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To whom it may concern
The Arts Council

Dear Sirs,

RE: Mr YIN LU – CHINESE NATIONAL – DOB: 23rd JANUARY 1991

I am writing this letter in support of the above-named and his application to the UK Immigration authorities and yourselves, for a Letter of Endorsement pursuant to Global Talent of the UK immigration Rules with specific reference to the Exceptional Promise sub-category.

To introduce myself, I have worked as a professional musician for forty-five years, primarily as a composer, but also as a teacher and a director of music. In recognition of my work as a composer for theatre, I am an Associate Artist of both the Royal Shakespeare Company and London's Old Vic Theatre. For my film work I have been honoured with nominations from the Ivors Academy, the European Film Academy, and an Oscar nomination from the USA's Academy of Motion Picture Arts and Sciences. I am now a member of all three organisations.

I was introduced to Yin Lu when I attended the RCM Composition for Screen Showcase on May 2nd, 2019. I congratulated him on his excellent contribution to the event — music for the short animated film *Forglemmegei* — which impressively demonstrated his grasp of the narrative possibilities of film music. A month or so later, Yin wrote to me and asked if we could meet, as he was interested in my work. In preparation for that meeting, I acquainted myself with the projects on his website, and was struck by the ease with which he guides the listener through his work. Most composers take years to achieve such fluency: in Yin Lu it is already highly developed.

At our meeting, which took place on June 25th, 2019, I learned of Yin Lu's artistic ambition to develop as an orchestral composer, with a particular focus on cinema. This explains not only why he had chosen to come to the UK to enrol on the Royal College of Music's screen composition course, but also provides justification for extending his stay here. At this key stage in his life, his opportunities to develop as an orchestral composer for film would be severely circumscribed by conditions in the Chinese film industry.

Four main difficulties exist. First, the Chinese film industry's domestic focus limits, indeed precludes, significant international collaboration and, therefore, the number of possible collaborators, thus minimising opportunities for young composers such as Yin to establish

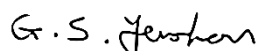
themselves. Second, the Western orchestral tradition, although present in Chinese cinema, is not highly developed; there is a lack of infrastructure in terms of music preparation, scheduling, professional players and conductors. Third, young composers have little access to large budgets in the Chinese industry, permitting few opportunities to compose large-scale musical scores. Finally, the Chinese industry concentrates on its domestic audiences and covers a narrower range of subject matter than its Western counterpart. with consequent limitations to invention in cinematic scores.

Yin took full advantage of his time at the RCM, studying hard and graduating with distinction. He has developed a distinctive sound, creatively interweaving traditional Chinese musical idioms with those of the Western classical music, in particular impressionist techniques from composers such as Debussy, Ravel and Dutilleux. His approach can be clearly discerned in a work such as *Cottage and Rainbow*, commissioned by and performed at the Royal Academy of Arts as part of its 250th anniversary celebrations. That Yin Lu was one of the composers selected for this event is a tribute to his potential stature as a composer. It is also a recognition of what Yin Lu's continued presence in the UK can do for us. Cross-cultural inspiration has always been a source of renewal and replenishment in the arts. Music and cinema are no exceptions to this. They need to be refreshed and reinvigorated if they continue to grow. There is much that an artist with Yin's gifts and skills can do for us, and much that, reciprocally we can do for him. Pivotaly, the unique international environment of our capital can provide many opportunities to work with musicians from different nations with their traditional musical backgrounds. For example, Yin is intending to record a Vietnamese female voice for his project *Our Saigon* in the next few month. Here he could easily find the ideal singer; in China, it would be much more difficult.

There are many young artists competing in this crowded field of media composition. While they may be talented and enthusiastic, they are too often lacking a personal voice. They provide a service for their employers, rather than collaborate as fellow artists. Yin Lu, a true artist himself, is able to bring her unique perspective to the projects which he undertakes. It is vital to have someone like Yin in our environment because he raises the bar, inspires others to move beyond the status of hired hands. Equally, Yin would greatly benefit from opportunities available to him here — such as assistantships with established composers, access to a much wider market for his work, and collaborations with a whole spectrum of artists — which are unavailable to him in China. I gladly support his application and have no hesitation in commending him to you.

Should you have any questions or queries with regard to my endorsement of Yin Lu, please do not hesitate to contact me on **07980 985227** or gsyershon@gmail.com.

Yours faithfully



Gary Yershon

Gary Yershon's biography (from his website www.garyyershon.com/biography/):

Gary's career composing music for drama spans more than 45 years and encompasses scores for the leading UK theatre companies, West End and Broadway productions, radio, television, film and concert hall.

Gary was born in London in 1954. After graduating from Hull University, where he read Music and Drama, he sustained a career as an actor-musician until 1991, when he gave up the limelight to focus primarily on composing. In 2019 he returned to live performance with his cabaret show, *Once Upon a Song*.

His theatre scores include many for the **Royal Shakespeare Company**, the **National Theatre, West End** (including the English-language premieres of Yasmina Reza's plays *Art*, *The Unexpected Man*, *Life x 3* and *God of Carnage*) and **Broadway** (2009 **Drama Desk nomination** for *The Norman Conquests*).

His best-known movie work has been for **Mike Leigh**. Their collaboration began with *Topsy-Turvy* (1999), on which Gary was musical director. Then came the scores for *Happy-Go-Lucky* (2008), *Another Year* (2010, gaining Gary a nomination as **European Film Award Best Composer**), the short film *A Running Jump* (2012), and *Mr Turner* (2014), for which Gary was nominated for an **Ivor Novello Award**, an **ASCAP Composer's Choice award**, and an **Academy Award for Best Original Score**. Their partnership continues with *Peterloo* (2018). Other film scores include *Brighton* (2019, directed by Stephen Cookson) and *23 Walks* (2020, directed by Paul Morrison).

Gary has written for **BBC** radio since 1979, beginning as a singer-songwriter for Radio 4's *Midweek*. Since then he has composed for many plays, including *The Odyssey*, *Gawain and the Green Knight*, *The Theban Plays*, *The Winter's Tale*, *The Eve of St Agnes*, *Three Men in a Boat*, as well as the 2002 **Sony-award winning** *Autumn Journal*, directed by long-time collaborator Susan Roberts. For Radio 3 he also translated and dramatised Pushkin's *Ruslan and Lyudmila*, and has contributed to *The Verb*.

TV work ranges from detective drama (*Trial and Retribution IX & X*) to three children's cartoon series (*James the Cat*, *Painted Tails*, *Ebb and Flo*) with the animator Kate Canning.

Gary curates and presents *Oscar© Scores* at the Barbican Arts Centre in London. His score for Northern Ballet's *The Boy in the Striped Pyjamas* premiered in May 2017. In March 2019 the London Symphony Orchestra premiered Gary's *The Great Blueness* at the Barbican concert hall.

Gary is an Associate Artist of both the Royal Shakespeare Company and the Old Vic theatre companies, and he is an Associate Teacher at the Royal Academy of Dramatic Art. He also works as a writer, translator, and musical director.