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VOLUNTARY MUSIC

# Concert Promoters' Committee NEWSLETTER Spring 2007

## IN THIS EDITION

- Mike Alexander summarises the artists for the next CPN brochure
- Berkeley Ranby previews the National Conference and Promoter's AGM
- We present the last case study from the Promoting Societies' Development Project
- In a new feature, Neil Chaffey gives us our first Agent's column
- Derek Bartley provides a profile of Rhyl Music Club  
(Please send your own society profile in 600 words to [b.ranby@makingmusic.org.uk](mailto:b.ranby@makingmusic.org.uk))

## Artists for the 2008-09 Concert Promoters' Network brochure

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

### With Piano

Amy Dickson & Catherine Milledge SAXOPHONE & PIANO	£700-£550
Jill Kemp & Helen Reid RECORDERS & PIANO	£750-£600
Madeleine Mitchell & Andrew Ball or Katharine Durran VIOLIN & PIANO	£1100-£850
Katie Stillman & Simon Lane VIOLIN & PIANO	£775-£575
Sarah-Jane Bradley & Anthony Hewitt VIOLA & PIANO	£850-£750
Gemma Rosefield & Simon Lepper CELLO & PIANO	£700-£500
Plane Dukes Rahman Trio CLARINET, VIOLA & PIANO	£1200-£900
Abruzzi Trio FLUTE, CELLO & PIANO	£975-£750
Frith Piano Quartet VIOLIN, VIOLA, CELLO & PIANO	£1600-£1250
Lendvai String Trio VIOLIN, VIOLA & CELLO	£1500-£1050
Chamber Domaine * PIANO QUINTET	£1750-£1400
Rautio Piano Trio PIANO TRIO	£1250-£900
Wu Qian PIANO	£700-£550
Anthony Zerpa-Falcon PIANO	£600-£300
Charles Owen PIANO	£1000-£650
Simon Crawford-Phillips & Philip Moore Piano Duo PIANO	£1900-£1300
Emma Kirkby & James Lisney SOPRANO & PIANO	£2300-£1800

### Without Piano

Opus Anglicanum CHORAL	£1650-£1350
Rose Consort of Viols * VIOLS & MEZZO SOPRANO	£1500-£1250
Anneke Scott & Kathryn Cok NATURAL HORN & FORTEPIANO	£1000-£700
Katona Twins Guitar Duo GUITARS	£1350-£1200
Navarra Quartet STRING QUARTET	£1300-£1000
Doric String Quartet STRING QUARTET	£1600-£1300
Royal String Quartet STRING QUARTET	£2500-£1500
Eclipse RECORDERS, VIOL, HARPS, PERCUSSION	£1200-£1000
Petric Forget Duo CONCERT ACCORDION & OBOE	£995-£750

### With or Without Piano

Stephens Devine Duo MANDOLIN & PIANO/FORTEPIANO	£900-£650
Zephyr * WIND QUINTET & PIANO	£1250-£1100

\* 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  
80 Main Road, Smalley, Ilkeston DE7 6EF  
Tel: 01332 880 380 [cpn@makingmusic.org.uk](mailto:cpn@makingmusic.org.uk)

# National Conference Manchester 8 September 2007

## *What future is there for Chamber Music concerts?*

Detailed plans for the National Conference are still being finalised but one key item will be a debate on 'What future is there for the traditional chamber music concert'. This will be followed by breakout sessions to discuss new ideas for chamber music presentation.

We shall also have an opportunity to hear current Philip & Dorothy Green award artists and hear about the National Agenda for BBC partnerships plus a presentation by the local Indian Classical Music Society. Our own Promoters' AGM will take place briefly, but will also include a good opportunity to pick each others' brains about current favoured artists.

Our Treasurer, Sue Hudson has completed her term of office, so we are seriously looking for

**Also includes AGM for promoters  
- we need a new Treasurer this year**

someone to take over this non-arduous, but very enjoyable, task. Looking ahead ... Mike Alexander will be finishing his term as Network Co-ordinator the following year and I also become time-expired as Chair. The Concert Promoters' Committee is great fun, very informative and highly worthwhile - it provides a most useful service for members. If you would like to sit in on a meeting, please get in touch with me (see p4).

Full details of the National Conference will arrive with your May Highnotes but early booking gets a discount, so please put it in your diary and make a booking with the office today!

Berkeley Ranby

## **Cross- arts Collaboration - Case Studies from the Promoting Societies' Development Project**

*Music stretches across a multitude of mediums. Developing collaborative events can be fruitful in providing an increased database and new audience potential.*

*Such collaborations may also lead to innovative ideas on presenting events. The combined experience of promoters of different art-forms will inevitably lead to the sharing of ideas and cementing of best practice*

### *Barnes Music Society*

Members of Barnes Music Society indicated a desire for a stronger visual presence within the local community to combat a perceived decline in membership. The Society met with a local film society, *Filmclub Barnes and Mortlake*, and agreed to promote a joint event. It was hoped that their combined databases would produce a sustainable event and potentially develop a crossover membership.

Local resident, TV and Film composer Jim Parker was approached to present an evening discussing his work with visual examples. This was followed by a performance by thereminist Celia Sheen, exploring Jim Parker's theremin compositions and other repertoire. The societies ventured into new avenues for marketing the event, given the niche of the composition and performance mediums (TV, composition and theremin). The following

marketing initiatives took place:

- Article written for Making Music London committee newsletter, London Harmony
- Local Authority web listings
- Outlets approached for free advertising:
  - Online community Radio stations
  - Free newspaper listings
  - Online Theremin interest-groups
  - London Universities' music departments.

Both societies documented their planning and set up a joint planning team. This proved highly effective:

- 20% of the audience were current members, and 32% were first-time attendees
- The event sold out 2 weeks in advance
- An excellent relationship was formed between the two Societies
- Barnes Music Society was introduced to a new and more diverse audience.

## PHILIP & DOROTHY GREEN AWARD 2007

For a while during the week of auditions for the Award for Young Concert Artists last month we felt that it was perhaps not a vintage year. But when we found the "short" list contained 18 possibles out of the 60 candidates we realised that it wasn't so bad after all. "We" being the panel of adjudicators, tenor Ian Partridge, conductor and writer Christopher Fifield and pianist Anthony Hewitt, with Sarah Rogers and me to keep the peace if necessary.

But they didn't come to blows and the 18 were gradually sorted out: there are 2 violinists, because they were both so good that it was impossible to pick one without the other. They are Dmitri Torchinsky (26), who was a Recommended Artist a couple of years ago, and Diana Galvydyte (23) who is still studying at the Royal College (she has the most elegant handwriting ever seen on an application form!). Then they chose Alec Frank-Gemmell (21), a horn-player on the postgraduate course at Guildhall, to my great delight because in all my years as Administrator of the Award I never had a horn-player to look after. Katie Lockhart (27) was the best of an impressive group of clarinettists and, although we had depressingly few singers (no men at all), mezzo-soprano Daniela Lehner (27) was outstanding. Finally from a large group of pianists Amandine Savary (23), as pretty as her name, emerged as a clear winner. Elodie Kimmel (26), a soprano, was awarded the Alfreda Hodgson Bursary, and Ashok Klouda (cello), Cameron Todd (trumpet) and Sarah Beaty (clarinet), were chosen as Recommended Artists.

The only sad thing about this week of interesting music was the shocking number of "no-shows" - candidates who just didn't turn up, sometimes without any notice, or abrupt telephone calls or e-mails without any reason given. Singers of course do get colds at this time of year (or hay fever in summer). But it wasn't only the singers, and wasting the time of our eminent adjudicators is really inexcusable - they give up a whole week for a token fee and we are extremely grateful to them.

Kate Fearnley

## Agent's Column: Neil Chaffey

I established *NEIL CHAFFEY Concert Promotions* in 1983 and in the new Millenium I still endeavour to offer concert organisers a prompt, polite and personal service.

It is some years since I studied music at Manchester University and the Royal Northern College of Music. This led to a twenty year period as Director of Music at the King's School Macclesfield, during which time I was organist and choirmaster at the Parish Church, Director of the King Edward Music Society (celebrating its 50th Anniversary this year) and a founder of the Macclesfield Music Society - with a membership at best of 426!

Perhaps an ideal background to work in Concert Artists Management over the past 24 years, I am still strongly motivated by the way in which music can enhance the quality of life in our communities (seemingly now more strongly needed than ever) and therefore a desire to enable top-class musicians to visit all regions of the UK.

At the time of writing (March) I have the Dominant Quartet from Moscow giving concerts in Scotland, going as far north as the Orkneys (quite a hike if you wanted to go to the Wigmore Hall!) and the Academia Wind Quartet Prague on a UK tour which takes them to the Isle of Skye in one direction and Seaton in another.

Now is also a time to look forward, for on Monday 23 July you are most welcome to join me at St John's Smith Square with a concert to celebrate my 70<sup>th</sup> birthday in which the artists include the Fujita Piano Trio, the Atrium Quartet (from St Petersburg), the Chamber Choir of the Royal College of Music Junior Department and many others - including some surprises!

Proceeds will go to the Royal Free Hospital (where my late wife, violist Rosemary Sanderson died of leukaemia in April 2000) and the Royal College of Music Junior Department (where my daughter, Alicia - now 15 years of age, is a student.) I really hope you can join me for a wonderful evening!

Neil Chaffey

## Promoter's Profile: Rhyl Music Club

Rhyl Music Club was founded in 1947, a year that saw the foundation of other cultural bodies in Wales including the Welsh National Opera Company and the International Eisteddfod at Llangollen. To everyone's surprise the fledgling Club attracted nearly 200 members in its first season. From the outset it was decided to hold twelve concerts per year - fortnightly over the winter six months. This remains the pattern but whereas for over half our sixty years, six of the concerts were given by local amateur or semi-professional artists, all the concerts are now given by professionals.

The successful first season reached a climax with a visit by the BBC Welsh Orchestra, a concert arranged by the Arts Council of Wales but managed by the Club - a partnership which was then to continue for decades, enabling visits to the town by many world famous artists and orchestras. These are too many to list here and the reader is instead directed to our website [www.rhylmusic.com](http://www.rhylmusic.com). However, the first major artist deserves a mention for it was Dame Myra Hess. One of the best known and loved of British pianists, her lunchtime recitals in the National Gallery during the war years were extremely popular and in Rhyl the Pavilion was packed to overflowing. It had been a courageous venture for such a young club with slender resources but it paid off handsomely and a short while later Dame Myra sent a substantial contribution towards the piano the Club was now struggling to buy.

In 1967, in time to mark the Club's 21st Birthday (and people still wonder how the coup was achieved) the great Washington Symphony Orchestra - the 'Orchestra of the President' - agreed to include Rhyl in its itinerary for its grand European tour, which read: Berlin, Vienna, Parma, Rome, Basle, Berne, Madrid, Antwerp, Monte Carlo, London - and Rhyl! Only a few years later the authorities made their controversial decision to pull down the Pavilion Theatre and the Club was from now limited to the Town Hall and, to a great

extent, restricted to promoting small ensembles only. This did not mean a lowering of standards and one outstanding pianist, John Lill (now CBE), gave a recital to mark our 40th birthday. He became (and remains) our President.

For a few years the Club had to meet in a local school while the Town Hall was being refurbished, but, in January 1990, in conjunction with the Borough Council, we were able to present a Gala Concert on its re-opening. The splendid occasion was marked by a performance by the Philharmonia of North Wales, conducted by Rupert de Cruz. Since then, although large orchestras are now unable to appear we have been able to promote concerts by small chamber orchestras from Eastern Europe and from Britain, such as the Goldberg, the Manchester Camerata and, in recent seasons, the Welsh Chamber Orchestra. Local musicians, especially talented youth, still figure prominently in our plans. Providing a platform for young musicians is seen to be part of the Club's role and each year our 'Young Musicians Concert' is always well supported.

Numbers have declined over the decades - always a matter of concern - but recent years have seen a levelling off of this decline and the paid-up membership of over 160 affords us some comfort, with audience numbers varying but generally within a band of 110-150. Much of our income comes from our subscription package of only £45 for all twelve concerts, while tickets sold at the door, at £8 each, bring in welcome extra funds. Programme sales, refreshments, raffles and sales of CDs donated by members also help but we are grateful for the essential support of the Arts Council of Wales. Rhyl Music Club has provided much to the cultural life, not only of the town of Rhyl, but to North Wales in general and, with a loyal and enthusiastic membership, is now presenting its 60th Anniversary Season - with the hope of many more to come.

Derek Bartley

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