

h | 50

HARRISON PARROTT
50 YEARS OF CREATIVE EXCELLENCE

Along the way – some important dates in HarrisonParrott history

- 1969 HarrisonParrott founded
- 1970 Led Zeppelin at the Reykjavik Festival
- 1978 Two Beethoven cycles in Carnegie Hall and Kennedy Center with Ashkenazy, Haitink and the Royal Concertgebouw Orchestra
- 1979 First tour to China with Vladimir Ashkenazy
- 1979 First HP orchestral tour to Japan with Rotterdam Philharmonic Orchestra conducted by Edo de Waart
- 1983 First Philharmonia Orchestra tour to Australia
- 1983 Brahms Project with Philadelphia Orchestra in Europe
- 1983 Brahms marathon at Royal Festival Hall for 150th anniversary
- 1984 Royal Philharmonic Orchestra Asia Tour: the first European orchestra to perform in Taiwan
- 1985 André Previn and Royal Philharmonic Orchestra celebrate Handel's 300th birthday with fireworks and a concert in London's Hyde Park
- 1988 International Piano Series founded
- 1989 Ashkenazy returns to Russia with Royal Philharmonic Orchestra
- 1991 Festival of Switzerland for 700th anniversary of Swiss Confederation
- 1991 Japan Festival in the UK – largest celebration of arts of one country ever undertaken
- 1993 Philadelphia Orchestra Brahms project with Wolfgang Sawallisch
- 1995 Concert for 50th anniversary of the UN in San Francisco with Vladimir Ashkenazy and Royal Philharmonic Orchestra
- 1995 Pierre Boulez Festival in Tokyo
- 1998 HP's first major orchestral project in China, with The Cleveland Orchestra in Beijing and Shanghai
- 1999 Metallica and Berliner Symphoniker perform at the Berlin Wall
- 2001 Rachmaninov project with Ashkenazy and Philharmonia in New York City cancelled en route on 9/11, but rescheduled and performed four months later
- 2003 Aka Pygmies from Central African Republic tour Europe with Pierre-Laurent Aimard, celebrating Ligeti's 80th birthday
- 2003 Celebration of Irish music at Cité de la musique, Paris
- 2003 Music and Dictatorship project with Czech Philharmonic
- 2004 Turkish Festival in Berlin and 'The Turks' Exhibition at the RA
- 2007 Consulting for Harpa Hall, Iceland, from initiation to completion in 2011
- 2008 Munich office opens
- 2008 Britten's music celebrated in Japan throughout 85th anniversary year
- 2012 Royal Concertgebouw Orchestra concerts in both Istanbul and Yerevan under Lorin Maazel, the first major orchestra to visit both cities on the same tour
- 2012 Susan Bullock sings at the Closing Ceremony of the 2012 London Olympic Games
- 2013 Royal Concertgebouw Orchestra tour of South America with Mariss Jansons
- 2014 Polyarts launched as a sister management company to HP, for genre-blending artists and projects linked to film, tech and media
- 2015 Jasper Parrott and HarrisonParrott named Artist Manager of the Year by Association of British Orchestras
- 2016 Wiener Philharmoniker tour to the Americas with Valery Gergiev
- 2018 Paris office opens
- 2018 London office moves to the Ark
- 2019 HarrisonParrott Foundation launched

We are very grateful to Dixon Wilson Chartered Accountants – and in particular David Nelson – for their excellent and trustworthy collaboration and advice over the last 30 years, and also for their generous sponsorship.

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When Jasper Parrott and Terry Harrison founded their classical music agency in 1969, the world was a very different place. Business was done over landline telephones with paper diaries and the classical music world was localised and conservative. From the beginning, working from their own front rooms, Jasper and Terry had a vision which turned that upside down.

In 2019, as HarrisonParrott celebrates its 50th anniversary, this dream has become a reality – both for the company and throughout the classical music world. HarrisonParrott is now a family of over 200 artists and more than 70 staff in three cities, working globally, and the classical music world has changed beyond recognition.

The story of HarrisonParrott is the story of classical music in the last half-century. In celebrating this journey and the many people who made it possible, we explore how the music world is changing and look to the future. With that in mind, we introduce our new HarrisonParrott Foundation, which, by making classical music more inclusive, aims to contribute to ensuring that classical music is relevant and accessible to all for at least the next 50 years.



'I have no
memory of
the past, only
of the future'

Jasper Parrott

1969 WAS A GAME-CHANGING YEAR IN MANY RESPECTS – NOT JUST FOR HARRISON PARROTT: The death penalty is abolished in the UK Concorde makes its first test flight The world's first microprocessor is invented The Beatles give their final live performance with Billy Preston on top of the Apple building and release *Abbey Road* The first moon landing At Woodstock Festival, 500,000 people watch musicians including Ravi Shankar, Joan Baez, Janis Joplin and Jimi Hendrix 500,000 people march on Washington, DC, to protest the war in Vietnam, one of many rallies around the world Richard Nixon becomes President Britain deploys troops in Northern Ireland Chetham's music school is founded Riots follow the closure of New York City's Stonewall Inn



Harrison/Parrott
artists' management

Terence Harrison
32 Park Road London NW4
telephone 01-202 5507

Jasper Parrott
Flat 5, 23 Queens Gardens
London W2
telephone 01-723 8101

October 1969

please reply to

It may have come to your attention that the undersigned, formerly employees of Tillett and Holt the international subsidiary of Ibbs & Tillett, are now launching their own management.

As from 16 October 1969, therefore, the following artists will be represented exclusively by us:

VLADIMIR ASHKENAZY	RAFAEL OROZCO
LAWRENCE FOSTER	ANNA REYNOLDS
MALCOLM FRAGER	ANDRE TCHAIKOWSKY

In addition to these artists, we are also empowered to act for the following in certain territories formerly covered by Tillett and Holt:

DANIEL BARENBOIM	ITZHAK PERLMAN
JACQUELINE DU PRE	PINCHAS ZUKERMAN

We also announce with pleasure our exclusive representation for England of the first prize-winner of the 1969 Leeds International Pianoforte Competition -

RADU LUPU

All correspondence relevant to these artists should now be addressed to us. Further details about our future activities will be available shortly.

Best wishes

Yours sincerely

Terence Harrison

Jasper Parrott

'We were convinced that by focusing on the artists' wishes and needs we could make it into a truly international brand'

Jasper Parrott and Terry Harrison met as young men working at Ibbs and Tillett, one of the most important concert agencies in the world at the time. It was founded in 1909 and at that point was managed by John's widow, Emmie Tillett, serving mainly the UK market. The business was ripe for new ideas, as Jasper explains

In 1969 the classical music business was organised on a mainly local basis, with a wide variety of booking agencies each operating within their own territories. Even though some were influential internationally, particularly in the US, bookings were primarily made by local agents. The generation of artists who emerged in the 1960s, including Vladimir Ashkenazy, Daniel Barenboim, Jacqueline du Pré, Itzhak Perlman and many others, were increasingly dissatisfied with the range and quality of the service provided by their agencies.

Terry and I were committed to Ibbs and Tillett, going to concerts most nights, and we were convinced that by focusing on the artists' wishes and needs we could make it into a truly international brand. We discussed this constantly with artists, working all hours, and travelling to meet presenters and hear artists as often as we could afford with our limited resources. We were also driven by our frustration with the opportunities that were being missed and the increasing level of obstruction to the work we were willing to do for the company and its artists.

Whereas we wanted to fulfil the wishes of the artists, Mrs Tillett believed that personal management would not be in the long term interests of the company and its shareholders. Her view was that the agency was like a ship carrying the artists from port to port, with the artists embarking and disembarking according to the needs of the presenters. This fundamentally different perception of the relationship between the artist and management eventually led to a major disagreement, and Terry and I were both sacked. We decided to prove our point by going out on our own, even though at that moment we had no resources or money and very few artists.

Since we were dismissed without compensation, we managed to negotiate a deal whereby the few artists who wanted to leave with us could do so immediately, enabling us to carry on their business without

interruption. We rapidly ran out of money and were only able to continue thanks to providential help from James Wolfensohn, a brilliant young banker who had just moved from Australia to London to head up the merchant bank Schroders. He offered us financial support in return for a substantial shareholding and this kept us afloat for the first few years. After five years we were able to buy him out and become entirely independent.

Our main concept was that in order to represent our artists effectively, we needed to build up our relationships nationally and internationally with as many presenters as possible, rather than through intermediaries. This involved not only intensive work but also limited the number of artists we could represent. We believed that by growing our involvement on a truly international level, we would be able to represent the artists effectively and grow our own business accordingly.

As the range of services we offered diversified, this required a growing investment in quality manpower, marketing and travel. This soon began to pay off because presenters and orchestras realised that they could get much more reliable information about artists' availability, repertoire and financial expectations directly from us rather than from local agents.

We also engaged with the artists' media activities, particularly their recordings, which provided the greatest opportunities for promotion to an international public. At that time, the major labels had great power and preferred to make deals directly with artists, but we were successful in recommending our artists to major labels, supporting sales through efficient career development, in a synergistic collaboration.

In the early days we took every initiative to be present and active whenever we could. With scarce resources we became expert at getting into concerts without buying

tickets, and being included in post-concert dinners where we could socialise with artists and presenters – we made sure we were visible when there was an important gathering. In those days, managers didn't travel much or use the phone internationally, but Terry and I were on the phone all the time, often very late at night to catch US West Coast presenters, and travelled frequently.



Entries from Emmie Tillett's diary, quoted in *Ibbs and Tillett: The Rise and Fall of a Musical Empire*

29 September 1969

Jasper and Harrison opening their own agency taking with them Ashkenazy, Orozco, Tchaikovsky, Lawrence Foster!!

13 October 1969

First day without Jasper and Harrison – heaven! So quiet and dignified again along our corridor!

Terry Harrison quoted in *The Other Tchaikovsky*:

Parrott and I left Ibbs and Tillett after four years. We left because we had disagreements about how the company was being run. It was a very traditional company, at that time the oldest company in England. It was powerful. And we thought it was going to run into huge problems. We couldn't change anything and saw that we would have to capitulate or get out.

Images courtesy Helen Turner

ARTS GUARDIAN

"THEY ARE BRILLIANT, brilliant. Quite the best agents in Western Europe," according to a music-publisher friend of mine. If so, Harrison and Parrott have achieved the superlative only 18 months after going into business together. Either that or, as some of their long-established rivals might suspect, their reputation has developed more quickly than their service to the artists.

It is true that Harrison/Parrott publicity has not happened by accident. It is, to a large extent, the result of a carefully planned advertising campaign, which has annoyed some of the more stuffy members of the profession. But their service to the musicians they act for is equally highly developed and equally unconventional. They define it as "personal commitment between manager and artist."

Terence Harrison says the function of an agent is "to be convinced of the talent of the artist he is working for, and to support the artist in the inevitable bad periods. You know you have this loyalty, and you must be prepared to go with him all the way, right to the cliff edge."

Jasper Parrott agrees, but in rather less emotional terms: "A really responsible manager simply must not think in the short term, but think in terms of an artist who will develop; an artist you can find a stimulating career for. I have never been interested in handling a terrific turnover of dates. I have always been more interested in a continuous relationship with a small number of artists or a developing project."

Before they jointly got the sack Terry and Jasper worked in the foreign department of a large London agency. "For the first year we didn't hit it off," Terry, son of a Sturford bus driver, and in his seventh job, was naturally suspicious when he was joined in his department by the son of the British Ambassador to Czechoslovakia, seven years younger and fresh from Cambridge and Cambridge.

Terry had left High Stairs Grammar School at 15 and had worked in accountancy, insurance, the B.A. (statistical analysis), selling adding machines "which did not seem to work," the National Provincial Bank, and a merchant bank. When he came to Ibbes and Tillett, after writing 100 letters in a variety of artistic directions, he took a 50 per cent cut in pay in order to get out of commerce and into music.

Jasper, who is still only 26, says he had "considerable social advantages, which Terry definitely did not have. But I should tell you that Terry has a fantastic agility with figures." That is one clue to the complementary quality of their partnership. Once they had settled their differences with a "terrific fight," the partnership developed while they were still at Ibbes and Tillett. They became "too active, too headstrong. The atmosphere suddenly became restrictive as we developed our own contracts and loyalties." So, when they refused to sign a contract they did not like, they had to go.

At that time, in October, 1969, Jasper might have left to help run a music centre in America, Terry to run an orchestra. But in a matter of days and with no capital they had decided to form their own "new-style artists' management business. This was mainly because of the encouragement they received from some of the artists they had worked for at Ibbes and Tillett.

Vladimir Ashkenazy joined them immediately, so did Lawrence Foster, offering to lend them £1,000 (which they did not accept), and Malcolm Fager, Rafael Orozco, and André Tchakovsky. Another coup was Radu Lupu, whom Terry had gone to Leeds to hear (on Orozco's advice) during the piano competition. He had interviewed him before the final and advised him, should he win, to see all



Picture of Terence Harrison (left) and Jasper Parrott by Peter Johns; (right) advert from "Music and Musicians."

GERALD LARNER meets musicians' agents Terence Harrison and Jasper Parrott

Music, Madison Avenue style

the other agents and make his choice. Incredibly, since Harrison/Parrott was not yet in business, he joined them. Two private loans and help from other agents (towards Harlos in particular, and also Christopher Hunt, the first of the "young agents") got them through the first six weeks, working from their flats six miles apart. "Fortunately, I don't think anyone realised how chaotic it was," Jasper said. But then they found a bicker, a merchant banker and music lover now living in New York, who became the third partner. They acquired their present offices in Wigmore Street, at first in a "depressing and disgusting state" but attractive enough now, with four secretaries and an "astronomical 'phone bill'."

"We are considered to be very extravagant," the series of full-page ads in "Music and Musicians" accounts for much of that, though they write the copy themselves (and with more sophistication every month). "What do the other agents think of it?" Jasper: "Some of them consider it to be... Terry: ... 'infradig.' Jasper: 'Yes, that's right. We have had a few brushes with them. But we do it for two reasons, for the sake of the artist, and as a PR exercise. It stimulates reactions, either favourable or unfavourable. At least no one has said we are an unimportant agency, and we are as much in view as any agency with five times our resources."

On investigation, the claim that their effect on the other agents had been to "split them down the middle" seemed to be true. Mrs Tillett, who had dismissed them from her firm, could not bring herself to comment. "Ask them," she said. But she did admit that she could "not really" approve of their advertising. "It's not for us, anyway."

On the other hand, Basil Douglas, who has a smaller agency with about 100 artists, thought it "unreasonable to disapprove of publicity which is good



Our London XI in October

Harrison Parrott Limited

for the artist. They have just started and have got about a dozen or so young and really starry artists. It is a good view of it to act as agent between the employer and the artist." But he did not agree that personal service is time for the development of others. "Every new young agency likes to think they have their own methods. All agents like to think they give a personal service."

But the list of musicians who have joined Harrison/Parrott, for the "personal commitment" as well as their business sense, is impressive. Anna Reynolds was one of the original set, and André Provin an early recruit. Joseph Kalichstein joined at about the same time, and then there was Kyung Wha Chung, Gerald English (from Ibbes), Christopher Seaman, Peter Frankl, Sheila Armstrong (also from Ibbes), Edo de Waart, Stoika Milanova, and Uri Segal.

The list of those they have had to turn down is equally impressive. This, of course, is the agonising thing about personal service. At present they have 17 exclusively represented artists and they admit, "We have not given the service we hoped we would." Our artists are very young, very talented, and very vulnerable," Terry says. "My own insistence on having a personal relationship has called for all my resources of energy."

Not that they do it for nothing. According to Jasper, however, "Our service is as cheap as anyone else's in the business, and cheaper than those that charge the new flat rate of 12 per cent." Harrison / Parrott have a special sliding scale with the biggest percentage on the first £5,000 of fees earned in a year — which ensures the continued interest in the firm of the

more successful artists, at least until the end of the year. No one has left them yet, presumably because the system works. Kyung Wha Chung, for example, joined them in January, 1970, when she was quite unknown. They could get no engagement for her until May, since when she has made a record, and has had to turn down more than a hundred offers. At present they are trying to do the same for another prize-winning girl violinist, Stoika Milanova, one of the next subjects for a "M and M" ad. Once they have got her career off the ground, they will no doubt make sure that she is not overexposed. Kyung Wha Chung will give no more than 60 concerts next season, and Radu Lupu no more than 65 — in contrast to Rafael Orozco, the previous Leeds first prizewinner, who, under different management at the same stage, would have been better advised to make himself scarce, after the style of Ashkenazy.

This wise husbandry of artistic resources is good not only for the artist and Harrison / Parrott but for us too. So much (too much) that happens in our musical life originates with the London agents — from some of the big festivals to the local music society who write for a 75 guinea pianist for March 1 — that it is important that the successful and intelligent agents should have their hearts in the right place. Terry Harrison, for example, wants to help start opera in the North of England, which is the right place for me. Jasper Parrott is concerned about "so much suffering" by young artists on the long lists of the big agents: "They telephone their agents every six months and are told there is nothing for them—so many young pianists, you know." So the more young agents to look after them the better—until the concert managers start muttering about "so many young agents, you know."

CAPTA by Phil

NOT EVERY acting of I improved, I film acting affair betwe cutting played Tur ago she had scene" on th at the Cami of Shaw's " version" fo a very stead the difficult cannot in al good acting Unfortunate much on th Lady Cicely self-dramatis conceived fi doubt, like I make 't still radiance of t to me a tex mouth of a nearly perf lines. Miss B ous, though went throug bred moven

THE H by Ger

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Reven round

MUSEUM I te doubt we can raise entrance fe galleries. H to the Echb reasons it promise will The first, will almost offer price students, ol sea visitors sible to coll ally, and the cannot diffe adult citize children, s holders of Visitors" of coll' may

Film writer Michael Hastings talks to Hugh Hebert about putting flesh on ghosts

James calls it the obscenity in his mind — it's just describing his viewpoint of something he's watched closely while living at Bly with Miss Jess

Making a splash

Harrison/Parrott quickly made an impact in the media, and was the first agency to design advertisements of which any high-class clothes or drinks brand would have been proud

the growth of a career

Radu Lupu makes his debut with the Chicago Symphony Orchestra and Glazunov, October 1970

1964 Wins Leeds International Piano Competition (1st prize) from 28 competitors, at 20 one of the youngest ever winners of a major international competition.

1967 27 concerts, mostly in UK and Spain.

1968 44 concerts, two months released by EMI.

1969 37 concerts, one in London.

1970 46 concerts — across continents in Africa, America, Canada, Denmark, Eire, France, Germany, Holland, Hungary, Italy, Norway, Portugal, South America, Spain, Sweden, Switzerland, Yugoslavia.

47 Public concerts in London.

Further recordings for EMI in Paris.

Plays Tchaikovsky's 1st piano concerto, with Provan and the LSO, for Ken Russell's feature film on the composer's life.

Represented exclusively throughout the world by

Harrison/Parrott Limited

artists management
49 Wigmore Street London W1H 9LE
01-486 6922 cables Birdsong London W1



the return of Joseph K

Joseph K plays Mozart Piano Concerto K482 with the English Chamber Orchestra at the Queen Elizabeth Hall on Wednesday 12 May.

Joseph K's recording of the Mendelssohn Concerto will soon be issued by RCA; he can also be heard on BBC 3 on 22 May playing Bartok 2.

Joseph K won first prize in the Leventritt Competition in 1969.

Joseph K made his first European tour this season and played in London, Paris, Rome and Vienna.

Joseph Kalichstein is exclusively represented by

Harrison/Parrott Limited, artists management
49 Wigmore Street London W1H 9LE cables Birdsong London W1
telephone 01-486 6922

Q

Which English soprano aged only 28 has made major recordings with Boult, Davis, Leppard, Mackerras, Richter (with Fischer-Dieskau), Stokowski. Sang two leading roles (Pamina and Fiorella) at Glyndebourne this year. Will tour Europe in September with the London Symphony Orchestra as principal soloist. Will make her American debut in January with the New York Philharmonic. Has already sung in Belgium, Brazil, Holland, Germany, Italy, Norway, Spain and Switzerland?

A

Sheila Armstrong

Sheila Armstrong is represented exclusively throughout the world by

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artists management
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01-486 6922 cables Birdsong London W1

Joseph K

Thinking about the new competition, he seemed almost to be in a state of indecision. He was in the middle of his career, and he was in the middle of his career. He was in the middle of his career, and he was in the middle of his career.

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artists management
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Joseph K

Joseph K is exclusively represented by

Harrison/Parrott Limited, artists management
49 Wigmore Street London W1H 9LE cables Birdsong London W1
telephone 01-486 6922

Terry Harrison (front) with Karin and Jesús López Cobos (back)
Photo courtesy Helen Turner



TERRY HARRISON

Jasper Parrott remembers his former business partner and describes what made them a successful team

In many respects Terry and I couldn't have been more different, a case of opposites attracting. He was seven years older and had far more life experience. I had had a privileged education, travelling a lot and meeting artists through my father, who was a diplomat. Terry left school at 15 and was totally self-made. He didn't come from a privileged background and had little access to a cultural education, yet he developed a passion for classical music – for opera particularly – and was extremely talented in business. He got into the music industry through sheer persistence and tenacity. He had an instinct for the deal and how to make things work, a nose for talent and an amazing vitality. I learnt an enormous amount from him.

Our respective talents balanced out and the partnership was very productive and exciting for both of us. Terry could attract people I wasn't comfortable with and I could deal with people who didn't care for him. When we started, I spoke German, adequate French and decent Italian. Terry wasn't a linguist, but he could connect with anyone. It was a gift – he could have communicated with Martians.

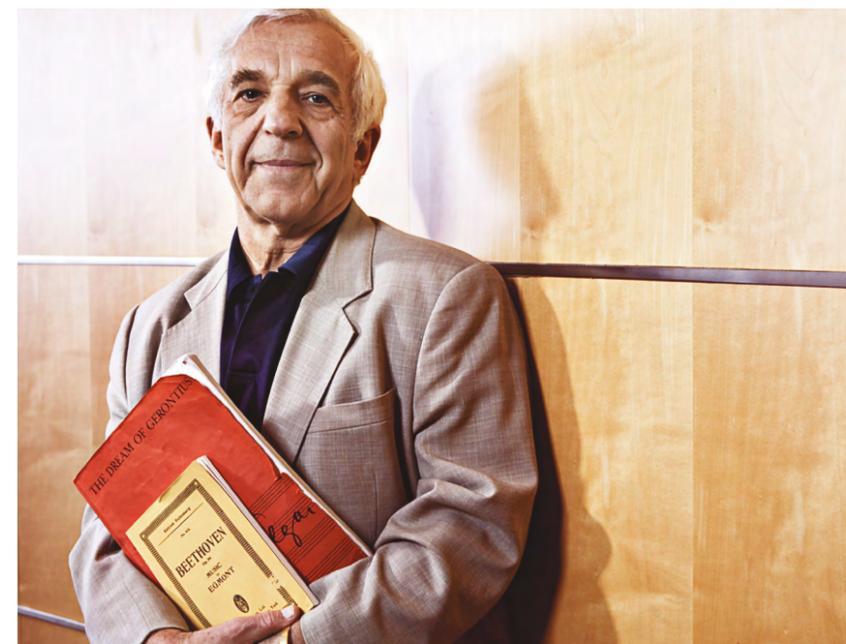
'Terry wasn't a linguist, but he could connect with anyone – he could have communicated with Martians'

We had a simple principle of unanimity regarding taking on new artists. Since we were excited by different people, when we did acquire a new artist, they would be the responsibility of one of us – we didn't get too involved with the artists represented by the other.

After 17 years working together, Terry became restless and frustrated, and decided he wanted to set up his own smaller business. He thought I wanted to expand the business too much, including in new areas such as orchestra touring and promotions in which he was not interested. I tried to convince him not to leave, but he had also developed a strong interest in antiques and was running a business on the side. In 1988 we demerged and divided up the assets. I retained the right to the name HarrisonParrott, because it was a brand and I didn't want the business focused on me.

Terry died on 24 January 2017 and his too-early passing was much lamented – the music world lost one of its most original and talented characters.

'It was he who taught me how to be an artist manager'



VLADIMIR ASHKENAZY

The company's relationship with Vladimir Ashkenazy, first as pianist and then as conductor, has been central to its success. Jasper looks back at this fruitful collaboration

I first met Vladimir Ashkenazy in late 1965, soon after I joined Ibbs and Tillett. I had an international background, spoke some languages and had been to Russia, so Mrs Tillett thought I would get on with him and be able to manage his heavy international diary. When we first met, he looked at me quizzically, realising how green I was, but we got on. I was keen to do my best, and he liked the fact that I was literate and interested in Russia, and things started quite well.

Then, in the summer of 1966, I made a mistake, neglecting to pass on some information to him. It wasn't a serious error, but I was devastated and apologised profusely. He was generous about my candour, which he told me was different from the constant covering up he had experienced in the Soviet Union and even in the West. From then on, we worked harmoniously together.

He was punctilious about every detail in the planning of his life and it was he who taught me how to be an artist manager, responsible for the very particular needs of a travelling artist – one with a long view of their creative life. It was a fantastic training to be so closely involved with probably the most famous pianist in the world.

He was very trusting and when Terry and I were fired from Ibbs and Tillett, he did the correct thing – as he always does – going immediately to see Mrs Tillett. He reminded her that she had entrusted him to me, resulting in our close collaboration, and that she should therefore understand that he wished to continue working with me.

The single fact that Ashkenazy joined us at the beginning of this almost non-existent firm gave us an extraordinary position. People had to deal with us to get him, and this gave us the authority to build our business.

Director Lydia Connolly worked with Ashkenazy from her early days at HP, which was a formative experience:

Working with Ashkenazy was a crucial learning experience in my first years. We had an Ashkenazy diary that was always propped up against either my desk or Jasper's. It was the bible, where all the detail went, and we were meticulous with it. He was brilliant to work with and learn the business from, because he was always on top of the detail – he remembered everything and was very kind and generous.

Photos courtesy
Helen Turner (Penzance Place);
Helix Property Advisors (Ark)

LOCATION, LOCATION

The company started out in two London flats six miles apart and now occupies an iconic London architectural landmark

For the first six weeks of working together as a business, Jasper and Terry operated out of their own flats in Paddington and Hendon respectively, and then moved to a small office in Wigmore Street. Jasper explains why: 'The Ibbs and Tillett office was at 124 Wigmore Street and ours was 49 – almost directly opposite the Wigmore Hall, which was their house concert hall. It was a gesture of chutzpah, I suppose.'

That building was redeveloped in 1973, and, faced with moving, he remembers, 'We found a way to buy a small house in Hillgate Street, Notting Hill Gate. We managed to get permission for a change of usage, because it once had a ground-floor shop, so we pretended we were working on the ground floor and living upstairs.'

A house came up for sale in Penzance Place, Holland Park. Jasper says: 'It was a ruin, but relatively cheap, so we decided we would buy it, restore it and make it into our base. There were scary moments because it was more expensive than we had thought and there were building and planning problems, but finally we moved in and then started to bloom quite rapidly.'

Jane Brown, Director, recalls the atmosphere there: 'It was spread over a number of floors, so we had to have internal email, because communication from the top floor to the bottom was difficult. There were files piled up in the loo. The phones rang the whole time and you'd be constantly running around trying to find out which phone it was. It felt quite homely and was ten minutes' walk to Notting Hill, which was quiet and residential. We were always a global business, but it felt like a family because of the nature of the building.'

By 2010 the company had outgrown the Penzance Place house altogether, and in major need of an overhaul, the building was sold. The company moved into rented accommodation in Albion Place, Hammersmith, and having expanded to more than 70, in 2018 it relocated to The Ark, in Hammersmith. Designed by Ralph Erskine and completed in 1992, making use of innovative technology for the time, the building offers HP the space and environment to continue to grow in line with its ambitions.



PAPER TRAIL

In an era of constant connection, it's hard to imagine how the classical music business functioned back in 1969. Jasper Parrott looks back

When we started in 1969 there wasn't even telex. People communicated by letter or phone, which was expensive and laborious – you had to book overseas calls through the operator. The post was slow and the process took time, so people used telegrams when anything was urgent. When I wrote to Ashkenazy, who was constantly on the road, I had to plan how long it would take for my letter to reach him, and how long it would take to get his reply. I would send him a summary of everything he needed to know and two weeks later I would get a detailed handwritten answer to each of the questions.

American agents working with European partners would reserve a period of up to two months, 18 months in advance, and would be given a free hand to sell a tour within that period, sending the schedule and signed contracts back only weeks before the tour started. It was even worse in South America, with artists generally arriving at their first engagement without knowing where the rest of the tour would take them.

You had to compose letters carefully and be disciplined about thinking through each transaction, asking as many of the questions as you would need answers for. I'm not sentimental about the past, but I do regret that the way we communicate now has become so unfocused that it has stolen creative thinking time from us.

I went to Japan often and one day I was in a hotel when they were faxing a long list of personnel. I could hardly believe it and marvelled at how many laborious telexes this could save. On my return to London I said to Terry, 'We have to buy a fax machine.' He laughed and said, 'Don't you think we should wait until there's someone for us to fax?' We bought one in 1987 and I did a deal with a local Brother office to arrange a discount for anyone in the classical music business. Within five years almost everyone in the music business had a fax.

'You had to compose letters carefully and be disciplined about thinking through each transaction'

FINDING A VOICE

HarrisonParrott has one of the finest vocal lists in the world, but it hasn't been without difficulties along the way

Over its first 17 years HarrisonParrott built up one of the best vocal lists in the business, with some of the best young talents from both sides of the Atlantic. This fell apart virtually overnight in 1992, when Tom Graham, manager of the vocal department, moved to IMG, taking his list with him. Jasper Parrott recalls: 'In those days we were naive about contracts. I had a strong belief that relationships with artists – and staff – worked on a basis of trust and if artists weren't happy, they should be free to leave. As a consequence we had no way to protect ourselves from a corporate raid. It was one of the darkest, most depressing, experiences of my life and I blamed myself for allowing us to be vulnerable. In the end I had to handle the negotiations to defend our weak position, and by bluff and obstinacy I was able to achieve a reasonable outcome, but the experience was a painful confirmation of how much the world had changed.'

In the immediate aftermath, the company refocused on its conductor and instrumental soloist management, and on expanding its touring department, but it gradually rebuilt its vocal business. Ian Stones joined the company in 1994, having worked at Ingpen and Williams and IMG. He remembers, 'We were starting from scratch – there were no artists, but there was a strong desire to rebuild the list, which is when we met Andreas Scholl. That gave me the opportunity to work with a great artist at a key moment in his career and to be curatorial on his behalf.'

Ian was free to follow his instinct and to build an eclectic list, as he explains: 'Jasper left me to my own devices in terms of the artists I signed, and I was able to follow my taste.' One of the early successes was with Susan Bullock: 'She was a lyric soprano singing *Madama Butterfly*, but there was steel in her voice and we thought about where that could go. We started experimenting with Strauss at Garsington, and everyone realised this was a voice for the German repertoire. The rest is history.'

It was a combination of an artist who was hard-working and ambitious and a manager with a feel for where a voice might go.'

Shirley Thomson joined the company from IMG in 2011, as Director and Head of Department, adding her list of around 25 internationally established artists. She describes the department's strategy: 'We put a lot of thought and effort into creating a broad and diverse list across voice type, repertoire, artistic qualities and individualities, so that we have artists of interest to a vast range of presenters.' While cultivating this eclectic list they also balance the generations – present and future, but have to be focused. She says, 'Based on the number of singers who want to join us, our list could be three times as long, but to keep our standards high it needs to stay contained so we can give our artists the time they need and deserve. Young singers need to be mentored and advised about repertoire, and we are developing the stars of the next generation.'

The industry has changed a lot over the years, Shirley says: 'It's harder to keep schedules filled in today's market, where competition is fierce, so we have to be more inventive and tenacious, and create opportunities, because they don't necessarily land in our laps like in the good old days. Artists also have to reinvent themselves in today's tougher market. Careers can stop prematurely if artists don't have the foresight to pre-empt repertoire changes according to demand.'

For Ian, the hard work is worth it: 'I was in New York a few weeks ago for *Dialogues des Carmélites* with Karita Mattila, who has sustained one of the longest operatic careers at the very highest level. I've been going to the opera for 40 years and I've seen many great performances in my time, but this ranks as one of the greatest. It still feels amazing to be taken by surprise by an artist when you think you've probably seen everything. As long as it takes my breath away, I'll still be there.'



'Our list needs to stay contained so we can give our artists the time they need and deserve'

WORLDLY GOODS

HP was one of the pioneers in the international touring business and 50 years on its touring department organises projects in every corner of the world



Barbara Hannigan conducts Equilibrium Young Artists and LUDWIG orchestra in Stravinsky's *The Rake's Progress* at La Monnaie, during their May 2019 European tour

Photo vdwoerd

Harrison Parrott's touring department was born as much out of frustration as the sense of an opportunity. Jasper explains: 'Other people were organising the tours in which Vladimir Ashkenazy was involved, and about two out of three times, those tours collapsed. I realised we needed to take the responsibility to deliver them. That's how our touring ambitions started.'

One of his first tours was of Australia with Ashkenazy and the Philharmonia in 1983. He remembers: 'I went to Sydney, Perth, Adelaide and Melbourne to talk to each individual presenter and persuade them that it was a great idea.' His best tactic? 'It was mostly not letting presenters quit!'

It was more than dogged persuasion, though. From early on, content was king. Jasper explains: 'We thought about content much more than most of our competitors. They often blocked a time period for a conductor and set a route, and at a much later stage thought about what the programme would be, so there was little thought about the message or the substance.' Content-focused projects ranged from Bruckner and Brahms marathons to themed festivals such as the Music and Dictatorship project with the Czech Philharmonic and the Pierre Boulez Festival in Tokyo.

As well as the initial core relationships in Europe and North America, the company broke new ground in other regions. It was one of the first to tour to China, taking the Cleveland Orchestra in 1998, and from the 1970s had close ties with Japan, taking the Rotterdam Philharmonic and Edo de Waart there in 1979. Yukiko Shishikura, Artist Manager, says, 'Jasper was one of the pioneers in the Japanese market, redefining the way the business works there. He brought direct communication between artists and promoters.' As well as Australia, there were tours of South America, and Ashkenazy's return to Russia with the Royal Philharmonic Orchestra in 1989. Collaborations flowed in both directions, with the company bringing partners to Europe and North America, for example the Kodo Taiko drummers' biennial tours since 1996 and NHK Symphony Orchestra's frequent engagements in these territories.

Audiences are used to the concept of residencies now, but it wasn't always the case, and HP pioneered this, for example in bringing Rostropovich to London with the Washington National Symphony Orchestra,

which established both his conducting reputation and that of the orchestra. Another example was a Florida residency with the Vienna Philharmonic, says Jasper: 'It was the first time they played in Florida, and it spread over three years, so they could create a supportive community and build other projects around it, which was sensible economically. It was an enriching process for the orchestra and also for the community.'

As the world wakes up to climate change and the impact of travel, residencies will become even more important, he explains: 'The model, which has worked for the last 30 years, is looking very problematic, in terms of financing and structure, but also ecologically. We're already at the vanguard of the idea that tours as such are not always a good thing – it's all about residencies and concepts – linking, conserving and building audiences.'

The touring department covers the globe with almost missionary zeal. Rafi Gokay Wol, Director and Head of Tours, says: 'We have no barriers in terms of where we go. We think of music and art as a form of meaning for human existence so we try to take it wherever we can.' The benefits are felt within the company, too, as Jasper explains: 'We benefit both as a business and as a society by being as plural as possible, because we communicate and empathise with a wider range of cultures.'

The art forms HP works with now extend beyond classical music. Rafi explains the development: 'The breadth of activities we offer has grown consistently, from

symphonic and classical concerts to contemporary dance, ballet, opera, world music and theatre, and now visual arts and technology. Our projects are constantly becoming more sophisticated. We are reaching new constituents and cherish the chance to engage with local cultures.'

There are challenges, though, one of which is maintaining the company's quality control, says Viola Frankenfeld, Associate Director, Tours & Projects: 'We adapt quickly and try to find new markets, but we also keep our standards high within the markets where we're already strong. If we can't meet these standards, we don't take things on. It's our responsibility to do due diligence.'

This track record has been set through determination, but also collaboration and communication, as Rafi explains: 'The delivery of large-scale projects requires an unbelievable amount of dedication and team work, both within the HP office and with our partners across the world.'

There is a general sense of optimism about the future of touring and the possible reach of the variety of projects that the department offers. Rafi says: 'The relationship between the audience and artists is evolving and it's exciting to be at the frontline of this, engaging and collaborating with artists and programmers.' For Jasper, the philosophy that drove his strategy from the beginning remains the same: 'We always thought about continuity, building audiences, relationships, the strengths of our artists and concepts – and we always will.'



English National Ballet performs Akram Khan's reimagining of *Giselle*
Photo Laurent Liotardo

Number crunching

Over the years, HP has organised over 3,200 performances by more than 600 artists in over 50 countries



Paavo Järvi conducts Estonian Festival Orchestra in Osaka's Festival Hall during the orchestra's debut tour of Japan
Photo Kaupo Kikkas

Languages have always been an important part of HP's success – within the London office alone languages spoken include Finnish, Greek, Italian, Mandarin, Portuguese, Spanish, Turkish, French, German, Hungarian, Japanese, Polish, Russian, Swedish and Gaelic

HOME AND AWAY In the last 14 years, HarrisonParrott has opened two new offices – Munich in 2005 and Paris in 2018 – reflecting both the changing nature of the business, and the company's desire and ability to res-pond to it

François Guyard, General Manager of the HP Paris office, explains the specific challenges and opportunities of classical music in France

We set up the Paris office in 2018. I had already been in touch with Sabine Frank, and we had talked about the specificities of the French market and whether it was extensive enough to set up an office there. Jasper also had in mind to have another European agency as well as Munich. He felt it was important to be more connected to the French market. It is a very specific marketplace, and difficult for foreign agents to penetrate from the outside. Most French promoters prefer to be in touch with French agents.

There are an incredible number of classical, contemporary music and chamber music festivals in France – around 550 a year. They are part of our cultural identity. This system is vital for musical creativity and it's very influential with promoters. Some festivals are low budget, though, so British and German agents tend to focus on Paris, Lyon and Toulouse. They don't understand how deep the French market is – you have to be connected to be able to approach it.

There are some cultural differences, especially regarding money, which is more taboo in France. This is something very deep in the French collective unconscious. It's always more sensitive to discuss artist fees and expenses with French promoters than with English, German and US ones.

In the UK, fees are very low, and artists perform there mainly for prestige, because there are many important orchestras and venues. That's different in France – our orchestras get a lot of public subsidy and we have subsidised venues, although there have been some drastic budget cuts.

French agencies haven't always been able to adapt to the new needs of the market in a country that is becoming increasingly international. There's a wave of exciting, creative projects and a real desire to open up to the rest of the world. HP France has a key role to play in this international musical landscape, especially through developing special multi-genre projects with Polyarts and using our skills in producing events.

This also means we have to be able to look in different directions at the same time – as well as understanding the specificities of the French market we need to establish a bridge between the French and global markets. Languages are key. HP has a multicultural, multinational team speaking many languages – French, Spanish, Chinese, Russian, Japanese, among others, and that's a massive strength.

Sabine Frank, Director & Managing Director of the Munich office, describes the relationship between the two parts of the business

Although we opened the Munich office in March 2005, I had been discussing the idea with Jasper for a few years. He was concerned that some partners in Germany might feel uncomfortable speaking English, and that phoning a London agency was proving a stumbling block for them. He is a strong believer in speaking different languages and thought that such an important market as the German one should have its own office. Our success has subsequently proven him right.

From the outset it was clear to me that we should not simply act as the German arm of HP, finding German artists on behalf of the London office, but that we would build our own general management list that appealed to the German market, as well as others, but we also signed some artists who were more inclined to join a German management company than an English one.

We communicate with the London office continuously, and we are in close accord. This means that we exchange ideas and broach projects from two perspectives, enabling us to get just the right mix of internationalism and local perspective. And now that we have a Paris office, too, it means our vision is even broader.

Our artist list reflects HarrisonParrott core values, and we never shy away from an interest in contemporary music, frankly off-the-wall ideas, or artists who are slightly atypical. We all face the challenges of a fast-changing market, and we sense the need constantly to adapt, to see what might be around the corner, and who the next major names will be. Essentially, we are on the lookout for artists who also see themselves as entrepreneurs, curators and programme planners. They are our future. They are the future.

'There's a wave of exciting, creative projects and a real desire to open up to the rest of the world'

HarrisonParrott has supported
the Kodo biennial European
tours since 1996

Photo Takashi Okamoto





THE FINNISH LINE

If you look through our roster, you will see many Finnish names. Jane Brown explains why

One of the great pleasures of my work is that I go to Finland often, as I take care of so many Finnish artists. The country feels like home now because I know so many people there. The explosion of musicians from Finland started in the 1980s, when Esa-Pekka Salonen made his debut and became Principal Guest Conductor at the Philharmonia Orchestra. Suddenly there were Finnish artists all over Radio 3, and all eyes turned east. It was created by a fertile period in the Finnish education system, which spotted and nurtured talent early, and conductors had a fantastic teacher in Jorma Panula, who encouraged all the right things at the right time.

Finland is a relatively young country – it has only been sovereign since 1917, and so Finns are fiercely independent. They're proud of their heritage in the arts, particularly from around the turn of the century,

when Sibelius and various poets and artists were championing independence and the Finnish language, which had been suppressed. That independent streak has been strong in the younger generations, who are proud of their cultural identity, which has been key to their success as musicians.

The excellent Finnish education system produced artists such as Karita Mattila, Susanna Mälkki, Hannu Lintu, Pekka Kuusisto, Lilli Paasikivi, Sakari Oramo and Osmo Vänskä – all of whom emerged from the Sibelius Academy in a 15-year span, whom we signed. We have added others such as Santtu-Matias Rouvali, Klaus Mäkelä, Dalia Stasevska and Taavi Oramo. They are all profoundly accomplished musicians who have been taught to master their technique brilliantly, but also have strong ideas.

Jane Brown is a Director, Artist Management – she joined HarrisonParrott in 1994

'It was created by a fertile period in the Finnish education system, which spotted and nurtured talent early'



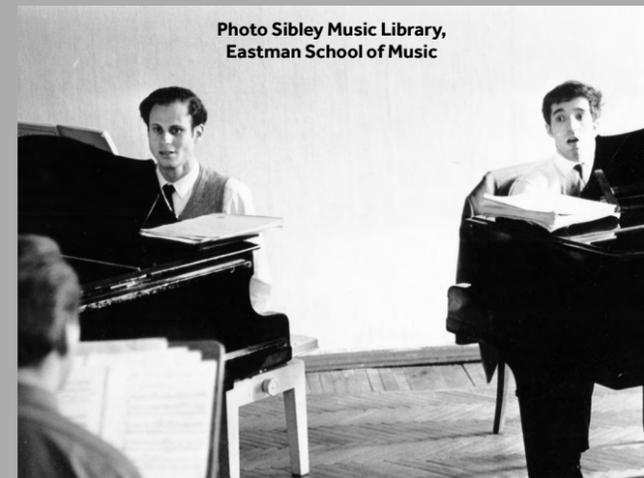
Susanna Mälkki, Chief Conductor of the Helsinki Philharmonic Orchestra

Photo Chris Lee

IN MEMORIAM Throughout our 50 years there have been many artists who have been important, not only in our success, but also in the company's very conception of what it is to be an artist. Jasper pays tribute to a few of the people who have inspired the company's ethos

Malcolm Frager (1935–91)

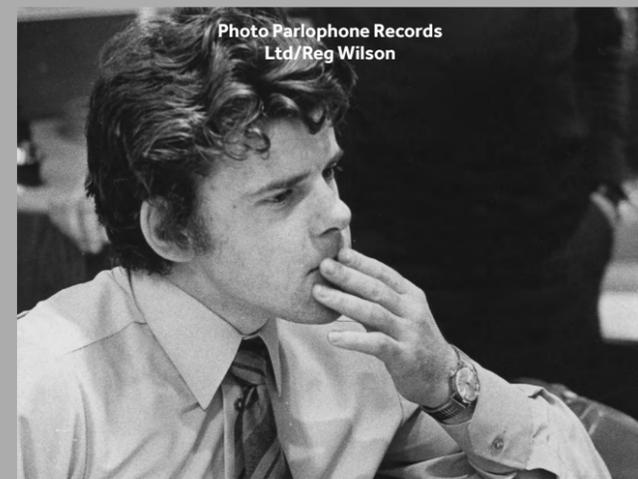
I met Malcolm through Vladimir Ashkenazy and first heard him in Tanglewood in 1966 when I was sent to accompany Sir Adrian Boult on his last foreign engagement. Malcolm was Boult's soloist and played the original version of the Schumann Concerto. He had found the manuscript in Berlin and performed it everywhere, instead of the more usual later version. He was a creative and interesting pianist with an unusual range of repertoire, including Bartók, which he performed with Pierre Boulez with the New York Philharmonic. He was curious about the ongoing musical life behind the Iron Curtain and liked to perform in East Germany, Poland and Russia. As a result, he played with excellent orchestras in places about which we knew very little. Sadly, he fell ill after a long and important career and died much earlier than he should have done. Linda Marks worked on his behalf and we felt privileged to have had such a long relationship with him.



David Munrow (1942–76)

I first met David Munrow when we were undergraduates at Cambridge. He was already organising concerts, particularly of Medieval and Renaissance music. Later, after I joined Ibbs and Tillett, I persuaded Mrs Tillett to take him on with his soon-to-be-formed Early Music Consort. When we started HarrisonParrott he joined us with his Consort and we did many wonderful projects. He was one of the most talented musicians I've ever met – not just as an instrumentalist but as a creator of events and programmes. He was a fine polymath with a knowledge of everything to do with music. He had a weekly radio programme called Pied Piper, in which he presented a vast range of music, from major classical and contemporary repertoire to folk and medieval. Tragically and unbearably, when he was at the beginning of what would have been one of the greatest international careers, he took his own

life in a bout of depression. The loss was colossal – there has never been anyone in my life quite like him.



Igor Markevitch (1912–1983)

I became close to Igor Markevitch when I arranged his return to the LSO between 1977 and 1983, after a 15-year absence. Engaged by Diaghilev and married to Nijinska, his life reads like a history of the 20th century. He was affectionate to me, and happy when I arranged for him to conduct the Beethoven symphonies in Washington in June 1983, using his own critical edition. Sadly, he died in March 1983, before this could be realised.

Erich Leinsdorf (1912–93)

Erich Leinsdorf was one of the most knowledgeable conductors I had the fortune to work with. His long career started in Austria and between 1934 and 1937 he assisted Bruno Walter and Arturo Toscanini at the Salzburg Festival. In 1937 he left for the US, where he was very successful, particularly at the Metropolitan Opera, and in 1943 he was appointed for three years as Music Director of the Cleveland Orchestra, an appointment which he was blocked from undertaking after he was drafted into the US Army. He felt the disappointment for the rest of his life. I met him in Tanglewood in 1966 when he was Music Director of the Boston Symphony Orchestra. He took a liking to me and years later asked me to take over his management. Lydia and I worked closely with him for many years, arranging important engagements in Europe, South America and North America. He was master of a vast range of repertoire, whether Second Viennese School, the classics or opera. His temperament was not an easy one, but Lydia and I both appreciated and respected him very much. He was one of the most consummate, all-round musicians I have worked with.

André Previn (1929–2019)

My encounter with André Previn was serendipitous because we had barely started the company and were hardly in a situation to acquire an artist of such fame and brilliance. He was then Principal Conductor of the London Symphony Orchestra and already involved in various media activities in London and the UK. He had become close to Ashkenazy as a musician, pianist and friend, and one evening in the autumn of 1969 I was invited to supper to meet him. After dinner, the Ashkenazys devised a little music quiz. There was a piece of Messiaen – *Et exspecto* – which for some reason I was able to identify, and another curiosity was one Beethoven's mandolin sonatas, which I also knew. André was impressed that I knew these pieces and when I drove him to his hotel in my battered car and we were soon on friendly terms.

Not long afterwards he fell out with his management in Europe and asked me whether I would be interested to take him on – which of course I was. We worked together for around 20 years, and though very demanding it was almost always extremely entertaining. Sadly we quarrelled for not a very good reason, but continued to represent him for some time longer, with Linda working on his account, but in the end, he reoriented himself to the US and took on a manager there. I have extraordinary memories of our fascinating if challenging years of working together. It was an exciting education for me as a manager.



Oliver Knussen (1952–2018)

Jane Brown remembers a towering musician, composer, teacher and friend, who died last year

I worked with Oliver Knussen for most of my 25 years at HarrisonParrott (I joined in 1994 and Olly came on board in 1995) – alongside Lydia to begin with, and then taking the lead when Lydia went on maternity leave. Olly was an extraordinary musician and composer, and he had an amazing brain. He could listen to a piece and pick out something that most musicians would only hear on the sixth hearing. His composition students said he was remarkable for looking at a score, picking out the problems and explaining how to fix them; and this made him an incredible and much sought after teacher.

He was one of the most extraordinary interpreters – both of contemporary and mainstream works – and always had such insight. He also curated some wonderful events, including the great



Takemitsu and Stockhausen festivals at the Southbank Centre. As a composer, his legacy is extraordinary; and it was a great privilege to be working for him, even though there could of course be tensions when he was writing a new piece – but great excitement and expectation when it was performed.

When I was on maternity leave for six months in 2007, Olly rang me every week, usually on a Friday, just to find out how I was, which I found unbelievably touching. He functioned best if he felt there was a friendship as well as a professional relationship, and he would often call late at night or early in the morning if something was bothering him. But it was always on the understanding that that worked both ways if necessary.

Olly's incredible ear also made him a brilliant mimic and he would often pretend to be someone else on the phone. It would really take a few minutes to realise that it was him (usually because he would give the game away by giggling). Particular favourites for him to imitate were Hans Werner Henze, Magnus Lindberg and Jasper!

I have lots of wonderful Olly stories. One of my favourites is when he rang about a new purchase he'd made. 'Hello!' said this very cheerful voice. 'I've just been to the newsagents and bought myself a bike.' Slightly thrown, I very carefully asked what had prompted him to do so. 'It was cheap, and I thought it would be handy to put in the back of the car in case the car breaks down.' I took a breath and said, 'Did you consider buying a mobile phone?' There was a pause and he chuckled, 'I didn't think of that.'

If I hear a good joke, I still reach for the phone to call Olly; and it's still incomprehensible that it's no longer possible. It's hard to be without his music and his musicianship, but above all, without the extraordinary human being.

Other colleagues we remember and miss

- Sir Neville Marriner (1924–2016)
- Pierre Boulez (1925–2016)
- Hans Werner Henze (1926–2012)
- Einojuhani Rautavaara (1928–2016)
- Lorin Maazel (1930–2014)
- Henry Lewis (1932–1996)
- Christopher Hogwood (1941–2014)
- Jiří Bělohlávek (1946–2017)
- David Shallon (1950–2000)
- Yakov Kreizberg (1959–2011)

HarrisonParrott artists Jamie Barton and Sakari Oramo enjoy the 2019 Last Night of the Proms, alongside the BBC Symphony Orchestra, BBC Symphony Chorus and BBC Singers

Photo BBC/Chris Christodoulou



'HP has remained relevant and is perhaps more so now than ever before. Its faith and commitment to the fundamentals of classical music have honoured the values and the beauty of the arts'

Kent Nagano



THE TIMES THEY ARE A-CHANGING



'We must protect artists as well as we can, but also be open with them about the realities'



Artists and staff enjoy their down time together. Clockwise from top right corner: Tuğçe Tez, Vikingur Ólafsson and Jasper Parrott; Paavo Järvi and Linda Marks; Tracy Lees, Alice Sara Ott, Tuğçe Tez, Francesco Tristano, Yukiko Shishikura; Vladimir Ashkenazy visiting The Ark; John Adams, Jane Brown, Janis Susskind (Boosey & Hawkes); Ariane Levy-Künstler, Patricia Kopatchinskaja; Behzod Abduraimov, Katie Cardell-Oliver, Linda Marks, Truls Mørk

We seem to be at a tipping point where old ways have evolved beyond recognition. What does this mean for the classical music world? Lydia Connolly offers her perspective

The internet has transformed everything. Thirty years ago, you would receive a contract in a big envelope through the post and take a few days to reply. Now we deal with hundreds of emails a day and people expect answers instantly. This is a competitive business: people come to us because they know we will reply quickly and accurately, and the risk is that if we don't answer an orchestra who's lost next week's conductor within ten minutes, another company will get there first. At the same time the danger in reacting too fast is that we don't take enough time to reflect. This is a constant battle.

Everyone is under scrutiny all the time and this creates pressure. There are microphones in every concert hall, not only recording for a radio broadcast with a couple of repeats, but to be online forever. If there's a camera there, the artist loses any possibility of control. I've spent hours dealing meticulously with recording terms for events, only for the videos to be posted

on YouTube the next day. You can't legislate against this, and it is not going to stop. Some artists accept it and are happy for the promotion; for some it's a massive problem and transforms the whole nature of their performance.

We spend a lot of time haggling over the wording of media clauses in contracts now and it's important to find ways of navigating this. We must protect artists as well as we can, but also be open with them about the realities and the changing nature of the way music is consumed.

There's no question that talented young artists who know how to make the most of social media have a stronger chance of being noticed and followed than those who ignore it. However, the digital market is volatile and digital marketing strategies must change every five minutes: what is successful this week won't work the next.

Planning these days is much more unpredictable. Before the internet, presenters might have had relationships with a handful of trusted managers – they'd have lunch, talk about the season, shake hands and the concerts would happen. Now we often have to multi-pencil individual weeks in an artist's season because we can assume that some projects will fall out and

new ones will come in. Unbooked time late in the planning cycle can be an asset for a successful artist and if you overbook them too early, you may regret it – suddenly a major orchestra wants them to be artist-in-residence for the season. Some of the biggest promoters are the latest to commit because they know that an artist will try to make themselves available should they be invited.

Artists seem to cancel more often, partly because they push themselves and are more likely to fall ill. Unexpected opportunities come up and they want to jump in. It may be too much for their schedule, but if it is a great opportunity they want to make it work. That then becomes the new norm; they take on another situation that's even more extreme and get away with it. But if they try to live their lives like that, their body says, 'Forget it!'

Some artists know themselves better than others, but an important part of our job is to persuade them not to do too much: 'You're not going to see your kids, it's a long flight, you're going to be exhausted – do you really want to do it?' Those are the kinds of conversations we have every day.

Lydia Connolly joined HP in 1984, becoming its youngest ever Director in 1991

OFF THE RECORD

The recording industry has changed massively since the 1960s and there have been major knock-on effects

The world is unrecognisable in many ways from 1969, nowhere more so than in the recording business. Back then, it was possible for an artist to make money out of recordings, and the most famous artists earned substantial fees and royalties over long periods of time. Now, not only have new ways of consuming music changed that, but they have also changed the shape of the business. Andreas Scholl puts it sharply: 'If we talk about physical objects, the record industry is basically dead. In the past a record label would pay the orchestra and sound engineer, and rent the venue, and when they sold the CDs they expected to recoup the costs and make a profit. Now, I upload my pop tracks on Tunecore, which is an online distributor that places your tracks online for a small fee. One of my tracks has had 60,000 streams and yet only 12 people paid 99¢ each to download it. You can still release CDs, but you need a sponsor. You will never recoup the costs of production through downloads, streams or sales.'

Alban Gerhardt agrees and explains the consequences: 'Artists often have to bring their own money or sponsors, and the choice of repertoire tends to be mainstream, easy-listening and often cross-over. Major record labels want to discover artists and make them big immediately. They don't allow for long-term recording contracts anymore.'

Jasper Parrott pinpoints the decline further back than online streaming, with the introduction of the CD. He says, 'In the boom that came from the new format, the major labels destroyed their own market through short-term greed and bad planning. They had allowed costs to balloon, paid unrealistic salaries to their executives, signed superficially glamorous names, often duplicating repertoire, and gradually the equation between income and expenditure deteriorated exponentially.'

Alongside this, the record companies were not open with the consumer, he believes: 'People would buy anything and because there wasn't enough new material

the big labels repackaged old material without making that clear. The introduction of the jewel case degraded the sense of a recording being an object of desire. Piracy was also damaging in the 80s and 90s, as a new generation came to believe they should not have to pay for music which they could download from the internet.'

The reduction in record company marketing budgets had further effects, according to Ian Stones: 'In the past a singer would have a massive recording contract over many years and that gave them great visibility all over the world and helped to stimulate tours. These days we might have a deal to release two or three CDs; but the companies no longer have the marketing budgets to help push releases. This makes a release tour very much more difficult to realise.'

This also affects the concert experience, according to Andreas Scholl: 'The whole system of releasing a CD with a big PR campaign and touring the repertoire has changed. In the past you would play the same programme twelve times in a year in all the major venues. That makes life much easier for a singer, but it doesn't happen any more. Promoters won't just accept the repertoire an agent offers them for a season. They say, "Could you add a piece by this composer? Could we reduce the size of the orchestra?" Everything is short term. Every programme gets tailored for each venue and I have to jump from repertoire to repertoire. That's a sign of the times.'

Fortunately, from early on, HP's strategy looked beyond CD sales, though, as Jasper explains: 'We were – and are – one of the companies that was able to diversify our work with artists. Because we have worldwide exclusivity, we have been able to help them find successful solutions. They trust us to manage opportunities for them and protect them from exploitation. The way that the market and business have developed over the last 50 years has reinforced and justified many of the decisions that Terry and I made in 1969 and in the first years of the business.'

'You will never recoup the costs of production through downloads, streams or sales'

Artists' recordings have been part of HP's activities from early on

naive

Bartók / Eötvös / Ligeti
Patricia Kopatchinskaja
Frankfurt Radio Symphony Orchestra
Ensemble Modern
Peter Eötvös

DECCA

DVORÁK
Symphony No.7
Cleveland Orchestra
CHRISTOPH VON DOHNÁNYI

DECCA

JEAN-YVES THIBAUDET
PLAYS CHOPIN
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BRAHMS BACH SCHUBERT
Elisabeth Batiashvili
Milana Chernyavska

NEEDS AND WANTS

'They must know when a crisis is really a crisis and when it's just a bad breakfast'

Being a successful artist manager is more than arranging contracts and nice hotels. But what, exactly?

Stephen Hough

The success of a manager is not measurable in the way it would be with a banker. It is about psychology, experience, contacts and the personal touch. You need to be able to read each other. There's frustration in all walks of life and certainly when you're constantly travelling around the world. There are tough days and wonderful days. A manager has to know the psychology of when to push you or pull you back; when to have a no-nonsense or a sympathetic approach. They must know when a crisis is really a crisis and when it's just a bad breakfast that will be forgotten in a couple of hours. They need to know how to calm someone down in difficult situations. This often happens with orchestral rehearsals (which can be full of anxiety), when meeting a conductor for the first time, dealing with difficult pianos or bad hotels.

No artist is ever loved the same way everywhere, and it's important for a manager to know when an orchestra or conductor doesn't like an artist, so they don't keep calling every week for dates. It's like this for every artist, but we all have fragile egos and managers have to be careful. If I'm told a date doesn't work, I read between the lines; but things change, and sometimes conductors with whom one hasn't worked want to book you. That all goes on behind the scenes, and perhaps it's best not to know!

It isn't just about selling a diary – it's a human relationship. A manager has to protect the mental health of their artists. It's good to be busy, but bad to be too busy. Sometimes when we're on a high we accept more than we should. It's important for managers to keep that in mind. They have to say, 'Today you don't mind playing in Tokyo one night, Sydney the next and then Vienna and Helsinki, but when it comes to that week you will regret it.'

Leila Josefowicz

Artists need many different things from agents. We need them to have a mixture of knowledge, empathy and business smarts. We need them to be diligent and professional when we need connections with composers, artists, conductors and administrators, but also to be able to handle it when we're so exhausted that we can't make a concert next week.

Andreas Scholl

Being a manager is more than getting the best fee out of a concert, booking as many concerts as possible and creating PR. It's about developing a strategy for each individual artist and working out appropriate repertoire and concerts. They need to be aware of the changing circumstances between the ages of 30 and 50 and adapt the strategy so that I will still be singing when I'm 65. Maybe I won't sing *Giulio Cesare* any more but I will be able to do recitals. An agent must have this in mind.

Jess Gillam

An artist needs a manager who is willing to say no, and for me, someone who is conscious of the fact that I'm in the early stages of my career. I'm at a nurturing stage at this point and I need a manager who can help me to balance working out the best time to do things, taking up amazing offers and developing as a musician.

Patricia Kopatchinskaja

A manager is the interface between the artist and the concert organisers. To be successful they have to have a complete understanding and believe in the artist's aims and possibilities. In my case, they have to make my mission their mission, which is more difficult than managing an artist who only plays mainstream repertoire in a normal way.

Han-Na Chang

For me, having wonderful mentors was particularly great during my childhood and youth. They each had different advice to give, but thinking about it now, it all came down to taking the time to grow and mature, being curious about and studying broadly the humanities, and not missing out on my childhood. So, for the young artists of today – especially when the pace of sharing content has become even faster with the various social media channels – I would say they need the people around them to acknowledge their need for the space and time to develop and grow at their own pace, to find their own individual voice.

Ten attributes of a top agent

- Empathy
- Faith in the artistic mission
- Strategic thinking
- Understanding of change
- Business savvy
- Honesty
- Calm in a crisis
- Adaptability
- Protectiveness
- Ability to say no

MUSICAL YOUTH

HarrisonParrott has often looked after remarkable talents from a young age, which is a special responsibility. Lydia Connolly explains some of the issues

You have to be careful with young artists and to be able to say no on their behalf. We help them to identify what their goals are but also to be confident that they don't have to rush. So often they think that if they say no, they'll never get asked again. We help them decide which are the right choices. It's different from artist to artist and it changes as they develop.

There are obvious things that you shouldn't do too young because it's too much of a risk. Some orchestras can be a little aggressive and don't necessarily support young artists, so you save them until the artist is really ready. Some young artists think they can manage more than they actually can and then they may hit a crisis. That's when as managers we have to be tough

about saying no to an invitation, even when the artist wants to say yes.

We all talk to our artists every day. We have to understand them deeply to be able to do the best job for them. Everybody's human and one of our jobs is to support them when mistakes do happen. If we have a schedule agreed and set up but a few weeks beforehand the artist says, 'I'm sorry, but I miscalculated, I just can't do it,' we have to unpick some things. For that to be possible we have to have a strong relationship with the presenters and to be able to pick up the phone and have a conversation with them. The watchword is honesty. If you have trust, you can get through any difficult situation.



The prize-winning Dutch-American violinist Stephen Waarts signed to HarrisonParrott in 2015, at the age of 17

ARTISTS TALK

As part of HP's 50th anniversary celebrations, artists discuss the things they value about the company

Santtu-Matias Rouvali

It's important to have trust with an agent. I have found the perfect match with Ed Milner. We've known each other for more than ten years. When I first came to HarrisonParrott I had Linda Marks, who was very experienced, and she supervised Ed, so we learnt together and found our path. Ed is not only a manager who fills my calendar, he's also a great person to be around. We're almost the same age and he takes care of me as a person and understands my lifestyle – I conduct, and he takes care of everything else. He has a strategy and I'm happy with it. I don't have to worry or plan anything – I leave it all to him!



Leila Josefowicz

I was about 20 when I first met Jane Brown. She is John Adams' manager, so I saw a lot of her when I played his Violin Concerto. She became my worldwide manager. I was already going in the direction of contemporary music, and she is so well versed in it that it made it all the easier for me, and it has been a heavenly match. I started the violin aged 3 and got professional management at 13, so to be playing still with such excitement at my age is amazing. This has to do with the people around me and I give Jane huge credit.

The joy of being able to play music is so important to me, especially when I look around the world and see what's going on – so much chaos, sadness and politics. There are so many things that aren't as pure as playing music and being creative, so playing is such a privilege. I'm very grateful to have had such wonderful years with HarrisonParrott, with Jane, and seeing Jasper a couple of times a year. I'm grateful to the whole organisation and all the wonderful people I work with there.



Christopher Seaman

I was one of the original twelve HarrisonParrott artists. I'd only been a conductor for a year, and I was the only one of the twelve I'd never heard of. Jasper and Terry had great faith in me and thought they could make things happen. Jasper made a colossal difference in getting my career started, almost single-handedly. He went to orchestras and enthused about me, working tirelessly on my behalf in those crucial first years.

They had a small office on Wigmore Street, with a room each and a skeleton staff. I could phone Jasper any time I liked and would go in and see them. I became Chief Conductor of BBC Scottish Symphony Orchestra and then Northern Sinfonia, which I did simultaneously for a time, and things snowballed from that. The number of HP artists grew quickly, so Jasper was in charge of me but had people working for him who did the routine management. I've been looked after well however big the company has been, which is a tribute to the organisation.

Whenever anyone phones, the first question they ask is how I am, without exception, which is wonderful, and whenever I have a concert, they call the next day to see how it went. Whoever looks after you is hands on, which is the HP ethos – it's always had the personal touch. Whenever you go into the office, you get a royal welcome and feel you are part of a family.



Stephen Hough

I've been with HarrisonParrott for 25 years or so. I began with Linda Marks and I've worked with many different people over the years. It's not just about the person who's overlooking things, though – it's about everyone else working for you, the assistants and people doing travel, and I have always had the most wonderful team. In some situations, if you're not earning money, you're of no use and it's 'Goodbye!' I've never felt that I was just an object for HarrisonParrott, a means of making money. It's about the relationship between a musician and business, when to push and when not to, and how to keep artists' lives free from unnecessary pressures. There's always a human element.

Andreas Scholl

The team manages many singers and must call them every day, but whenever I receive a call, it feels as if they are working exclusively for me. Singers don't like to feel that we are one of many, so we like it if an artist manager is themselves an artist in making us believe we are their one and only.

I've never felt I'm sharing Ian's attention or dedication. That's a huge achievement and a great performance by Ian and the entire vocal division.



I've known Ian for more than 21 years. We've struck the right balance between friendship and business relationship, and that's important. We quickly realised that we both wanted a long-term relationship and that it was in the interests of both of us that I sing for as long as I can. I'm now 51 and feel I can perform on the same level I did 20 years ago – in certain things maybe even better because I have more experience. But I need to take into consideration the regeneration periods, which need to be longer.

Another part of the HarrisonParrott strategy is to pair artists with colleagues who help us to perform at our best level. Ian knows that my favourite Baroque orchestra is Accademia Bizantina, so I frequently find myself on stage with these friends, and that helps me perform at my best. He also knows his singers and I trust him fully in choosing with whom I work.

Alban Gerhardt

It's important for a musician to feel completely cared for and trusted, and that's how I feel about Lydia Connolly and Tracy Lees, my team at HP. It goes beyond career support and the artist-manager relationship. Every musician has self-doubt at some point – I only have to drop the team an email and they call me to talk about whatever troubles me, whether it's about music or not.



I've never been particularly career-driven or strategic. I don't need to be playing only with the biggest orchestras – my plan has only ever been to be truthful to myself, to play as well as I can while making a living. Lydia and the team have always taken care of my needs and I'm happy with what they've achieved.

They are also very supportive when I come up with ideas. For example, they invested a lot of time in a recent project I did with my wife, which mixed dance, literature and music, even though it was hard to describe, and it was clear there wasn't a huge amount of money to earn. Making money isn't their main incentive whatsoever: if I want to play somewhere but the fee isn't great, they never deny me. Smaller venues or orchestras often can't afford full fees, which are paid, especially in Germany, by the tax payer, so if well-known artists only go to bigger venues, smaller communities wouldn't get to hear them and that's not fair. The team lets me do that and it hasn't harmed me.



Patricia Kopatchinskaja

I was approached by Jasper Parrott himself. I was curious about him as he is a legend in the classical music business, but I was also a little afraid. Considering my activity as a difficult mission, I worried he would think of it only as business, which would in my case be risky, if not crazy. But during this conversation, I felt him an extremely open-minded, even poetic and audacious person. With his artists, he is like a gardener, taking care of his beloved plants in the ways they need. He never stops me or discourages me. On the contrary, being intrigued by my ideas, he develops the best platforms for them, and we are I think I can say, very happy we found each other. He promised me that he would support me in unusual and experimental explorations, and he has kept his word.

I'm very lucky to be supported by Ariane Levy-Künstler. She's the most intelligent, sincere, supportive and wise manager, and a friend. She's permanently reachable and ready to help me in any situation, at any

time. She knows my schedule by memory and is always after the best solution. She and Jasper are not only interested in having success, but in the constant development of a dialogue, and daring and complex projects. We inspire each other and dream together.

In tough moments in my life, I know I am not always easy. They have never put me down or lost faith, always looking only forward with a positive spirit. These are ingredients for a lifelong collaboration.



Eelim Chan

I have loved HarrisonParrott since the very beginning. Jasper was at the Donatella Flick competition and after that he kept in touch and watched me over a few months. HP's commitment was clear from the beginning in terms of what they see in me. They have been there at every single step as I've grown.

István Vardai

Before I started working with HarrisonParrott I never considered my career strategically. I was interested in how to shape a phrase; what type of colours, sounds, dynamics, and rhythms the music needs; how to share my energy with an audience and project what I believe. Tugce and Jasper see how to complete this way of thinking and I've learnt how strategic thinking supports my musical development.



As a soloist, I depend on my partners – orchestras and conductors. Working with the right people supports my creative growth. It's been just less than a year, but I feel that HP is interested in how I see

things, how I am, what I need, what I need to become even better, and how to open doors and go on stages that are inspiring for me.

In the last five years I have spent almost 300 days a year travelling. The stability and organisation of working with HP mean that I can finally focus on programmes I believe are essential and on places where it can have emotional impact on the audience. I have the time to discover new ways of expressing the content of music and to experiment with new ideas and compositions.

Peter Eötvös

HarrisonParrott represents me both as a composer and conductor, which is a delicate balance for me, but they have been very respectful of that. Every project is a long adventurous story. After 20 years, our contact is as fresh as spring, a permanent rainbow.



Esther Yoo

I'll never forget how I felt when I came to the HP office to sign my contract six years ago – giddy and honoured. As a very young artist at the time, it was an exciting new beginning. Each day and each year is different with HP. We're constantly developing new projects. In the life of an artist there are ups and downs and the fantastic thing about HP is the sense of togetherness, that there's this team surrounding you. I have fantastic memories of great successes we've accomplished together, but there were times that didn't go as we hoped – that's what happens in life. The support that an artist receives from their manager and team is so crucial and that sense of family, teamwork, trust and togetherness is what makes working with HP so unique.

Lisa Batiashvili

I don't think my life would have been close to this without Lydia by my side, with her sensitivity, support, positive attitude, vision, diplomacy, loyalty and friendship. We have gone through so many things in the past 20 years: recordings, changes of plans, debuts, great projects, pregnancies, balancing young kids and work, teens, exhaustion

and creative talk. She has always been able to find solutions without hurting anyone – always full of patience and ideas.



François Leleux

I was always amazed to see how Lydia and her colleagues worked for Lisa Batiashvili, so I wanted to be part of the family at HP and that eventually became a reality. I've had inspiring advice from Lydia about how to develop my conducting career and working with her and her team has always been a treat. Music is a massive, strong machine and you need to appreciate each cog in order to develop the best projects. I am afraid to see classical music descending into a glamorous gala or an Instagram product – I believe there should be no compromise in the quality and honesty of interpretation. HP stands for that, too, which is a huge relief for me as an artist, and a guarantee of quality for society.

Osmo Vänskä

It is hard to believe that I have worked with Lydia at HP for 20 years. When I signed with them, I was working as Conductor of the BBC Scottish Symphony Orchestra and little did I know that I had hit the jackpot in terms of management. Lydia and her team have taken incredible care of me over the years. I can trust them to give thoughtful and meaningful opinions and advice, and they are always kind and understanding when I neglect my emails and don't respond to them for weeks at a time.



Lydia is one of the few people I trust to give me her honest opinion, even when it doesn't align with my own. She was invaluable during the Minnesota Orchestra's lockout

several years ago, and I owe her a lot for that. I truly believe that if it hadn't been for HP, I would not have been offered my current job with the Minnesota Orchestra, which has been one of the most meaningful collaborations of my career.

Vladimir Ashkenazy

I would like to wish HarrisonParrott a very happy 50th Birthday. I am very happy to have been with you from the very beginning, and all of you I have worked with have been wonderful. I consider you to be my good friends. Cheers, and my very best wishes.

Kent Nagano

Jasper and I have known each other for 35 years, and recently we met to explore a particular collaboration. After a massive brainstorming session that included rabid philosophising and the giddy sharing of ideas, Jasper paused for a moment and then slowly and honestly cautioned: 'Kent, you may want to consider the fact that there are many people in the business who really don't like me.' After a second or two of silence, we both broke out in laughter, because 'it takes one to know one'.

Anyone who is truly an original – a visionary who can sense the future before it arrives – must deal with the reality that most people will have a problem with that. Many feel uneasy with that which does not conform, and which is not tied to actuality, but reflects an imagination beyond time and fashion.

These are the exceptional qualities that Jasper instils in HP and which the company shares passionately with colleagues and public alike. To risk believing in the content which art-music intrinsically carries requires the courage to imagine and the commitment to lead.

It is clear that HarrisonParrott has not only survived when others have failed, but it has also remained relevant and is perhaps more so now than ever before. Its faith and commitment to the fundamentals of classical music – creativity, originality, purity, uncompromised quality and that which flies universally above time – have honoured the values and the beauty of the arts.

Paavo Järvi

Jasper is an inspiration and it has been a great privilege to have been part of this amazing company for more than 20 years: and as he often says, 'We are just getting started!' Heartfelt thanks for your dedication and vision and congratulations to the whole team!



John Adams

What makes HP so special is the people. They're brilliant and imaginative, but they're also nice and that doesn't necessarily come with the territory of arts management. A lot of agents come and go but HP has continued to flourish – there's no place on the planet where there isn't an HP artist performing somewhere some time. It's been a huge honour for me and I know it's not simple dealing with someone who's not only a performer but a composer, who has to be managed between his extroverted public life and his introverted private creative life, but I can't think of anyone who has done it better.

Alice Sara Ott draws her tribute to HP



Gautier Capuçon

When I first met Lydia, in 2015, I was immediately captivated. It was as if she had the key to understanding my life as a musician, husband and father. Since the first day we worked together, the team has been my guardian angel – protecting, guiding, advising and helping me, and even shouting at me (but not too much!). It is the best team, and I feel privileged and honoured to be working together.

Photos Ola Kjelbye (Rouvali); Chris Lee (Josefowicz); Kurt Brownell (Seaman); Sim Canetty-Clarke (Hough); Decca/James McMillan (Scholl); Kaupo Kikkas (Gerhardt); Ronald Knapp (Kopatchinskaja); Willeke Machiels (Chan); Peter Kiss (Várdai); Andrea Felvegi (Eötvös); Joel Larson (Vänskä); Young Bin (Järvi)

THE VIEW FROM WITHIN

Members of the HarrisonParrott team offer their perspectives on being part of the family

**Lorna Aizlewood,
Chief Operating Officer & General Counsel**

We are open to risks and don't only do things for profit. This might seem dangerous, but our success, longevity and financial security come from the fact that we give our artists something they can't find elsewhere. Many of them are amazingly creative and we support them with the resources they need to fulfil this creativity.

You need many different skills to make one big successful team, and our staff come from a variety of backgrounds. Jasper has a fundamental belief in the power of the arts, which is why he's so protective of our artists' integrity, a key part of our success. His formidable personality and vision have kept us going over 50 years, but they are also built into the company, ensuring it will continue for at least another 50 years.

**Jane Brown,
Director, Artist Management**

HP artists all have some sort of different dimension, whether in their programming or playing. It involves absolute self-belief and a passion for their way of doing things, which they can support with good reasons, rather than just doing things carelessly. They have an extraordinary integrity and it's wonderful to work with that.

When we sign artists, we don't just think about whether they 'fit in' to the musical landscape. We think about how they might benefit the industry more widely – we would rather change the industry to fit the person than the other way around. Jasper has a completely open mind and is interested in everything, even if it comes completely out of left field. He has fantastic instincts and a nose for what is right for us, before it has even happened.

**Ian Stones,
Associate Director, Vocal**

HarrisonParrott will venture to create places which many other agencies wouldn't consider viable – in every sense. One example is soprano Barbara Hannigan, who has become one of the world's most inspired cultural leaders due not only to her outstanding talents but also to the passion, commitment and imagination of Jasper. His enthusiasm for new ideas is as distinctive today as it was in 1969, and in artistic terms is without a price. Within HP there is also a prevalent willingness to embrace the curatorial culture and a spirit of collaboration across the teams, which is to the benefit of the artists.

**Rafi Gokay Wol,
Director & Head of Tours**

The people here may have changed over 50 years, but the ethos and vision have remained the same. There is an emphasis on creativity and pushing boundaries – with new compositions, inventive programming and artists interacting with their audiences. We're always trying to find projects to advance the art world. We take projects based on our own creative conviction about them – each one has a special element. We don't always know whether something will sell but if we're convinced by it from a creative point of view that propels us.

**Lydia Connolly,
Director**

From the beginning, Jasper and Terry wanted to do things differently. That's why they were kicked out of Ibbs and Tillett. They weren't just going to sit and wait for the phone to ring – they wanted to go out and make things happen. That was the spirit right from the start: they were trailblazers and as a company we continue to blaze.

Our partnerships with artists have always been the backbone of the company, with

all our activities developing organically from that. I'm never happier than when I'm in conversation with an artist, working on a strategy or developing a new agenda. It's all about creative thinking and joining up the dots. We don't try to put artists into easily manageable boxes, but relish the fact that they're complicated. We tailor whatever we do to them and try to be flexible. We're not a letter box, just passing on enquiries. We take in every idea and think about it carefully.

It's more than a service, making things run smoothly: we're here to lead artistically, to partner and challenge. That makes it very labour intensive, but I don't believe in doing things half-heartedly, which is a characteristic of everyone at HP. When I look back, I want to feel that I made a positive difference to the artists I'm working with, to my colleagues and to the young people coming into the industry.

**Moema Parrott,
President (HP Paris), CEO Polyarts,
Director New Business**

The enormity of our 50 years blows my mind – the consistent quality that Jasper, Terry, Lydia and Linda have overseen, and their passion, talent and expertise in creating a company culture that really cares about the artists and ensuring that this reigns above all in the way business is done.

**Ed Milner,
Associate Director, Artist Management**

The HP style is about speed, efficiency and communication – I've had that said to me many times. We try never to leave an email unanswered. We have a reputation for being especially quick in cancellations: in that situation, our job is to help the promoters and they're more likely to come to us to book our artists if we can.

Everyone in the company has their own style, within what is a passionate and creative ethos. If you grow up here, you

can see how the senior managers all work in different ways and it's for you to decide which feels most natural and through that you develop your own personal style. Jasper has a phenomenal knowledge of the industry, music and everything beyond music, and connects these things laterally. His sales style is wonderfully passionate. Anyone who sells needs to be believed and people see Jasper's real passion for what he does, which makes him incredibly successful.

I've grown up in this company over the last 13 years, and as a boss and mentor Linda, who left the company earlier this year, was a wonderful person to learn from – someone who has been in the industry so long and is so revered. She was kind, giving, strong, firm and occasionally strict. She had time for everyone and always wanted to talk about life as well – not just about the business and the job. This world is all about personal relationships and treating colleagues – inside the company and out – as people rather than just professional contacts.

**Ian Giddons,
Chief Financial Officer**

When I joined the company in 1997 there were around 32 people, and now we have around 60 in London, and offices in Germany and France. It has transitioned from being a small to a medium-sized – but still family – business. The presence of Jasper is a key part of that, leading the company as its founder, and continuing to mould the company with his vision and his ability to attract people who share and support that vision.

There have been times when the pace of change has seemed slower and others when it's been faster – at the moment we're looking at different business areas and the financial ramifications of all of those. We take risks, but calculated risks and it's not part of our culture to act rashly. We are adapting to be in the best place for the business of the future.

**Yasemin Kandemiroglu,
Manager: Artists, Tours &
International Projects**

HP is a special place, with at least three generations of staff taking pride in our culture of teamwork, trust, sharing and hard work. It is wonderful to be able to call it a job, supporting artists and arts institutions in their dreams, as an active part of the creative process. In the touring department, we travel around the world making sure

that everything goes smoothly and most of the time we feel at home because our teams become our families.

I have so many precious memories. I won't ever forget watching *Waiting for Godot* at the Edinburgh Festival with Krystian Zimerman or getting lost on the way into the auditorium in Hong Kong while touring English National Ballet and Akram Khan's *Giselle*. Suddenly 'Albrecht' appeared and took me into the wings, from where I watched his last duet with Giselle. I once shared a taxi from Harbiye down to the Bosphorus with Carlos Acosta and he put his sunglasses on, reclined in his seat, turned to me with a big smile and said, 'Yasemin, I love my job.' I can't agree more!

**Ariane Levy-Künstler,
Associate Director**

I never thought of becoming an artist manager – it was Jasper who convinced me to attempt the adventure. Coming from a promoter background, I quickly realised that the jobs are not so different – it is all about making projects happen. I am proud to collaborate with remarkable artists every day, making their dreams come true.

I've enjoyed working on so many exciting bold, creative projects. The latest was Stockhausen's *Donnerstag aus Licht* with Maxime Pascal and his ensemble Le Balcon, which made its London debut in this gigantic piece. It had only been performed once before in London, in 1985 – with 200 people on stage, it's a challenge. But after years of work, months of preparation and weeks of rehearsal, we succeeded, and the profound experience will remain in our memories forever.

At HP you can never leave the office in peace because there is always something else to do, and it is impossible to turn off your phone at any time, but it is all worth it.

**Tuğçe Tez,
Associate Director**

Since I first stepped into the HP offices at Penzance Place in August 2008, I have learnt from Jasper that nothing is impossible and that one should keep dreaming and aiming higher. Curiosity for music, art, literature, culture keeps him going – he is constantly looking for new ideas and experiences to feed his brain and soul – and that attitude influences everything the company does. Our 50th anniversary is a chance to celebrate the immense collective experience and knowledge here and the friendships

that we have built around the world. I am proud to have been part of this big family for the last decade.

**Viola Frankenfeld,
Associate Director: Tours & Projects**

Everyone here is reliable and loyal – that's how we deal with our artists and our promoters. We're honest, which is valued in the business. We must be one of the youngest agencies when it comes to staff – we have some senior people, but the average is young, which is remarkable: young people have a different view of the world and of classical music, which is needed.

**Tracy Lees,
Associate Director: Artists & Concerts**

What makes HP special is how much we all care about the business of classical music. We want our artists to have the careers that suit their individual needs. That's not just about booking dates and making money, it's about respecting work-life balance, their families and artistic goals. It means working hard to deliver tours in a competitive market and developing groundbreaking projects, for example when I worked on the consultancy to promote Polish music in the UK: we tied that in with the International Piano Series to create a season-long Chopin festival. Bringing wonderful music to a wider audience is why we are all here.

**Yue Jiang,
Manager**

One of the many things I'm proud of at HP is that we never compromise on artistic integrity or quality, whether with artists, tours or any of the projects we work on, regardless of changing fashions and environments. That's because we truly believe in the arts. I'm grateful to Jasper, Rafi and all my colleagues for creating such an amazing home, where we all have a strong sense of belonging.

**Shirley Thomson,
Director, Vocal & Opera**

One of the things that attracted me to HP was the idea of having senior colleagues like Jasper, Linda and Lydia, who had been in the business a long time and had a wealth of experience on which I could draw. HP Vocal is, I am assured, respected in the business not only because of the quality of the artists we represent, but also because we have integrity. We will fight our artists' corner whenever that's required, but we're honest and straightforward.



For a country with a small population, Iceland has had a huge influence on the development of HarrisonParrott since the beginning. In 1970, Jasper Parrott brought the rock band Led Zeppelin to perform at the Reykjavik Arts Festival, which had been expanded by Vladimir Ashkenazy. More recently, the company consulted on the creation of Harpa Concert Hall. Opened in 2011, it is Reykjavik's first purpose-built concert hall, home to Iceland Symphony Orchestra and Icelandic Opera. It has become a talismanic symbol of the country's regeneration following the 2008 financial crisis

Harpa Hall, Reykjavik, Iceland

Eimar Noone conducts the Maria Callas Hologram tour, bringing the iconic singer to life through original recordings and digital technology, one of Polyarts' groundbreaking projects



POLYARTS

One of HarrisonParrott's defining features is its vision of future trends. With that in mind, in 2014, Polyarts was created. Moema Parrott explains why

I worked in various areas before I joined HP – artist development at pop labels, TV and film. It's a family business so I was invited to join the board. I became more involved, bringing my commercial expertise, and that's how the idea for Polyarts came up in 2014.

I'd observed how the business was changing and that there was demand for something different from audiences, artists and venues. Chill-out and jazz series were cropping up around the world, even with traditional venues and orchestras that had previously only programmed classical music. Artists were doing more and many complained that their agencies didn't know how to handle their various facets. Audiences started to consume music in different ways – playlisting rather than purchasing a full album – and programming had to start reflecting these changes.

There wasn't an agency catering to new audiences in this niche between classical, living composers and other projects linked to tech, film and video game music, so I

thought, why don't we do try to create a small boutique management company that caters to polymath artists and special projects with a focus on new audiences?

We started off eclectic, with flamenco to jazz to orchestral projects, and although we have moved into different genres and media, that has remained the brand. Our aim was always to offer tailor-made career management to artists who explored various facets across various genres, which was at that time a no-man's-land.

That's what differentiates Polyarts from the HP roster. We're smaller and more agile, and able to take on risks and different projects that don't fit the HP brand or methods. We are starting to work with composers, speakers, presenters, producers, which is something that traditionally HP hasn't done, unless they were also instrumentalists, and we are exploring the film and video game music and publishing areas.

There will always be a slight difference between the HP and Polyarts artists in

terms of the classical weight of their careers and methods, but the common ground between them will grow, which is already happening. For example, HP artist Pekka Kuusisto has written for the new Moomin film and Daniel Bjarnason has written film scores and performed with Sigur Rós. We can support these sorts of projects with our skills and contacts.

I have freedom to take on groundbreaking projects, whether it's working on a Callas hologram project; with Quincy Jones, who's such an icon of popular culture; or Stewart Copeland – I was a huge Police fan when I was a teen and now we're working with this unique figure in music on various projects. I also believe strongly in contemporary-classical – exciting artists and advocates such as Nadia Sirota and the Attacca Quartet, as well as the techno pioneer Derrick May and composers like Eimear Noone or Ollie Howell. Working with Polyarts is never boring.

Moema Parrott is CEO of Polyarts and Director New Business – she joined HP in 2012

LEVEL PLAYING FIELD

The classical music world has only recently started taking seriously the issue of gender equality on the podium, but HarrisonParrott has been pushing for progress for many years, says Lydia Connolly

Since the late 1990s, when we took on Susanna Mälkki, we have been proud of the rising number of women on our conductor list. In January 2018 I was invited by James Murphy (now Chief Executive of the Royal Philharmonic Society) to speak at the Association of British Orchestras annual conference as part of his seminar on female conductors, and I had my eyes opened to the shockingly low percentage of women who were making it on the podium. Even if HP looked comparatively good, the numbers were persistently tiny. After that conference we began a conversation in the office about what we could do to 'shift the dial' – a conversation which led logically to incorporate a broader range of initiatives concerning inclusivity and accessibility in our company and in the industry.

Among all the obvious rights and benefits of that conversation and action, it has been particularly heartening to see how many younger members of HP staff have become involved – passionately and actively. This has brought an important sense of ownership of company strategy to colleagues throughout the company.

Signing female conductors, when they demonstrate the talent, character and potential to make a great career, is part of what we do. We don't think of it now as a special initiative or programme. But I continue to maintain that as long as women in leadership are treated differently from how men are treated – and unfortunately that's still a fundamental truth – they need different kinds of help to succeed. That is the difference between equality and equity – you have to

give people the specific kind of support they need, otherwise they're just not on the same playing field. Affirmative action has its place, in my view.

I believe that unconscious bias is still the single biggest obstacle to audiences and orchestras being truly gender blind when someone steps on the podium. In my experience, lazy stereotyping and inherent prejudice mean that 'Think manager, think male' still holds true far too often. And let's face it: it's difficult to think of a more visible, physical and 'in your face' manifestation of power than someone standing on a box waving their arms around telling people what to do.

At the same time – and this is a really sensitive issue – no female conductor worth her salt wants to be known as a 'female conductor'. She wants to be known as a great conductor, pure and simple. I absolutely support this. However, while we still cannot count on equal treatment for female conductors, I believe we have to make special efforts to support women who've chosen to pick up the baton – so that before too much longer it really won't be a talking point that the person occupying the podium is male or female.

There was a time when colleagues might have said that a woman conductor would have to be absolutely amazing for us to take a risk on her, but that has changed and rightly so. We will take on a woman or a man according to their talent, their potential and our belief as to whether they have what it takes to make it. We may from time to time get it wrong, but we will do that regardless of the artist's gender.

'We're still at the point where we have to push forward consciously, but I look forward to the day when things are normalised, and we no longer have to point out the female conductors'

Elim Chan

THE FUTURE



Jörg Widmann performing Pierre Boulez's *Dialogue de l'ombre double* in the Pierre Boulez Saal in 2017

Photo Peter Adamik

We asked some of our artists and staff about their hopes and fears for the arts

Santtu-Matias Rouvali

My hope is that we educate the younger generations to be the audience of the future and that they join us at concerts. We have to make costs low so that students can buy tickets.

It's okay for orchestras to think commercially and look at different kinds of projects which excite the media and make people come to concerts. The media has a lot of influence in how it writes about classical music – we need journalists to write more about the new projects that are happening, and not just the conservative ones.

An audience senses if an orchestra is happy or not during a concert. When they feel the interaction between the conductor and musicians, they feel included in that.

Jess Gillam

Young performers have a duty to make sure that the next generation has music in their lives. I think this can be through us going into schools and being involved on a practical level, or it can be through speaking about it and trying to promote music education. I think we also need to create a more welcoming atmosphere in concerts sometimes.

Ollie Howell

We're in an interesting time. Everything is changing and it's exciting to follow where it's going. One of the great things now is how easy it is for everyone to make and share music. It's really pushing people. You don't need to put yourself in a particular musical box relating to the categories of a CD shop any more or worry about concert programming. There are so many avenues to a particular genre that categories are almost meaningless. You can try anything and it's pushing people to experiment, which is great. So much has changed in terms of how musicians get their revenue. There are ways to earn money, but it's become more complicated to be a musician. It's also liberating in a musical sense.

Alban Gerhardt

I believe more people are listening to classical music than ever before and the audience is getting younger. In my childhood I saw many more grey- and blue-haired people at the Berlin Philharmonie than today,

and in Asia musicians are treated like pop stars – when I played in Taiwan once they had to protect me from teenage fans who wanted selfies. Thanks to the work most musicians do now – all the outreach programmes and taking music into schools – classical music has opened up to a greater variety of people. Social media has been a great tool to look behind the scenes and show that what we do is cool, taking us out of our ivory towers. Twenty years ago, it seemed we might fight with irrelevancy, but I don't think we have to be afraid of that any more.

Classical music has become more popular, which doesn't only involve benefits: it's not as elitist as it might have been, but there's also less qualified listening. The YouTube generation consumes music more visually – they watch videos of their favourite artists or players who have been recommended and that invites copying. Through this globalised world playing becomes more similar. I sometimes listen to young musicians and they're wonderful, but I often can't tell them apart.

Moema Parrott

We see more and more artists expressing themselves in multiple projects. Before, artists would be focused on perfecting their core repertoire and it would have been frowned on to do some of the projects that we take on, but we are seeing pop artists experimenting with classical and classical artists being more experimental, even on the HP side. They are interested in other areas of music, whether it's composing or conducting for film, or electronic music, and the way they network and prepare themselves has changed.

Yukiko Shishikura

There are so many great violinists and pianists and they need to differentiate themselves. There needs to be a story or message behind a programme, and they need to tell audience what that is. This started a while ago, but I see it more now.

Lorna Aizlewood

We've been hearing stories about the death of classical music for a long time, but it is more vibrant than it has been for many years – it grew last year, according to BPI figures. People are looking for new experiences, which is why Polyarts is so important, offering different kinds of music and performance. We have a wide range of artists, and many of them don't just play an instrument – they commission, curate and collaborate

with other artists, and we also represent composers. That means we're well placed for the future not just as 'managers' in the traditional sense, but as partners to those with whom we work.

Viola Frankenfeld

The idea of flying a hundred people from A to B the whole time is increasingly problematic. With climate change, this is something we need to think about. For example, why do we fly a Danish orchestra to Japan to play repertoire that Japanese orchestras can play? It's easy to send one person on a train, but it's impossible to send a whole orchestra somewhere far away without flying.

People are starting to discuss this. Some Scandinavian orchestras are only inviting artists who agree not to come by airplane. I organised one tour where the orchestra said, 'Okay, let's take the train from Berlin to Munich,' and that was the first time they had done that. It's a challenge for us to make that work in the schedule, but I expect there to be more requests like this in future.

Christopher Seaman

There's one major way in which performance has changed. We are teaching people to listen with their eyes and not their ears. Some people aren't put on Holst's *Planets* now without screens all round and flashing stars. Some younger soloists feel the need to emote and look agonised when the big tune comes. Nearly all the great people I've accompanied over my 50 years have been very still and their music spoke – they draw you in rather than throwing everything at you. People are so desperate for audiences to love music that they appeal to absolutely everything they may respond to. That might be okay, but it's a change and musicians have to decide what to do about it.

Students from the Tri-borough Music Hub, which offers innovative music programmes to schools in West London and is partnering with the new HarrisonParrott Foundation

Photo Sheila Burnett



HARRISONPARROTT FOUNDATION

As part of its 50th anniversary year, HP has launched a new foundation that looks to the next 50 years of the classical music world. Lorna Aizlewood introduces it

One of the arguments we hear perpetually is that classical music is elitist. We know this isn't necessarily true, but I strongly believe that it is vital to make sure that all young people have access to the many benefits classical music offers, whatever their education, ethnic or socio-economic background. As part of our 50th anniversary year, we are setting up the new HarrisonParrott Foundation with a focus on this issue, in order to create a lasting legacy. Some could argue this is simply a commercial company being taking a pragmatic view of developing our audiences, but everyone at HP feels strongly that from a moral standpoint we must play whatever part we can in making access to the arts and culture fairer.

The Foundation is partnering with Tri-borough Music Hub, which delivers innovative

music programmes to three councils in West London, by actively engaging with the Hub's activities through our artists. Educational projects are so often a part of what artists do and believe in, and through this relationship, they will participate in Tri-borough's local music education programmes, giving children who have often had no contact with classical music (and we hope, importantly, their families) the chance to hear, play and talk with world-class artists.

If change is to be effected throughout the classical music world it's just as important that people working behind the scenes in the arts come from different backgrounds, and we have a strategy to broaden our recruitment that includes working with Creative Access. By partnering with them, we have committed to fund two people from BAME backgrounds in fully paid internships every six months. This is proving so successful that we have just employed our first two Creative Access interns, which proves that it really does work once you give the opportunities.

We're also excited to be able to help the young South African tenor Zwakele Tshabalala get his visa so he can study at the Royal College, supporting him financially. We've put our money where our mouth is as a company, which is the only way things will change.

When we started talking about the Foundation, everyone at HP was enthusiastic and had brilliant suggestions, but its future will be decided by the trustees – which will always include a majority of independent non-HarrisonParrott trustees – and it must run on its own platform. This will take time and resources, and fundraising is a vital part of the HP50 celebrations across the year, ensuring a legacy that goes beyond the company and setting the agenda as a leader in creative arts development. This is something HarrisonParrott itself has always done – so in essence this Foundation will keep the spirit of its founder going far into the future.

Lorna Aizlewood joined HP in 2018 as Chief Operating Officer

Two of the HarrisonParrott Foundation's newest trustees explain why they are getting involved

Jess Gillam

I'm so pleased to be involved in the HarrisonParrott Foundation. I'm going to be a trustee but also be involved on a more practical level, going into schools and playing to, and with, children.

I feel one of the best ways to engage young children in music is to play to them and for them to experience live music. There's nothing like it. I've had incredible responses when I've performed to children. Recently, I played to 300 seven-year-olds and told them to react however they felt the music, and that they didn't have to sit quietly. By the end of the piece they were all up on their feet dancing and clapping. Seeing that instinctive reaction to music is amazing.

Children have an intuitive reaction at a young age, but often music is not incorporated into the mainstream curriculum in any way. It's seen as an add-on in schools and is side-lined early on. To me it should be an integral part of any education.

Music one of the most demanding subjects and there is so much to take from it, aside from the mechanics of learning an instrument. It can enrich so many other parts of a child's life, teaching them cooperation, resilience, determination, communication and interaction. The fact that it's side-lined affects how creatively children can think, which has an impact upon every other subject area. Music should be a core subject within the curriculum.

Free music and instrumental tuition should also be available for every child, and even for adults who haven't been exposed to music at a young age. I meet so many older people who say they'd love to be able to play an instrument and I always tell them that it's never too late to learn.

I feel we don't value music enough in our society – it's around us everywhere and we use it at every occasion, but we don't always talk about it or value it. I would love to encourage people to go to more concerts.

Ollie Howell

I'm delighted to have become a trustee of the HarrisonParrott Foundation. Funding for arts in schools, particularly music, is a real issue at the moment, as well as the fact that the school music syllabus isn't inclusive. It alienates so many people who have non-traditional ways of making music, whether that's rapping, making beats, production, mixing or doing anything studio based. There are so many ways of making music other than playing flute or piano. The traditional syllabus pushes those people further out of the education system, which impacts them later on when they're applying for grants or going into higher education to study music. If they're from a non-traditional music path they can feel alienated.

We're going to look at ways to tackle the problems, taking music into schools where students wouldn't have access because there isn't the funding. We will bring in professional musicians to perform for the students and with them, making sure they have some music in their lives.

Throughout my career, I've benefitted from people mentoring me, with advice or a leg up. I didn't go to a wealthy school, but I was able to learn a musical instrument, and I feel privileged to have had that. I wouldn't be where I am now without other people helping me, and it's important to give back. Even though I have a long way to go in my career, I've learnt a lot in the last 20 years and I'm sure there's something useful I can pass on. It's important for me right now and I intend to do it throughout my career.

Can you help?

Making a donation to the HarrisonParrott Foundation is simple – please go to www.harrisonparrott.com/foundation to find out how.

Your money will support the Foundation's programmes to bring greater diversity and inclusivity to classical music.

If you would like to find out more about the Foundation or get involved in any other way, please contact HPFoundation@harrisonparrott.co.uk.

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We share a priority on longevity of
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