



SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC

No 14 - April 2009

CPC NEWSLETTER

Concert Promoters' Committee

www.makingmusic.org.uk/cpc

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

SURVEY EXPERIENCE

Many thanks to all the members who filled in the autumn programming survey. The results will be in the next newsletter. Meanwhile, I have tried to give an interim reply to those that asked questions or indicated they would be interested in support with diversifying their program.

It was quite an experience using the online Survey Monkey; the effort goes into producing the questionnaire but the analysis is simplified. Thanks are due to Sarah Rogers in the Making Music office for her assistance with setting up the questionnaire. Paper copies of the survey were sent out to those without an email address.

Overall there were 186 responses which is 46% of the promoters circulated. The split in responses is interesting.

We sent out 320 email invitations - 25 'bounced' (invalid email address) and 3 people opted out, but initially 117 responded (71 almost by return) and then after a reminder was sent to those not responding, a further 38 replied, giving a total of 155 or a 48% response rate.

There were 82 paper copies posted, followed by a further 25 to the 'bounced' email addresses. These resulted in a total of 31 responses, giving a 30% response rate. The paper responses were input to the survey monkey system.

Obviously the online survey has limitations as it requires a captive email audience (we had valid emails for 73% of promoters). The paper copy can be produced from the online pages. But the online system produces the analysis immediately, in a very flexible format and also allows you to carry out extra enquiries by just looking at certain groups of replies. So it is very well worthwhile - but takes longer to set up, unless you are very familiar with it. As with all surveys, it pays to try it out first on a few friends. Have a look at www.surveymonkey.com and click on 'My Surveys'.

Berkeley Ranby

SORRY!

Sorry there was no January newsletter, but sadly our new Chairman/Editor, Peter Marchbank, had to retire due to family health reasons and Berkeley Ranby has picked up the role again in an 'acting' capacity. Unfortunately, we had also lost our new Network Co-ordinator, Glynne Stackhouse on health grounds and Mike Alexander has been persuaded to produce just one more brochure. There are a number of other vacancies on the committee, so please do think carefully whether you can offer some support - it is really needed. Contact on p4.

Welcome New Members

Music at Wesley
North East Melody Club
Young Musicians Support
Northern Chords
Putting it Together Productions
Huntingdonshire Music School
Assoc.
Teenage Cancer Trust
Dartington North Devon Trust
Young Musicians

Please make sure that you request your additional copies of the Concert Promoters' Network brochure at:

<http://www.makingmusic.org.uk/html/620.shtml>

AYCA ARTISTS CHOSEN

You pay the artist a set fee of £225 and claim £110 back from the MM office. Those selected in 2009 are:

Violin: Mathieu van Bellen, Anna-Liisa Bezrodny

Piano: Néstor Bayona-Pifarré, Michael Ierace

Soprano: Sarah Power

Saxophone: Hannah Marcinowicz

Alfreda Hodgson Bursary

Soprano: Eleanor Briggs

Recommended Artists

Piano: Martyna Jatkauskaitė

Accordian: Ksenija Sidorova

Soprano: Suzanne Shakespeare

MM CONFERENCE

WORKING IN HARMONY

5 September Leeds

The themes for the Annual Conference have been expanded to include the following for promoters:

- Working with Agents and Contracts
- Case studies from innovative promoters
- Recommended artist exchange
- Open forum for promoters problems

Further details and booking form will follow.

Concert Promoters' Network 2010-2011

The CPN brochure will be posted out in May, but the following list gives you advance notice of the chosen artists. The first price is the single concert fee and the second is the fee after 6 bookings have been made anywhere in the UK. Your contract should always state that the fee is as determined by the number of bookings through the Concert Promoters' Network brochure. You can also make a pencil booking on the basis of the fee dropping. We plan to expand our website to include information about the numbers of bookings on the scheme.

Without Piano (some changes to print copy)

Fine Arts Brass

BRASS QUINTET £2000-£1500

Christian Forshaw, The Sanctuary Ensemble

CONTEMPORARY MUSIC; £1500-£1000

Bach Players

EARLY MUSIC £2750-£2100

Joglaresa

EARLY MUSIC £1750-£1500

London Baroque

EARLY MUSIC £1765-£1060

Hayley Savage

GUITAR £600-£400

Brodowski Quartet

STRING QUARTET £1500-£1200

Dante Quartet

STRING QUARTET £2600-£1900

Rivoli String Quartet

STRING QUARTET £1000-£800

Berkeley Ensemble

STRINGS & WIND ENSEMBLE # £1600-£1200

London Conchord Ensemble

STRINGS & WIND ENSEMBLE # £2400-£1920

Sally Pryce Ensemble

STRINGS & WIND ENSEMBLE # £2500-£1800

With or Without Piano

Aurora Ensemble

WIND QUINTET (+ PIANO) # £1440-£1200

James Barralet & Sophia Rahman or Sankar Chowdhury

CELLO (+ PIANO or TABLA) £900-£650

Lucille Burns & Catherine Milledge or

Victoria Davies or Vincent Lindsey-Clark

FLUTE & PIANO, HARP OR GUITAR £450-£350

With Piano

Jeremy Huw Williams & Nigel Foster

BARITONE & PIANO £1175-£880

Sarah Williamson & Philip Moore

CLARINET & PIANO £850-£700

Zimro Trio

CLARINET, VIOLIN/VIOLA & PIANO £1200-£900

Alexandra Dariescu

PIANO £700-£400

Libor Novacek

PIANO £1100-£900

William Howard

PIANO * £1000-£600

Aquinas Piano Trio

PIANO TRIO £1350-£750

London Mozart Trio

PIANO TRIO £1500-£1275

Sian Philipps & Per Rundberg

VIOLIN & PIANO £900-£600

* These artists offer extra artists with an additional fee

These artists offer smaller combinations of artists at reduced fees

An Artist's view of CPN: Frith Piano Quartet

The Frith Piano Quartet was formed in 2001 by pianist Benjamin Frith, Robert Heard, Louise Williams and Richard Jenkinson with the mandate to explore the wealth of wonderful music written for this sublime medium. The Quartet work commitment has expanded dramatically since 2001 to include now approximately 30 concerts per season. Unusual or rarely heard gems (such as Chausson, Suk, Martinu, Walton & Weber's Grand Quatuor) are mixed with the main stays of the repertoire by Mozart, Brahms, Dvorak, Schumann and Fauré. The group also has championed the Piano Quartets of Frank Bridge, Arthur Bliss, Gordon Jacob and William Walton and share a passion for performing works by living composers.

During the 2008-09 Season the quartet was lucky enough to be selected onto the Making Music Concert Promoters' Network (CPN). The year on the scheme has attracted a great deal of interest and has led to 18 bookings including two small tours: one to Yorkshire and one to Northumberland and Scotland (please see further details below). We have also performed under the CPN at music clubs and societies from Ashford in Kent to Inverness and Boat of Garten in the Scottish Highlands. The Quartet has had very positive experiences from the scheme and has found that all the various clubs and societies that we have played for have been well organized and given us the warmest and most generous hospitality.

Far from it being a case of playing just one or two programmes we have found that our year on the scheme has given us the opportunity to expand on our repertoire and introduce audiences to new works of which they knew nothing about. The nature of our concerts has also meant that we have discussed with our audiences the personal experiences of the works we perform which has added an extra insight when added to the comprehensive programme notes of most of the venues. This has given audiences a very rounded perspective of the music.

I write this article whilst on one of the above mentioned tours. We started the week on Monday appearing on BBC Radio 3 'In Tune' in London. The quartet played live and included some of the works that we performed during the latter part of the week. Wednesday saw us

travel north to Hexham and perform Mozart E flat, Walton and Weber Grand Quatuor for a very warm and generous audience at Hexham Queens Hall before being entertained by hosts. Thursday gave us a wonderful opportunity to rehearse new repertoire for concerts in Monmouth and Derby in December as our second concert was cancelled due to the club folding - the harsh reality of the hard economic times we currently endure. Despite the lack of this second concert a very enjoyable day was had with our hosts - walking on Hadrian's Wall and rehearsing Bliss and Fauré Quartets before an excellent meal at a good local restaurant. Friday saw us travel to Dumfries where the Weber Quartet (from the Hexham concert) was replaced by Schumann's sublime opus 47 quartet. St John's Church, Dumfries proved to be a gorgeous venue with great acoustics and another warm audience. Wonderful generosity was shown afterwards with an amazing dinner party with sumptuous food and drink. After a good night's sleep we had a morning of rehearsing Brahms C minor for December before travelling westwards through the glorious countryside to Stranraer. The venue was the Ryan Centre which seems to cater for everything from swimming, cinema to theatre and classical concerts. Whilst perhaps not being the best acoustics in the world for chamber music the facilities and warmth of the Stranraer audience certainly made for a most memorable evening.

After the concert we travelled back across the English border to Carlisle so Robert could go home and look after his pigs, Louise could head back home to London and Ben and I travelled South East to play Flute Trios in Yorkshire. At the end of the trip we look back on the close on thousand miles that we have covered since Monday and reflect on enjoyable and memorable concerts, some amazing generosity from our hosts and the knowledge that local music clubs and societies who put on chamber music concert are alive and flourishing through the Making Music Scheme.

The Frith Piano Quartet is represented by Michael Brewer Artists Management (tel 01600 711608 or e-mail mbam@dsl.pipex.com).

Richard Jenkinson

Promoter's Profile: Sowerby Music

Sowerby Music, near Thirsk in North Yorkshire, is 21 this year. We enjoy a dozen concerts every year, take professional music performances and workshops into 36 local Primary Schools (3,600 pupils) and sponsor four young musicians at their specialist music schools or colleges. Our small venue in St Oswald's Church limits the type of music we can put on so we compensate for this by organising excursions to operas and symphony concerts at Opera North, The Sage or the RNCM in Manchester.

All of our income comes from ticket sales or the generosity of the 90 or so members who make up our Patron Scheme which itself funds all our work with young people. No sponsorship is sought or required.

Sowerby Music is in good heart but we are aware that our loyal rump of original supporters have either passed on or are finding regular attendance increasingly difficult. We sense that with money getting tight, cost is an increasing barrier to support.

To find out what we should be doing about this we have very recently surveyed all our supporters with encouraging and useful results.

140 replies were received from over 200 people and we learnt the rather startling facts that 88% of our supporters are over 60 years of age and a quarter of them have been associated with Sowerby Music for over 16 years.

The good news is that 98% rated Sowerby Music as excellent or good in terms of value for money and the top down rank order of views about our concerts was: good value, entertaining, varied, friendly, interesting, professional and welcoming.

We learnt that we doing nothing radically wrong but there are a number of small improvements which together could add considerably to the overall Sowerby Music offering.

In our concert schedule there is a desire for more illustrated musical lectures, more piano soloists and more chamber orchestras with rather less contemporary music, less folk music and less brass soloists. Solo vocal or instrumental recitals tend to be hard work and accompanists should be encouraged to intersperse short piano solos.

Our local restaurant is prepared to offer special pre-concert meals and these would attract more concert goers. Equally the ability to purchase concert tickets over the internet by credit card would also sell some more tickets.

It seems that we could nearly double our number of Patrons if we were to better market the scheme to the more recent converts to Sowerby Music.

The survey indicates that we can nearly double the number of people receiving our monthly newsletter via email which would save us up to £ 300 a year.

We are reminded that elderly audiences hear the spoken word less well and feel the cold more, so we must ensure that our performers use the PA system and that our venue's heating is supplemented in the depths of winter.

What did emerge was strong support for special children's concerts on Saturday afternoons and some of these are already been planned under the title 'Calling all Kids'.

Martin Hooper (Chairman)

For a large print version of this newsletter, please contact the Editor:
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Copy deadline for next issue: 15 September

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