

# Concert Promoters' Committee **NEWSLETTER** Spring 2006

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*(Please send your own society profile in 600 words to b.ranby@makingmusic.org.uk)*

## Artists for the 2007-08 Concert Promoters' Network brochure

### Without Piano

Atrium String Quartet	
- String Quartet	£1500-£1250
Carducci String Quartet	
- String Quartet	£1300-£1000
Maggini Quartet - String Quartet	£2940-£2000
Quartet for the King of Prussia	
- String Quartet	£1400-£1000
Divertimenti - String Quintet	£2005-£1605
Charivari Agréable - Baroque Viols, Violin, Viola da gamba, Flute & Harpsichord/Organ	
	£1280-£980 (4 players)
	£1180-£880 (3 players)
	£780-£570 (2 players)
Matthew Wadsworth	
- Lute & Theorbo	£800-£550
Zum3: Gypsy Tango Inferno	
- Violin, Cello & Accordion	£950-£795
Lucy Wakeford & Siobhan Grealy	
- Harp & Flute	£800-£600
New London Chamber Ensemble	
- Wind Quintet	£1285-£965
Veya Saxophone Quartet	
- Saxophone Quartet	£1200-£900
Bones Apart - Trombone Quartet	£1200-£700

### With or Without Piano

Chroma - Strings, Woodwind & Piano	
	£2700-£2070 (9 players)
	£1800-£1380 (6 players)
	£900-£690 (3 players)
Ovid Ensemble - Oboe, Piano & String Trio or Oboe Quartet or Piano Quartet	
	£1875-£1500 (5 players)
	£1500-£1200 (4 players)

### With Piano

Schubert Ensemble	
- Piano Quintet	£2940-£2350
- Piano Quartet	£2350-£1880
Barbican Piano Trio	£1500-£1000
Kungsbacka Piano Trio	£2000-£1500
Manchester Piano Trio	£975-£750
Gudrun J Olafsdottir & Michael Hampton	
- Mezzo-soprano & Piano	£1000-£800
David Childs & Harvey Davies	
- Euphonium & Piano	£1000-£700
Kevin John Hurst & John Lenehan	
- Clarinet & Piano	£575-£500
Leonid Gorokhov & Nikolai Demidenko	
- Cello & Piano	£2175-£1850
Ofer Falk & Katya Apekisheva	
- Violin & Piano	£975-£750
Daniel de Borah - Piano	£600-£450
Piers Lane - Piano	£1940-£1410
Sophia Lisovskaya - Piano	£800-£500

The 2<sup>nd</sup> price is the 6 concert price. The list is on our web: [www.makingmusic.org.uk/cpc](http://www.makingmusic.org.uk/cpc)

The brochure will be posted in May to your Concert Organiser plus extra copies as previously requested - unless you are one of the 120 societies that did not return the Reply Slip in last April's Newsletter! In those cases, one copy will be sent to your Making Music Representative. If you wish to amend the recipient or number of copies please get in touch with the Network Co-ordinator:

Mike Alexander  
7 Church Lane, Ticknall, Derby DE73 7JU  
Tel: 01332 862 549 [cpn@makingmusic.org.uk](mailto:cpn@makingmusic.org.uk)

# Commissioning New Music - Case Studies from the Promoting Societies' Development Project

When looking into commissioning new music, a perfect place to start artistic discussion is with performing artists, especially when considering complementary programming. Commissioning need not be expensive or time-consuming; many performers have contacts with both experienced and developing composers, many of whom will be open to discussion.

## *Maidenhead Music Society*

Maidenhead Music Society made contact with the Contemporary Consort Ensemble to perform as part of their 2004-2005 season at Norden Farm Arts Centre. The idea of the commission arose from discussions with the ensemble regarding complementary programming between classical and contemporary works. Composer Quentin Paul Thomas was contacted and given a brief to compose a new work based on Mozart's Kegelstatt Trio.

The Society investigated new areas of marketing, including web and flyer design. Flyer design was disregarded in favour of a more artistic approach, as coincidentally a member had completed an oil painting of one of the performers. The Society intends to use this as part of their publicity material in future along with new IT developments. A new audience emerged as a result of the project; 48% of the audience were new attendees. The project was an excellent example of developing complementary classical programming.

## *Hinckley Music Club*

Hinckley Music Club invited clarinettist Sue Gill and pianist Karen Suter to perform an evening of music entitled 'Discovering the 20th Century' on Saturday 2<sup>nd</sup> April 2005. Composer Colin Riley was contacted and commissioned to write a new piece for the concert.

Colin Riley was invited to attend the concert to provide information on his piece through an interval discussion. The resulting composition, *Shenanigans*, was a lively, audience-friendly and yet demanding piece for clarinet & piano. Colin Riley was very helpful throughout the process and made himself available to talk with the audience at the concert.

## *Bromsgrove Concerts*

Bromsgrove Concerts, through its Mixing Music series, encourages young, unpublished composers by providing an opportunity for their music to be performed by top professional musicians. For most Mixing Music concerts, several compositions of around four minutes in duration are submitted to the musicians, who then decide which they would like to include in their concert programme. An added bonus, of course, is that Mixing Music concert audiences get a chance to hear some fascinating new music by composers who they will hopefully be hearing a lot more of in the future.

## Do You Live in the Bristol or Oxford Areas?

If so, would you be interested in listening to some new artists who have applied to be included in the Concert Promoters' Network brochure?

We are looking for people who will help the Committee by attending and reporting on recitals by artists who have applied for the Network, but whose performance is not known to the Committee. We are developing a broad geographical spread of listeners, so that new artists can be given a good hearing, but have gaps in the Bristol and Oxford areas.

Please contact Berkeley Ranby if you would be interested in applying for this pleasant activity:

25 Demage Lane  
Chester CH2 1EL

Tel: 01244 381 995  
or Email: [b.ranby@makingmusic.org.uk](mailto:b.ranby@makingmusic.org.uk)

## AYCA Artists Chosen

It was probably the nastiest week of this entire nasty winter. It was bitterly cold, sometimes wet, with a vicious north-easterly wind ... but 70 young hopefuls presented themselves for audition for the Philip & Dorothy Green Award for Young Concert Artists. And from them our panel of adjudicators - Teresa Cahill, Adrian Brown and Stephen de Pledge - chose half a dozen truly promising musicians as this year's Award Winners and another six as Recommended Artists. So little to choose between them!

We had a fantastic number of superb pianists, so Stephen chose both Luis Pares and Evelina Puzaita as Award winners, with two more, Michael McHale and James Willett, as Recommended Artists. The string players were good, too, and after a tremendous amount of thought Adrian decided on Thomas Gould - Violin, Oliver Coates - Cello and Dimitri Murrath - Viola. Recommended Artists are Katie Stillman - Viola and Charles Watts - Cello, while violinist Anna Cashell will receive the Raymond Fox Bursary to go towards the purchase of a good bow. The sixth Award winner is Soprano Elena Xanthoudakis, chosen by Teresa from an interesting group of young candidates. There are two more Recommended Artists, well, three really as Richard Russell - Clarinet is joined by the Swan Duo, who are Harriet Adie and Jessica Burroughs - Harp and Cello.

The winners, apart from being excellent performers, all have something else in addition to technical brilliance which marked them out. Among the 70, far too many seemed to lack what I can only describe as "joy" in their music-making - yes, I know auditions are not stress-free occasions but when they really became involved in their music, heart and soul, they warmed our spirits.

Plenty to choose from; you will get the booking form shortly. Artists are for your next season and the 2007-8 season up until Christmas.

PS: Yet another year with no oboe or horn applicants; it is years since I had Owen Dennis to look after and I've never had a horn-player!

Kate Fearnley

## New partnership with Live Music Now

Making Music has teamed up with Live Music Now (LMN) to work on a new project together. The joint venture will be piloted in West and East Midlands and Scotland with performances taking place from September 2006 onwards. Thirty of our promoters will be offered the chance to work closely with LMN professionals and musicians to manage and deliver two outreach workshops in their local community. The workshops will be closely linked to a public performance featuring LMN Musicians as part of the society's annual programme.

Each society will contribute a proportion of the actual cost of the musicians' fees for the public performance only. The costs of the outreach work are completely covered by the project. Depending on the musicians that are chosen, a society would be looking at a commitment of between £300-£600.

### How does this benefit MM societies?

- A chance to book one of the UK's most talented and exciting young ensembles
- Involvement in an innovative project at only one third of the cost
- An opportunity to make links with local community venues and organisations
- Help and advice from LMN specialist staff to help set up the outreach events and provide guidance each step of the process
- New ideas for concert series, such as family concerts, which will help to build and develop local audiences
- All contractual arrangements managed by LMN in consultation with societies
- Back-up from a Making Music Training & Development Officer

If societies have already booked up all or most of the season, don't worry! There is support available to make the adoption of this project very simple for anyone involved.

More information from James Parkinson:  
Tel: 01773 780 750 or Email on  
[james.parkinson@makingmusic.org.uk](mailto:james.parkinson@makingmusic.org.uk).

To find out more about Live Music Now, please visit [www.livemusicnow.org](http://www.livemusicnow.org).

## Promoter's Profile: Hull Music Club

Regular seasons of chamber music in Hull were first established by the 'Hull Music Club', which existed from 1932 until the outbreak of war in 1939; its early programmes indicate that it was affiliated to the 'Federation of Music Clubs', an organisation that evidently existed before the establishment in 1935 of the NFMS. The 'Hull Sunday Music Society' then presented chamber concerts during the war and until 1946. The present Hull Chamber Music Club was founded in 1947 by Robert Marchant (Director of Music at the University) and others. Its concerts have always been held at the University, and it maintains working links with the University's Music Department, while at the same time being constitutionally and financially independent of it.

The minutes of the Club's first AGM show that the committee was mandated to proceed in the order 'music first, artists second, where possible' when planning concerts. Of course, without the 'where possible', this would be unrealistically high-minded: we can't expect, in practice, to draw up a list of works first and only then try to find performers to perform them. We do, however, try to cater for those concert-goers for whom the music to be played is as important as the performers, while of course not ignoring those who are mainly attracted by well-known names.

We have certainly had our fair share of 'big names', an early example being Kathleen Ferrier in 1949 (who came with Phyllis Spurr for a fee of £65, exceeding the £63 paid for Peter Pears and Benjamin Britten in 1952). Singers, incidentally, appeared in every season in those days: subsequently it became folklore amongst Music Clubs that a song recital would empty the hall, though I can recall recitals (by Ian Partridge, amongst others) that refute that idea, and the reception of Roderick Williams' magnificent singing of a programme of English song in February this year suggests that the outlook for song is good (This recital was taken from the Making Music Concert Promoters' Network, an invaluable resource for all Music Clubs, large or small).

Of course, string quartets and other instrumental groups provide the backbone of any chamber music season; most recently, the performances by the Belcea Quartet have been particularly outstanding. As for soloists, Angela Hewitt's playing a few years ago of Bach's Goldberg Variations will never be forgotten by those who heard it.

But returning to programmes: choosing them, and when appropriate helping to devise them, is one of the great pleasures of the job. Moreover, if the audience comes to trust the committee's judgement, it will be more likely to be prepared to take risks and come to hear pieces outside its existing experience. I remember a brilliant piece of programming from the Nash Ensemble on the Arts Council's Contemporary Music Network in 1980, where the concert opened with Ravel's Introduction and Allegro, proceeded to a group of songs by Maurice Delage, continued with a new work by Gordon Crosse, and finished with 'Le marteau sans maitre' by Boulez. Amazingly, this brought in an audience of 400. Moreover, people found that hearing the Boulez work in the context of the earlier French pieces in the programme made it seem so much more comprehensible.

Well, audiences of 400 for chamber music are much harder to get now, whatever the programme, and we have to 'sell' individual concerts more strongly as the number of season-ticket holders tends gradually to fall. Educational events have a value of their own, irrespective of whether they have an immediate effect on the size of concert audiences. This season we have introduced a number of pre-concert talks, which have proved very popular. No doubt more far-reaching changes to the way Music Clubs operate will become necessary in the next few years (further diversification of repertoire, changes to the format of concerts, more stimulation of local amateur chamber music making). Watch this space in 60 years time!

Peter Sproston

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