

advisory council

Aaron Dworkin - Founder & President, Sphinx Organisation

Aaron Dworkin is the Founder and President of The Sphinx Organization – the leading national arts organization that focuses on youth development and diversity in classical music in the USA. An accomplished electric and acoustic violinist, Aaron holds a Bachelors and Masters of Music in Violin Performance from the University of Michigan's School of Music. An author, social entrepreneur and artist-citizen, he is a passionate advocate for excellence in music education and diversity in the performing arts. He is a 2005 MacArthur Fellow, a Member of the Obama National Arts Policy Committee and President Obama's first nominee to the National Council on the Arts.

John Gilhooly OBE - Director, Wigmore Hall

John Gilhooly became Director of Wigmore Hall in 2005, aged 32, making him the youngest leader of any of the world's greatest concert Halls. He is a Director of the Association of British Concert Promoters (ABCP), Honorary Secretary of The Royal Philharmonic Society, and a Trustee of The Opera Group and The London String Quartet Foundation and was an occasional broadcaster on Irish radio (RTE), presenting classical and chamber music programmes. John was awarded Honorary Fellowship of the Royal Academy of Music in 2006 for his services to the Academy, and in 2011 was awarded Honorary Membership of the Royal College of Music.

Dr Christina Scharff

Dr. Christina Scharff is a Lecturer in Culture, Media and Creative Industries at King's College London. Her research interests include issues around culture and diversity, with a particular focus on gender. She is author of *Repudiating Feminism: Young women in a neoliberal world* and, with Rosalind Gill, co-editor of *New Femininities: postfeminism, neoliberalism and subjectivity*. Christina's current research is on the classical music profession and she's particularly interested in issues around diversity and equality; the often precarious working conditions that characterise musicians' working lives; as well as entrepreneurialism in the classical music profession. Up-to-date information about her research is available at: <http://blogs.kcl.ac.uk/young-female-and-entrepreneurial/>.

Dennis, Lord Stevenson of Coddendam CBE

Dennis has spent most of his life as a serial entrepreneur having been involved in the start up of some 35 businesses (as well as chairing large companies such as Pearson plc, GPA plc and HBOS plc). He is a Director of Glyndebourne Productions and Chairman of MQ: Transforming Mental Health. He was Chairman of the Trustees of the Tate Gallery in the 90s; was the Prime Minister's Special Adviser on the application of ICT in education; was Chairman of the House of Lords Appointments Commission, Chairman of Aldeburgh Music Ltd and Chancellor of the University of the Arts London. He sits on the cross-benches in the House of Lords.

Colin Lawson

Colin Lawson is Director of the Royal College of Music, London. He read music at Oxford and was subsequently awarded a Masters degree at Birmingham University for his work on the eighteenth-century clarinet. He taught at Aberdeen, Sheffield and London Universities before moving to Thames Valley University as Pro Vice-Chancellor (2001-5). Colin has an international profile as a period clarinetist and has played principal in most of Britain's leading period orchestras, notably The Hanover Band, The English Concert and the London Classical Players, with whom he has recorded extensively and toured world-wide. Described recently as 'a brilliant, absolutely world-class player' (*Westdeutsche Allgemeine Zeitung*) and 'the doyen of period clarinetists' (*BBC Music Magazine*), he has appeared as soloist in many international venues, including London's major concert halls and New York's Lincoln Center and Carnegie Hall. His discography comprises concertos by Fasch, Hook, Mahon, Mozart, Spohr, Telemann, Vivaldi and Weber, as well as a considerable variety of chamber music. Among his most recent recording is a highly-acclaimed disc of basset horn trios by Mozart and Stadler, a recital disc entitled '100 Years of the Simple-System Clarinet' and a recording of Sonatas by Lefèvre in the original scoring for C

clarinet and cello. Colin has published widely, especially for Cambridge University Press. He is editor of *The Cambridge Companion to the Clarinet* and author of Cambridge Handbooks to Mozart's Clarinet Concerto and Brahms's Clarinet Quintet. He is co-editor of a series of Cambridge Handbooks to the Historical Performance of Music, for which he has co-authored an introductory volume (1999) and written a book on the early clarinet (2000). He is also editor of the recent *Cambridge Companion to the Orchestra* (2003) and co-editor of the forthcoming *Cambridge History of Musical Performance*.