



SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC

Concert Promoters' Committee NEWSLETTER Spring 2008

IN THIS EDITION

- Mike Alexander summarises artists chosen for the 2009-10 Network brochure
- How long is a piece of music? New members. Programming questionnaire. Octet subsidies
- Artists chosen for the Philip & Dorothy Green Awards for Young Concert Artists
- Jazz in Edgbaston by Micaela Schmitz
- Ilkley Concert Club - an edited version of David Pyett's address to the Manchester Conference
(Please send your own society profile in 600 words to b.ranby@makingmusic.org.uk)

Artists for the 2009-10 Concert Promoters' Network brochure

The 2nd price is the 6 concert price. The list is on our web: www.makingmusic.org.uk/cpc

Without Piano

Florilegium	FLUTE, VIOLIN, CELLO & HARPSICHORD	£2000-£1600
Denner Ensemble *	RECORDER, OBOE, VIOLIN, BASSOON & HARPSICHORD	£1000-£850
London Concertante *	VIOLINS, VIOLAS, CELLOS & WIND	£2150-£1825
Canteloube	OBOE, CLARINET & BASSOON	£800-£650
Bella Tromba	TRUMPETS	£900-£700
Aquarelle Guitar Quartet	GUITARS	£1400-£900
Sacconi Quartet	STRING QUARTET	£2200-£1600
Badke Quartet	STRING QUARTET	£1900-£1400
Edinburgh Quartet	STRING QUARTET	£1500-£1000
Stanford Quartet	STRING QUARTET	£900-£700
Gerard McChrystal & Craig Ogden	SAXOPHONE & GUITAR	£1000-£750

With or Without Piano

Dominant Quartet & Megumi Fujita*	PIANO QUINTET	£1805-£1345
Galliard Ensemble *	WIND QUINTET & PIANO	£1600-£1300

With Piano

John Barker & Timothy Sidford	SAXOPHONE & PIANO	£800-£500
Adam Walker & John Reid	FLUTE & PIANO	£900-£650
Travelling by Tuba	MULTIPLE INSTRUMENTS & PIANO	£700-£575
Thomas Gould & John Reid	VIOLIN & PIANO	£1000-£700
Jenkinson-Farr Duo	CELLO & PIANO	£600-£475
Meryon Trio	CLARINET, CELLO & PIANO	£1200-£600
Fujita Piano Trio	PIANO TRIO	£1200-£900
Helen Reid	PIANO	£600-£350
Alasdair Beatson	PIANO	£800-£600
Clélia Iruzun	PIANO	£1000-£650
Piano 4 Hands:		
Joseph Tong & Waka Hasegawa	PIANO DUO	£1200-£850
Karina Lucas & Simon Lane	MEZZO SOPRANO & PIANO	£825-£625

* These artists also offer smaller combinations of artists at reduced fees

The brochure will be posted in May to your Concert Organiser plus extra copies as previously requested. If you wish to amend the recipient or number of copies please get in touch with the Network Co-ordinator: Mike Alexander

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How long is a piece of music?

Do you check the length of the programme submitted by artists?
How do you know the duration of each piece?

The Making Music Repertoire service, in the members' area of www.makingmusic.org.uk, is good for trios, quartets etc but lacking in duos or piano solos. Michael Howley, of Hoylake Chamber Concert Society has produced an excellent tabulation of the duration of chamber music works based on recordings at www.chamberconcert.co.uk

He recommends www.pianopedia.com for the duration of piano works.

Welcome New Members

Kirkcaldy Music Society
Petersham Festival
Friends of Halton Music Society

- have you booked your extra copies of the Network brochure? See contact at foot of p1

SurveyMonkey Programming Questionnaire

Some of you will know www.surveymonkey.com either by responding to a Making Music survey or even to design a questionnaire yourself?

We carried out a very useful Education survey a couple of years ago and we now plan to find out more about your programming, to help us with the brochure, and also to learn whether you would like help in diversification.

The analysis will be amazingly easier if we can use the *SurveyMonkey* because **you** input the data and the **monkey** does the analysis. The results I have seen are very professional.

Over 85% of promoters have supplied the office with an email contact address. If your society is still to do this, please do so. Send info to datachanges@makingmusic.org.uk because this will help enormously. Paper copies of the questionnaire will be sent to all other members, but could this be an opportunity to get someone in the group to make electronic contact?

Berkeley Ranby (Chairman & Editor)

Is the Network Brochure Worthwhile?

By this I mean the brochure with selected artists at special rates for Making Music members (see p1). It is self-funding, from the adverts, with the artists selected by the committee with help from our listeners.

We hope you do think it is worthwhile.

But Mike Alexander, who currently edits and produces the brochure, is stepping down this September. So we urgently need to find another self-motivated person with knowledge of the voluntary promoting scene and publications to take over the process - **or it could cease**. The process is now well established and Mike will be around to assist for a while.

If you would like to know more about this please get in touch with Mike Alexander at cpn@makingmusic.org.uk or Berkeley Ranby at chairman.cpn@makingmusic.org.uk

Meanwhile, we shall canvas your views about the brochure at some time in the future.

AGM

The Promoters' networking & AGM are provisionally booked for Saturday 13th September at the Guildhall School of Music, in the Barbican Centre, London (details will be sent with the Network brochure in May).

Would you like an Octet in 2009-10?

If you have not had an octet (or larger) in the 3 seasons prior to the 2009-10 season you may be eligible for a subsidy of £400 plus a travel allowance for the London Concertante (see artist list on p1).

We have funds for the first twelve eligible applications so look out for the application form with more details, which will come with the Network brochure in May.

Kate's AYCA Column

It was the happiest of times; it was the saddest of times - the annual February auditions for the Award. I was happy because Making Music had asked me to sit in and listen, even though I have now retired from the Administration, and sad because I had decided that this really was my absolute final session, before handing over completely to Sarah and Glynne*.

And happily it was a really good week. It started off in cracking form with James Barralet an immediate candidate for the "short-list" - but then became really fraught because the short list grew longer each day as more and more really excellent musicians played for us. We had a good representative selection - lots of violinists and pianists as usual, most of the pianists being really splendid. Fortunately we had Stephen de Pledge as our piano man, he having been an Award winner himself and knowing exactly what that entailed. We heard cellists, clarinets, saxophones and an oboe, a trumpet and a double bass, both unusual, only one harpist this time but more singers than in previous years. All women, alas no tenors - they are a scarce commodity nowadays! (If I come back in a future life I would choose to be a tall tenor...)

And now I can just sit back and enjoy listening to the many artists whose careers I have been able to help. Last week I heard Gemma Rosefield playing in the Jacqueline Dupre Memorial Concert at the packed Wigmore Hall, and earlier in the month went to see Donna Bateman singing "Susannah" in English Touring Opera's production of Carlisle Floyd's opera. Both were wonderful - don't miss "Susannah" if ETO are in your area this season. I have discovered a most delightful Arts Centre in a remote part of Greater London - St. Mary's Church, Perivale. There I heard Fenella Humphries with her piano quartet playing Mozart, and future pleasures there include Viv McLean, Alasdair Beatson and Samantha Ward, all former AYCA winners.

Yes, I know I live in London and I could go to three concerts every day - but wherever you are, keep a look out for our treasure-trove of young musicians

Kate Fearnley

*Booking at: www.makingmusic.org.uk/awards

Jazz in Edgbaston

Our Promotion One-Day Conference with a focus on Jazz (23 February, Edgbaston) was quite exciting. Groups asked for - and received - great opportunities to think in concrete terms about tours planning. They considered marketing and promotion from the point of view of promoters as well as musicians. Paul Cutts, our PR Director, gave a fabulous keynote address. Liane Carroll, pianist and vocalist, was superb. Over 45 people were there and some comments included:

- *'These are valuable events. Keep them coming. Excellent chance to meet and network'*
- *'Maybe a good idea to do weekend residential with overnight stay, opportunity to showcase talent. Future-clinics on marketing/promoting networks?'*
- *'You could replace the word "Jazz" with "Chamber Music" and most of the items were extremely relevant!'*

What did we learn from the event? We had hoped people who do not normally promote jazz would come and would learn about successful, low risk ways to promote one or two jazz events into their regular series. With the exception of one attendee, the majority were seasoned jazz promoters and musicians.

This was not in itself a bad thing. Firstly, we showed the usefulness of Making Music to many non-members, and now we have made some very useful inroads in linking with those promoters as well as our partners Jazz Services and the Musicians Union. In terms of spend they would add significantly to our £13.5 million/ year if they joined our organisation. Secondly, it showed that Making Music is not just there for only the classical side of things. This is an important part of our goal to make us 'fit for the future' and be open.

How to get you to an event like this? I ask you, the readers! Are there some people who might have come if they realised that the promotion and marketing was actually close to what classical promoters do? Are you sure your members do not want any jazz? Please contact me to discuss.

Micaela Schmitz

Regional Development Officer, West Midlands
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Promoter's Profile: Ilkley Concert Club

Following a visit to America years ago, the Yorkshire Arts Music officer had lunch with me and brought a copy of Danny Newman's book - 'Subscribe Now!' At that period Ilkley Concert Club was very middle-of-the-road with falling audiences. However, there were those who said, "Lets go out with a bang and not a whimper!" So, instead of pleading with the public to come, efforts were made to make the right contacts and promote the idea that (not withstanding the state of the membership and finances) Ilkley Concert Club was a thriving and successful concern.

With a dilapidated Hall, now holding 476, we focussed on what we said were enormous advantages like 'No coffee in draughty corridors - plenty of on-street parking nearby - well lit access - keeping to a start time of 8 pm to allow time for getting home from the City. It was subsequently painted and now, after 25 years of that make-over, we have painted it again!

The Yorkshire Arts Music Officer came to a committee meeting, promised a one-off grant for a re-designed brochure - in colour. The local weekly paper printed "Ilkley Concert Club plans for a Season of Celebrities" - and we have never looked back. After a very considerable degree of effort we got our success - 25 years ago we were able to put up a House Full notice "Sold out on Subscriptions" and that position has been achieved every year since. A sort of 'waiting list' has been made with numbers varying from about 30 to even 90 people, dealt with by a number of 'Priorities' in the booking arrangements. This year 50 applicants had their cheques returned. Then, having sold the idea that it is a sort of privilege to be part of the Club, we ask members to phone the Booking Secretary if they can't come - and, if sold, we offer to refund in full what they paid, re-selling at a higher Single Ticket price. If they don't collect the refund this then is kept and in time

becomes a donation eligible for Gift Aid. Remember, Success breeds Success!

It was decided not to spend so much on the big celebrity that the rest of the season was diminished. I think the one big concert does not attract a season ticket holder. We have 8 concerts with at least one young group or player. These are as varied as possible within the 'Chamber Music' format and with one larger group (Octet/Nonet to 13 players), usually to finish with. The music performed has to have a careful balance between the known and the unknown with usually at least one slightly more contemporary work. The programme is substantial and great care is taken over the Programme Notes.

Listening is a skill not learned overnight, and our series acknowledges that in our experience Chamber Music listeners generally take up this wonderful 'hobby' later in life. If our audience is mainly retired that's an important section of the community to provide for - with appropriate pricing and no special OAP rates!

The differential between season and single concert tickets gives Three 'Free' concerts in the season of 8. Top season ticket price for the lucky 100 'upstairs' is £6.56, the next 296 get in for £5.94 and the 82 on the back 4 rows pay £5.65 for a season where the artists fees alone total over £18,000. No advertising other than prestige posters outside the hall to pay for. The final secret is an optional and genuine 'donation' sent with the booking form and only related to a priority period of booking. Last financial year donations realised £5492 on which we were able to claim Gift Aid tax of an additional £1373.

Always go the extra mile. Make sure your members feel a part of a real 'Club' and really 'belong'. Assess your audience and play to their strengths - and the future is bright!

David Pyett

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