daniell in 1810.

The Salomon Prize citation from the RPS and ABO reads:

The 2013 Salomon Prize is awarded to a CBSO musician who brings creativity, enthusiasm and sensitivity to all that she does. Her contribution on the CBSO Board has been invaluable, particularly over the past year regarding discussions over the orchestra's future partnerships. Within the Learning and Participation Department, she has created a whole range of concerts and schemes, opening-up the joy of music and the orchestra's inner workings to children of all ages. A true advocate of the modern orchestral musician, for over twenty years she has worked tirelessly in helping to develop and maintain the innovative drive of the CBSO. She is an asset to the orchestra and its community. Bravo, Catherine Arlidge!

royalphilharmonicsociety.org.uk/awards/salomon
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Named after renowned violinist Johann Peter Salomon, one of the founding members of the Philharmonic Society in 1813, the annual £1000 Salomon Prize, sponsored by Selina and David Marks, will be awarded each year to a musician who has shown commitment and dedication above and beyond the expected service asked by their orchestra over a single concert season. They will have been "an inspiration to their fellow colleagues and engendered a greater spirit of teamwork within the orchestra".

Notes:

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 and became a central figure in London Orchestral life for over 30 years.

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.

The Royal Philharmonic Society [RPS] is a charity dedicated to creating a future for music through the encouragement of creativity, the promotion of understanding and the recognition of excellence. To mark the achievements of distinguished practitioners across the industry the Society presents the annual RPS Music Awards, the UK's leading awards for live music; the Leslie Boosey Award, for those who have made an outstanding contribution to further contemporary music in the UK, often in a 'back stage' capacity – from programmers to publishers; Honorary Membership of the Royal Philharmonic Society, for services to music and which has been awarded to composers, conductors, performers, patrons, commentators programmers and educationalists; and the society's highest honour, the RPS Gold Medal. Current recipients of the RPS Gold Medal are: Dietrich Fischer-Dieskau, Janet Baker, Bernard Haitink, Alfred Brendel, Pierre Boulez, Simon Rattle, Plácido Domingo, Claudio Abbado, Daniel Barenboim, Thomas Quasthoff, Nikolaus Harnoncourt. Mitsuko Uchida, György Kurtág and András Schiff.

The Society's artistic activities focus on composers and young musicians and through a programme of audience development, awards and lectures it seeks to raise the public consciousness of the finest music making today and to create a forum for debate about the direction of classical music.

The RPS celebrated its bicentenary in 2013. It was formed on 24 January 1813 with the aim 'to promote the performance, in the most perfect manner possible of the best and most approved instrumental music', which it did principally by giving regular public orchestral concerts in London, including through two world wars.

The Association of British Orchestras (ABO) was founded in 1947 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 Association of British Orchestras 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 Association of British Orchestras 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*.