



NEWSLETTER

April 2015

CHELTENHAM MUSIC FESTIVAL SOCIETY

VOL 34, NO. 1

www.cmfsoc.org.uk

Chairman's Message Spring 2015

In this newsletter you will find notice of the Annual General Meeting. Such meetings always provide an opportunity to take a retrospective view of the past year. This is especially appropriate in my case as I reflect on the year past and all that I have learned about the Society, its members and its purpose.

It is clear that the Society has come through a number of years during which there has been ambiguity about its purpose. Until recently membership of CMFS was not just a means of supporting the Music Festival but also an opportunity to purchase Music Festival tickets at a discounted price.. That is no longer available through CMFS but for those who wish to retain the opportunity to buy tickets for all the festivals at discounted prices then joining the membership scheme of Cheltenham Festivals will provide this. Moreover such membership will help all the festivals to flourish and continue a wide ranging education programme such as that described in this issue

I am just one of many of our own society members who support Cheltenham Festivals for those reasons. However we are also members of this Festival Society because we are passionate about Cheltenham's Music Festival and wish to help it maintain its 70 year reputation for offering the highest standards of performance, widening its audience and providing a platform both for new music, and emerging talent. The constitution of our Society starts with a key purpose: 'to promote and further the work of the Cheltenham Music Festival'. This clearly embraces all these facets and your committee members are the trustees who have the privilege and responsibility for delivering this aim.

The more members who join the Society the more effective we can be but there is more to membership than just paying an annual subscription to provide additional funds to the Festival. Members go to many events in the programme each year, especially those which feature the activities we support. In this respect I draw your attention to CMFS supported events as described in the article in this edition by Alexis Paterson. This Society is also a forum for expressing views, passing on proposals and enjoying related social activity in the form of unique events and the outings organised especially for us by our active committee members.

So it seems to me that we are Friends in every sense both of the Festival and of the Society and we should not be shy of calling ourselves Friends. Your committee agrees that this should be the way we address ourselves in future and the proposal is that we do so from the 2016 renewal season onwards.

I shall welcome any views from any member and these can be raised at our AGM in July or by contacting me by email at the address shown at the back of this newsletter.

Finally I thank those who have now supplied an email address for communicating about late news events and opportunities such as the recently offered short priority booking period for the 2015 festival. If you have not already done so but wish to be added, please advise Jennifer Stapleton at membership@cmfsoc.org.uk

Graham Lockwood

From Disco and Dancers to Songs and Scandals

Alexis Paterson introduces the new music for this Summer

It was always going to be hard to top 2014's fantastic tally of 28 Festival premieres, but this year they come in at a still-not-too-shabby 23. Yet what we lose in quantity, we make up for in duration: some major premieres this year bring us in at just over 5 hours of new music (plus another 4 or so of the nearly new)!

One of our most substantial premieres is to be found in the CMFS-supported 'Chamber Opera Double Bill' on the evening of Monday 6th July. Following a first half revival of Thomas Hyde's Profumo Scandal inspired *That Man*

Stephen Ward, Charlotte Bray – fast becoming one of the leading lights of her generation – turns to another notorious character of the mid-20th-century, Ruth Ellis: the last woman to be hanged in Britain. *Entanglement* traces the fascinating and tragic love triangle that leads to Ruth's demise. Charlotte's music reveals a vibrant imagination for colour and texture through slowly unfolding and delicately crafted passages. I'm expecting music that will draw you into the tension and tragedy of the unfolding drama and immerse you in this fascinating tale.

Continued on Page 2

The previous afternoon, you can catch an altogether different style of music in the glorious setting of Cheltenham College Chapel, as London-based chamber choir Canticum joins forces with Kokoro (a chamber group drawn from the Bournemouth Symphony Orchestra) to present Hywel Davies' new cantata. Hywel has been drawing together poetry and letters from soldiers and civilians of the First World War on both sides of the line and will contemplate people's experiences as they were echoed across Europe. Hywel's music is contemplative, still and gentle – in the same vein as Howard Skempton, with perhaps a hint of Pärt or Satie; those of you who attended either of Kuniko's performances in 2012 or 2013 would have had a taster of his music. Also in this concert is a short new work for Kokoro from Nicholas Morrish Rarity – a young composer and recent recipient of a Royal Philharmonic Society composer award which commissions him to write for Cheltenham – and a work for Canticum from Peter Wiegold, the Director of our Composer Academy.

It might be an idea to bring a cushion to the chapel, because I'd be delighted if you'd stay awhile and listen to the first of our (free!) Composer Academy Showcases. The first will present five hot-off-the-press pieces for Genesis Sixteen, The Sixteen's much-admired training ensemble for the professional chamber singers of the future. A huge amount of hard work, discussion, debate and mentoring goes on behind the scenes at our 6-day Composer Academy, and CMFS members will have an exclusive opportunity to sit in on one of the workshops on Friday afternoon (details on the CMFS website once we've tied down the final schedule). Every year I've been so impressed by the variety, invention and quality of the works created. So do take a chance to come and see how they evolve in the course of just a few days. When some of these bright young composers are the names on everyone's lips you can say you heard them in Cheltenham first!

The second Composer Academy Showcase is presented by the Emulsion Quartet on Monday 6. These four players are drawn from saxophonist Trish Clowes' Emulsion Sinfonietta who are in town on the night of Saturday 4th. Trish, a former BBC Radio 3 New Generation Artist, formed Emulsion from a mix of jazz and classical performers (including the leader of the Elias Quartet) who work together to create something that is not quite either! Their late-night programme features the duo Food (Thomas Strønen and Iain Ballamy) with premieres from Strønen and

a CMFS-supported commission from Joe Cutler. Joe's music is rhythmic, toe-tapping stuff: if you don't know it, I can highly recommend his latest CD, *Boogie Nights* – full of energy and verve.

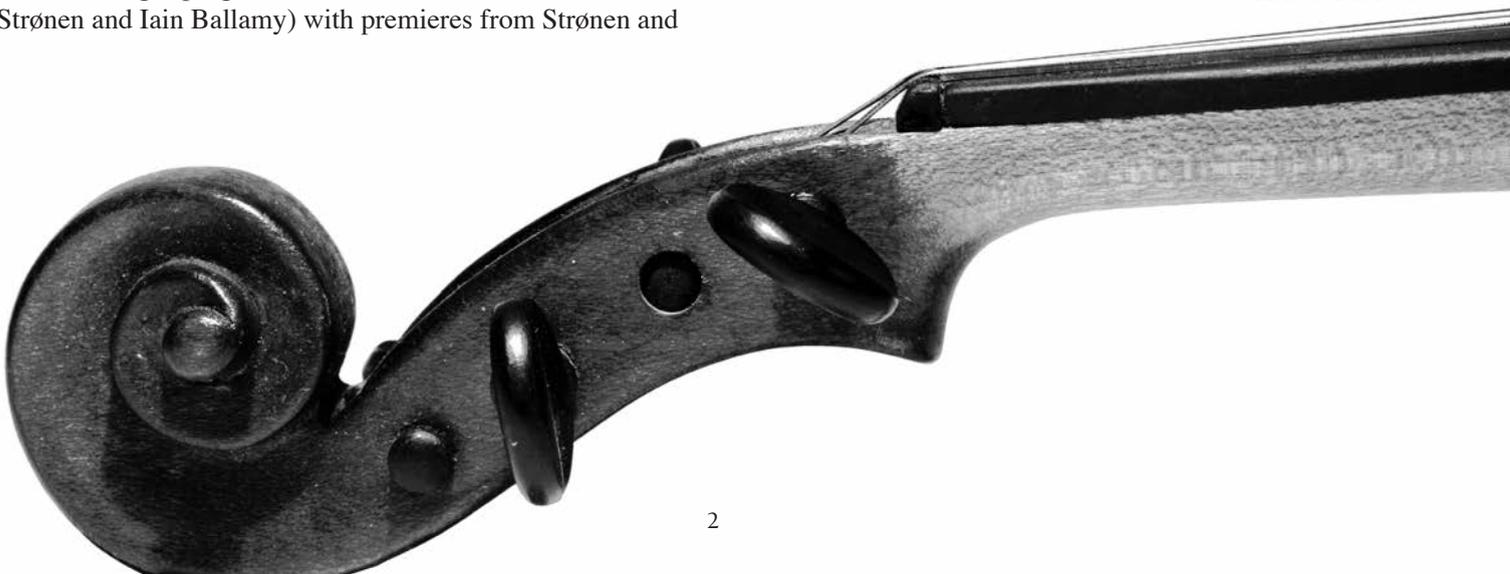
Speaking of 'boogies', our final premiere of the Festival on Saturday 11 takes 1970s disco as its subject! Graham Fitkin's new work, for his nine-piece ensemble plus three guest singers (the soul diva Zara McFarlane, and two countertenors playing a 'Bee Gees style' role).

Graham told us this about the work he's planning: "*In its day 'disco' was a very important element of popular culture and society. Sadly its decline led to the cloned unadventurous muzak that now accompanies weddings and DIY shopping. I want to create an antidote to the listener apathy which the sad decline of disco from its funky, liberal heyday has charted. I want to create a liberated work, with a hint of warmth, historic funk and embracing attitude but from a present day, slightly worried and pensive perspective. With a mirror ball.*" This is going to be a work that finishes the Festival on a real high!

Premieres for more traditional instrumentation also pepper the programme this year. In the intimate surroundings of Quenington church you can catch *Stranger, Lover, Dancer* for the solo cellist Jessie-Ann Richardson, the cellist of the Piatti Quartet who featured in the Cheltenham Chamber Music Series back in November. In another lovely church setting – this time the Memorial Chapel of Dean Close School – you can hear Matthew Martin put the recently-unveiled organ through its paces in a mixed programme with soprano Julie Cooper and principal trumpet of the Philharmonia Orchestra, Jason Evans (who was offered three Principal Trumpet spots in his final years of undergraduate studies!). As part of this programme Jason and Matthew will premiere the organist's own *Sonatina* – a homage to the much admired Patrick Gowers. Then over in the Pump Room, Kitty Whately performs a new set of songs written for her by Jonathan Dove, whose vocal writing has been favourably compared to Britten's and praised for its fluidity and lyricism.

Writing a little about each of these premieres makes me realise what a lot there is going on. I hope you'll all find something to enjoy – there's such a range of styles and settings to choose from. Do let me know what you think of them all, and enjoy the Festival.

Alexis Paterson



Celebrating Satie

Meurig Bowen introduces a French Musical Eccentric

It is the 150th anniversary of Erik Satie's birth next year, and I dare say quite a lot will be made of it around the world. So why are we investigating his life and music, in the form of a dramatised recital – a 'theatrecital' if you forgive this neologism – in his 149th birthday year? At one basic level - Why Not? One shouldn't be a slave to anniversaries, and Satie himself would enjoy the peculiarity of being a year early with such things. The event also sits squarely in the middle of the 2015 Festival's mini Paris focus.

I have been intrigued by Satie's life and music ever since I wrote some 'sleeve notes' for a piano CD in Australia nearly 20 years ago. First, I was struck by the fact that his best known pieces, the *Gymnopédies* and *Gnossiennes*, are rather unrepresentative of a larger and later body of work that is much more quirky and revolutionary. And second, I was drawn to the eccentric sweep of his biography - much of which, as they say, 'you couldn't make up'.

Irascible yet kind, immaculately turned out in Parisian society while living for decades in a suburban hovel, humble to a fault, yet able to construct a striking public persona decades before celebrity culture was born – these are some

of the fascinating contradictions that 'Erik Satie: The Velvet Gentleman' will explore at Parabola Arts Centre on Thursday 2 July. My script will draw on Satie's own writings, as well as those of his contemporaries, and the evening will be directed by Max Hoehn, a 20-something rising star in the theatre and opera world.

Those of you who saw Patricia Routledge's wonderful collaboration with Piers Lane about Myra Hess – also at Parabola in 2009 – will know the format: an actor speaks, a pianist plays, the music and the words become greater than the sum of their parts. At the time of writing, I don't know who will play an ageing Satie reflecting on his life. Actors like to make up their minds at the last moment. But the pianist is Anne Lovett, like Satie himself a composer-pianist from Normandy, who is looking forward hugely to being part of this project. Satie is one of her musical heroes, and alongside some of the *Gymnopédies* and *Gnossiennes*, she is sure to illuminate the full whimsy and vision of this great musical original.

Meurig Bowen

1^{ere} Gymnopédie

1

ERIK SATIE

The image displays the musical score for Erik Satie's *1^{ere} Gymnopédie*. The score is written for piano and is in the key of D major (two sharps) and 3/4 time. It begins with the tempo and mood marking "Lent et douloureux". The notation is spread across three systems. The first system shows the initial chords and a melodic line starting with a *pp* (pianissimo) dynamic. The second system starts at measure 8, featuring a *f* (forte) dynamic in the right hand and a *pp* dynamic in the left hand. The third system starts at measure 17, showing a melodic line in the right hand and a *p* (piano) dynamic in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings.

Music is magic; it's fun and helps us to learn*

Education Officer Philippa Claridge introduces the Education Programme

Hello again. I am sure you have scrutinised your Music Festival brochure and booked lots of tickets, and so you may already have a sense of what we are up to this year in the Education Department. Word counts and stylistic considerations restrict that information to the absolute essential. However, I welcome this opportunity to give you more detail about our programme.

If you read my last contribution, you will know that engaging and inspiring musicians and audiences, both existing and potential, is at the heart of everything we do. Music has such power; it is a universal language, it brings people together, and it is essential that children are offered a broad range of genres in order to discover what inspires them and explore it further. Give them a positive experience of classical music, enjoy it with them, and they are more likely to embrace it. It's a bit like broccoli.

Our resources are not unlimited, so we currently focus primarily on children and young people, particularly those who face barriers to enjoying classical music and music-making. Any school in Gloucestershire can take part, but we give priority to schools where we know the need is greatest. Our school programme is full of opportunities for pupils and teachers to explore and enjoy music both in school and at the Festival, and is very popular.

Let's delve a little further into those opportunities for schools. Why are they so popular? Well they are, quite simply, a rare chance for pupils and their teachers to really get under the skin of classical music. This year's school workshops are delivered by Festival artists James Mayhew and Dominic Harlan, both passionate advocates of the benefits of music education; they use their expertise and creative skills to demystify music, enabling the children to understand that this music also belongs to them. *'I have seen autistic, mute, and troubled children light up with*



A pupil enjoying the Music Explorer Sessions

concentration and passion at music they've never heard before.' (James Mayhew)

The Concert for Schools combined with Music Explorer sessions offers children the chance to see, hear and touch the music. The Concert features vibrant music delivered by musicians who really understand how to engage and interact with a school audience. This year the Flowers Band and the Carducci Quartet will perform year, with live painting by James Mayhew. The Music Explorer sessions, led by instrumental tutors and performers from the Concert, enable the children to go directly from watching an inspirational performance to getting their hands on the instruments that have fired their imagination. All the teachers leave with a comprehensive guide to the opportunities for pupils to learn and make music in Gloucestershire.

In addition to these activities, we have just embarked on a music and song-writing project in Hesters Way called *Going for a Song*, led by the young composer and vocal leader Michael Betteridge. The project is taking place in the formal and informal settings of St Thomas More Primary School and a drop-in community centre called the Living Room, and Michael is working with participants ranging in age from 8 to 80. They are focusing on site-specific music and songs – inspired by, created for, and performed in a space which is unique and special to those who created the work. There will be performances in both Hesters Way on Friday 10 July, and at the Festival's Family Day on Saturday 12. If you would like to know more about our work, please do get in touch with me: philippa.claridge@cheltenhamfestivals.com, 01242 537267.

(* A lyric from *Going for a Song* at St Thomas More Primary School)



The Buskaid Soweto Strings performing at last year's Concert for Schools

Philippa Claridge

CMFS Trip to Blenheim Palace and Gardens

Tuesday June 2 2015



The trip will include entry to the 50th anniversary commemorative exhibition on Sir Winston Churchill together with a demonstration of the Willis' organ in the Long Library.

Blenheim Palace is one of the finest historic houses in the UK. Home to the Duke and Duchess of Marlborough and birthplace of Sir Winston Churchill, Blenheim Palace is a true masterpiece of 18th Century Baroque architecture. Discover the beauty of this World Heritage Site amongst over 2000 acres of 'Capability' Brown parkland and Formal Gardens.

We will be met by a private guide and given a tour of the palace ending in the Long Library where stands a magnificent organ by 'Father' Willis, built in 1891 to the order of the 8th Duke. This organ, acknowledged by many to be Willis's finest organ and the largest organ in private ownership in Europe, has four manuals and pedals, 2300 pipes and 53 speaking stops. We will be given a short recital and demonstration and should you wish to play the organ please let me know in advance.

CMFS is pleased to offer this trip to members with their friends, on a strictly first come, first served basis on receipt of the booking form enclosed with this mailing.

Itinerary:

- 10.00 Coach departs Cheltenham Racecourse Park and Ride Coach Car Park for Blenheim
- 11.30 Blenheim Palace Guided tour of Palace and Sir Winston Churchill exhibition
- 12.30 'Father' Willis Organ demonstration in The Long Library
- 1.30 Lunch - Palace Gardens Café or bring a picnic
- Free time in the Palace upper floors with audio-guides, the park and gardens
- 4.30 Depart from Blenheim for Cheltenham Racecourse Park and Ride Coach Car Park

Price: (Comprising entry to Blenheim Palace, park and gardens with a private guide and organ demonstration and £1.00 donation to organ fund):

CMFS member aged over 60: £28.00.

Non-member over 60: £32.00

CMFS member aged under 60: £30.00.

Non-member under 60: £34.00

Blenheim Palace, park and gardens is a private property that welcomes visitors who come at their own risk. Website: <http://www.blenheimpalace.com>

Opera Trips

Seats have been reserved for *I Puritani* (Bellini) (WNO) in Cardiff at 4.00 pm on Sunday 4 October 2015. Booking forms will be sent out in July. Seats have also been reserved for *The Marriage of Figaro* (Mozart) (WNO) in Cardiff at 7.00 pm on Friday 26 February 2016.

To get on the mailing list for opera trips, send your address, phone number and e-mail address to Robert Padgett, 14 Century Court, Montpellier Grove, Cheltenham GL50 2XR, 01242 571802, robertpadgett@btinternet.com.

Dates for your Diary

Tuesday 2 June

CMFS Members' Visit to Blenheim Palace

Saturday 27 to Sunday 28 June

Shostakovich Weekend at Syde with Carducci Quartet

Tuesday 30 June at 7.30

Opening Concert of the 71st Cheltenham Music Festival
Town Hall

Wednesday 1 July 3 pm

Cheltenham Music Festival Society Annual General Meeting

followed by Members' Reception

St Andrew's Church, Montpellier Street

Saturday 4 July 9.45 pm

Emulsion Sinfonietta play a new work by Joe Cutler co-commissioned by Cheltenham Music Festival Society
Parabola Arts Centre

Monday 6 July 8 pm

Chamber Opera Double Bill: *Entanglement; That Man Stephen Ward*

Performance supported by Cheltenham Music Festival Society

Parabola Arts Centre

Thursday 9 July 1.30pm

Cheltenham Music Festival Society Benefactors' Lunch
Queen's Hotel

(Benefactors will receive invitations giving full details in June)

Saturday 11 July 8.30 pm

Fitkin Band closes 71st Cheltenham Music Festival
Princess Hall, Cheltenham Ladies' College

The Gift of Music from a Gift in your Will

Please consider making a bequest to the Cheltenham Music Festival Society in your will, so we can continue to support the educational activities of the Music Festival. For more details, and to download a Codicil form, please visit www.cmfsoc.org.uk/legacy/legacy_invitation.htm or contact the CMFS Treasurer, Mrs Jennifer Stapleton, 17 Montpellier Terrace, Cheltenham GL50 1UX; 01242 692764; membership@cmfsoc.org.uk

Would you like to be part of the Festival Team?

Cheltenham Festivals relies on enthusiastic and hardworking teams of volunteers to deliver its acclaimed programme. We are always looking for local people of all ages, interests, backgrounds and walks of life to generously give their time to help us make these festivals possible as part of our new Festival Welcome Team.

Our Festival Welcome Team is made up of local people who are interested in helping regularly at our events. Tasks will cover a range of activities including welcoming visitors, providing information, stewarding, driving, and helping backstage. As a member of the Festival Welcome Team, you will receive an official festival t-shirt and lanyard ID. In return for your time and support, we offer you the opportunity to enter any non-sold-out events on the day that you volunteer. You will meet other like-minded individuals, and we aim to ensure a rewarding, enjoyable and enriching experience.

For more information and to apply, please visit the Cheltenham Festivals' website <http://www.cheltenhamfestivals.com/volunteers/festival-welcome-team/>

The Editor welcomes contributions to this newsletter - whether in the form of letters, articles or comments. Your comments on the forthcoming Music Festival will feature prominently in the August 2015 issue. Please make sure that your contribution arrives before 20th July. Address: CMFS Editor, 43 Arle Road, Cheltenham GL51 8JY; Email: rogerjones@phonecoop.coop.

Cheltenham Music Festival Society
Income and Expenditure for year to 31 December 2014 **Balance Sheet as at 31 December 2014**

	2014	2013	2014	2013
Income			Assets	
Subscriptions and Donations	£11,129.76	£8,178.00	COIF Fixed Interest fund (Market value)	£28,699.04
Tax Refund	£1,860.31	£1,866.79	COIF Deposit Account	£4,665.57
Bank Interest	£0.00	£0.00	Bank Current Account	£6,595.28
Sundries	£0.00	£30.00		
Outings	£1,042.50	£732.95	Total Assets	£39,959.89
Social Events	£1,596.00	£2,654.42		£31,994.10
Total Income	£15,628.57	£13,462.16	Liabilities	
Expenditure			Advance Subscriptions & Donations	£6,281.00
Cheltenham Festivals - Concert sponsorship	£12,000.00	£10,000.00	Total liabilities	£6,281.00
Postage & Telephone	£503.52	£239.40		£1,697.00
Printing & Stationery	£841.99	£1,712.13	Net Assets	£33,678.89
Sundries	£79.00	£91.10	Represented by	
Outings	£745.00	£409.50	Income and Expenditure account	£1,675.98
Social Events	£1,470.00	£2,320.00	Reserve Fund	£32,002.91
Total Expenditure	£15,639.51	£14,772.13	Total	£33,678.89
Surplus for year	-£10.94	-£1,309.97		£30,297.10
Balance brought forward	£1,686.92	£2,496.89		
Transfer from Reserve fund		£500.00		
Balance Carried Forward	£1,675.98	£1,686.92		
<u>Reserve Fund Account for the year to 31 Dec 2014</u>				
COIF Interest	£17.14	£31.80		
Income from COIF Fixed Interest Fund	£1,160.56	£1,337.18		
Capital gain on COIF Fixed Interest fund	£2,215.03	-£1,847.10		
Surplus for year	£3,392.73	-£478.12		
Balance brought forward	£28,610.18	£29,588.30		
Transfer to I&E account		-£500.00		
Balance carried forward	£32,002.91	£28,610.18		

Examined by J E Uthman
20.3.15

Cheltenham Music Festival Society

Annual General Meeting

Notice is hereby given that the AGM of the Cheltenham Music Festival Society will take place on Wednesday 1 July 2015 at 3 pm. in the Garden Room, St Andrew's Church, Montpellier Street, Cheltenham.

AGENDA

1. Welcome to members
2. Apologies for absence
3. Minutes of the AGM held on Wednesday 2 July 2014
4. Matters arising
5. Chairman's Report
6. Treasurer's Report and Accounts (summary Account is on the reverse side of this page)
7. Appointment of an independent examiner of the accounts
8. Election of Officers:
 - Chairman
 - Honorary Secretary
 - Honorary Treasurer / Membership Secretary
9. Election of two Committee Members
10. Newsletter
11. Any other business

NOTES

Nominations for the posts of Officers and 2 Committee Members should be lodged with the Honorary Secretary, Mary Mackenzie, Rivendell, Hill Lane, Elmley Castle, Pershore, WR10 3HU on the nomination form enclosed with this mailing, and should reach her at least 48 hours before the start of the Annual General Meeting.

Nomination papers should show the name of the person being nominated with his/her signature indicating his/her willingness to stand for election. The nomination papers should also show the names and signatures of the proposer and seconder, and should be dated.

The current Officers, Mr Graham Lockwood, Miss Mary Mackenzie, and Mrs Jennifer Stapleton, have indicated their willingness to serve for another year, should members so wish. Committee Members are elected for 3 years and since Mr Simon Collings and Dr Anne Dunn will have completed their 3-year term by the time of the AGM, 2 vacancies arise. A full list of the current Committee Members is given below.

RECEPTION

A Reception for members will follow the meeting. It would be helpful for catering purposes if you could indicate in advance whether you will be attending by informing Mrs Jo Miller on 01242 527364, jo.miller@cmfsoc.org.uk, or at 209 Prestbury Road, Cheltenham GL52 3ES. Jo would also be delighted to hear from anyone who is able to provide "nibbles" to accompany the wine and soft drinks at this event.

Cheltenham Music Festival Society Committee

Charity No 281044

Vice Presidents

Dame Felicity Lott, Lord Berkeley of Knighton, Martyn Brabbins, James Gilchrist

Officers & Committee Members

Chairman: Mr Graham Lockwood, chairman@cmfsoc.org.uk

Secretary: Miss Mary E Mackenzie, secretary@cmfsoc.org.uk

Treasurer/Membership: Mrs Jennifer Stapleton, 17 Montpellier Terrace, Cheltenham GL50 1UX; 01242 692764; membership@cmfsoc.org.uk

Newsletter: Mr Roger Jones, 43 Arle Road, Cheltenham GL51 8JY; 01242 515533; newsletter@cmfsoc.org.uk

Events: Mrs Nicola Lawson, events@cmfsoc.org.uk

Webmaster: Mr Philip E Stapleton, webmaster@cmfsoc.org.uk

Committee Members

Mr Simon Collings*, Mr Christopher Cook, Dr Anne Dunn*, Mrs Jo Miller, Mr Peter Young.

(*indicates that these people will be standing down on July 1.)