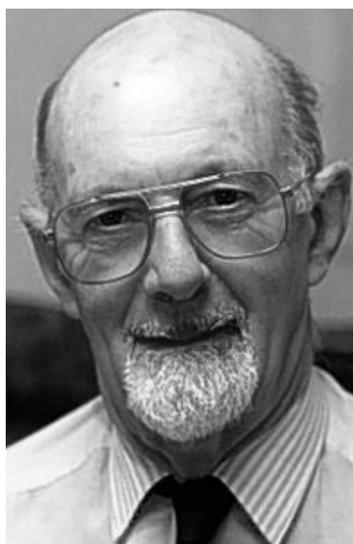




NEWSLETTER

March 2012 CHELTENHAM MUSIC FESTIVAL SOCIETY VOL. 31, NO. 1

Errol Edwards 1920-2012



Errol Edwards - a long-standing member of the Cheltenham Music Festival Society, a gynaecologist and obstetrician by profession, a sailor, pianist, organist and accordionist in retirement - died in February aged 91. A large number of people from many walks of life attended his funeral at Tewkesbury Abbey on St David's Day, including Rita and Bill Hales from Birmingham who have written the following tribute to him.

Errol to us was Cheltenham

His garden parties to which we were invited, first in 1992, were something to which we always looked forward knowing that we would be made most welcome.

Often when he realised we would have a gap between concerts and had a fairly long journey to make, he would invite

us back to his house for tea and a quiet chat. Sometimes he would be quite happy to have a rest and leave us to enjoy his garden and keep his four-legged friend company.

One time more recently when we arrived and his latest do, Trixie escaped and we spent some time searching for her along the main road. A kind neighbour eventually found her.

Through Errol we gained many friendships from the Music Festival, and these new friends have meant a lot to us over the years.

Many times at his garden parties he would invite the artists who had performed at the morning concert giving us all the opportunity to discuss the music with them. The most outstanding visitors among many were the Chilingirian and Brodsky string quartets, all of whom were very good company. On another notable occasion Errol introduced us to his friend, the organist of Hereford Cathedral, and while drinking red wine we discussed the pleasures of listening to Mozart.

Thank you, Errol, for being such a good friend. You will never be forgotten by two people who will forever have you in their thoughts.

R&WH

Updates from Music Festival HQ

Time Capsule: 1914-18

As the Music Festival brochure, went to press, the details of the talks in this series advertised on pages 22 and 23 were not yet fully known. One confirmed event will be a talk by the social historian Juliet Gardiner, author of books such as *The Blitz: The British under attack*, *The Thirties: An Intimate History* and *The Edwardian Country House*. She will talk how we lived during WW1. Full details of the series plus events on art and architecture, science and technology will be published in April.

Booker Event

A litfest-style Booker competition for 1914-18 will be chaired by Ion Trewin. Books under consideration will include: Tressell's *The Ragged Trousered Philanthropists* (1914), D.H.Lawrence's *The Rainbow* (1915), Somerset Maugham's *Of Human Bondage* (1915), Ford's *The Good Soldier* (1915) and Joyce's *A Portrait of the Artist as a Young Man* (1916).

Revised Pricing for Orchestra of the Music Makers

Some revisions of the staging and seating plan for the this concert have taken place following an update on the orchestra's

numbers, and so the festival has been able to reduce the ticket prices for this concert. Members who have already booked for this event will be contacted individually by the Festivals' Box Office. The new ticket prices will be £32 (A) £25 (B) £16 (C - restricted view) £12 (D - no view), and members' 10% discount will apply.

New for 2012!

Jonathan Gibbs Books will have a presence at the Cheltenham Music Festival for the first time this year. Well known to Three Choirs Festival audiences, Jonathan Gibbs specialises in second hand music books, sheet music and scores. Full details of dates and selling venues will appear in the Festival Programme, meanwhile please direct any enquiries to info@jgibbsbooks.co.uk

High Tea before the Marathon . . .

Fosters have confirmed that they will be offering high tea and cream teas before our London Marathon concert on the Sunday 14 July. They will be taking advance bookings shortly.

British Musical Explorers

When I started thinking a while back about what would be in the 2012 Festival, clearly the proximity to our dates of the Diamond Jubilee and the London Olympics loomed large in my mind. From there two big concerts in the Town Hall emerged to mark these two big 2012 events – **Royal Musical Treasures** on Sunday 8 July and **A London Marathon** on Sunday 15 July.

I wanted, however, to steer clear of too much flag-waving whilst keeping a strong British focus. After all, the Cheltenham Music Festival was, for many years, called the Cheltenham Festival of British Contemporary Music, and I think it's important to keep true to this founding spirit in some way. It's no coincidence, therefore, that no fewer than 25 living British composers are represented in the programme this year.

Beyond that, the main thing that feeds the strong British content in the programme this year is a focus on composers for whom far-flung cultures – their music, their languages, their religions – were, and remain an inspiration. My starting point for what has become **British Musical Explorers** is on our doorstep in Cheltenham: **Gustav Holst**, for his time especially a man of startling open-mindedness and cosmopolitan interests. His Vaughan Williams-funded holiday to Algeria in 1908 produced the extraordinary *Beni Mora* suite, and his more extended interests in Indian culture and the ancient Sanskrit language gave us the one-act opera *Savitri*, the choral *Rig Veda* settings and solo Vedic songs. All of these will be featured in

Cheltenham this July, and I really hope that a lot of you will travel alongside on Holst's exotic musical journeys.

Other cornerstones of the British Musical Explorers strand range from **Delius'** complete incidental music for the play *Hassan* (by James Elroy Flecker, son of Dean Close School's first Headmaster) to **David Fanshawe's** *African Sanctus*. Such pieces couldn't be more different, and whereas Delius never knew Baghdad (where *Hassan* is set) Fanshawe very definitely knew Africa - through his extensive ethno-musicological explorations four decades ago, and armed with bulky recording equipment and his trademark enthusiasm.

You will hear exotic influences in other music by **Giles Swayne** (West Africa), **John Tavener**, **Jonathan Harvey** and **Roxanna Panufnik** (India and South East Asia) and **Charlie Barber**, whose evocative score for the silent film *Salomé* is influenced by Arabic ensembles.

I really hope you will be inclined to get your passports out this summer and travel with us in **British Musical Explorers**. We won't see quite as much of the world as the Queen has over her long reign, or the immigration staff at Heathrow will this July and August, but we'll still be quite well travelled by the end of the Festival.

Meurig Bowen, Festival Director

New Music at Cheltenham

Once again, I'm very much looking forward to all the new music in the 2012 festival. With our **British Musical Explorers** theme, the "Anglo-avant-garde" is very much a feature, but there are also some really exciting offerings from further afield: India, America, Africa and Scandinavia – although we discovered shortly before going to press with the brochure that our two Finnish representatives live only a couple of streets away from one another. Maybe it really is a small world after all...

Here's a little whistle-stop guide to all our programming from living composers – from the youngest under-18 competition winner in Melvyn Tan's solo recital to the youthful exuberance of the 80-year-old Hugh Wood!

Thursday 5 July

The Nash Ensemble premiere a commission supported by the Music Festival Society: a *Horn Trio* from the venerable Alexander Goehr. Expect a carefully-crafted and refined gem of a work, both complementing and contrasting with Brahms' well-known opus. In the early evening, Ruth Wall (the mesmerising harpist from Fitkin band in 2011) will be taking a solo slot with her three harps and arrangements of traditional British folk music and modern minimalist treasures. Finally, the BBC Singers offer a choral feast of premieres from Hugh Wood, Judith Bingham, John Tavener, Lauri Supponen and Einojuhani Rautavaara. This is going to be a thrilling concert for all new-music fans and a great way to sample a whole range of styles. There's huge variety, colour and contrast in this concert, as well as a chance to hear some of the composers discussing their music in a pre-concert talk.

Friday 6 July

Atmospheric, intriguing, hypnotic percussion music written by Cardiff-based Charlie Barber (played on a striking set of scaffolding around a big screen) that beautifully complements the decadent, beautiful Art Nouveau silent film *Salomé*.

Saturday 7 July

The Wellensian Consort grace the beautiful newly-refurbished Deerhurst Priory – complete with restored features, reclaimed organ, ample parking, and a shiny new loo. A hard-hitting, thought-provoking new opera in the afternoon, *Babur in London*, is on my 'mustn't miss' list. I was bowled over by *Greek* last year, and I'm sure this will be just as captivating – contemporary opera always seems to flourish when tackling difficult subjects head-on.

Sunday 8 July

The winners of our composition competition (one each from our under-18 and adult category) will rub shoulders with an illustrious collection of composers who have already contributed to this lovely set of *Variations for Judith* in Melvyn Tan's recital. It's a great way to sample a whole range of British voices, including the latest addition – appropriate in this Jubilee year – from the Master of the Queen's Music, Sir Peter Maxwell Davies.

Then continuing the Royal connection, Schola Cantorum will be performing a selection from the Jubilee-inspired *Choirbook for the Queen* within this celebratory concert spanning centuries of regal musical splendour. Finally, the

promising young Castalian Quartet (winners of the 2011 Royal Overseas League Elias Fawcett Award for an outstanding chamber music ensemble), treat us to a recital of three stunning contemporary quartets. We're particularly pleased to be re-hosting the first piece Hugh Wood ever had broadcast – from the Pittville Pump Room in 1962! And alongside, an invigorating quartet inspired by Indian dance from Michael Nyman, and a rarely-heard, lyrical and lilting piece from Giles Swayne.

Tuesday 10 July

The Prince Consort recital is a must for song lovers. Stephen Hough's *Other Love Songs* fit so well alongside classics from Brahms and Schubert that they flow together beautifully on the Prince Consort's latest album.

Thursday 12 July

Nothing quite compares to *African Sanctus*. It's a one-off, very special tribute to the musical diversity of Africa and just how uplifting the human voice can be written by the humble, brilliant David Fanshawe. And we're very lucky to pair this with a Festival commission for chorus and percussion from a former assistant and good friend of his – Liz Lane – whose work will pay tribute to this pioneering, gentle composer.

Saturday 14 July

Percussion Claviers de Lyon is my 'Kuniko-multiplied for 2012' – dynamic, mesmerising Debussy-as-you've-never-heard-him-before, all arranged by a member of the group, with a couple of modern-day tributes to some of his best-loved works.

Then in the evening, the Trondheim Soloists begin our Anglo-

Indian evening (before Sarah Connolly stars in a rare-treat performance of Holst's *Savitri*) with some meditative, sparkling string pieces by John Tavener and Roxanna Panufnik. And finally, a fittingly upbeat end to Saturday night, where Bollywood and raga fuse with the Western classical tradition in Svava Kanti's melting-pot programme, featuring new works for the group by Terry Riley and Nigel Osborne alongside Indian traditional music and Bollywood favourites.

Sunday 15 July

Our round-the-world-trip of a festival brings us firmly back to British soil. In the morning some bright young stars of the vocal world bring us vivid postcard snapshots of our trip, including some exotic songs by Judith Weir and Rhian Samuel before the festival comes to a close in spectacular style at our London Marathon concert, featuring a tribute from Hannah Kendall to her much-loved London Town – our final Festival commissioned premiere.

While not strictly new, I'm also going to give a special mention to some really exciting and thought-provoking re-presentations of music from the last century. On the Festival's opening night, James Gilchrist takes on the role of lonesome nightwatchman in a striking video-oratorio-come-dynamic-fresco devised by the video artist Netia Jones, and featuring the songs of Britten, Tippett and Finzi (**Before Life and After**, Parabola Arts Centre). Then the following weekend, two performances of a stunning, gentle, music-and-theatre piece based around the life, poetry and song of Ivor Gurney (**A Soldier and a Maker**, Parabola Arts Centre).

I hope you all enjoy the festival!

Alexis Paterson, Festival Manager

Calling All Composers

The Festival is running a competition to write a *Variation for Judith* for solo piano lasting no more than two minutes and playable by someone of ABRSM Grades I–V standard. The competition is open to two categories: adult, and under 18 and entries are encouraged from both amateur and professional composers and pianists.

The winner of each category will given two complimentary tickets to hear their variation premiered at the Pittville Pump

Room, Cheltenham during Melvyn Tan's solo recital on Sunday 8 July. Each winner will also receive a lesson from one of the illustrious composers of this collection.

The closing date for submissions is **Friday 11th May 2012**, and full details of how to submit an entry, terms and conditions, plus a downloadable copy of the theme's realisation will be online very soon (or available by contacting Alexis on 01242 775854).

Can YOU help out at the Festival?

Snacks for the Members' Reception: 01242 231615:
jill.bacon@blueyonder.co.uk

Lifts for visitors: 01242 515533;
arle@phonecoop.coop

Hospitality for visiting artists: 01242 775854;
alexis.paterson@cheltenhamfestivals.com

Stewarding at concerts: 01242 775854:
alexis.paterson@cheltenhamfestivals.com

Transport for artists: 01242 775854:
alexis.paterson@cheltenhamfestivals.com

Distributing Festival Brochures and Publicity: 01242 775854:
alexis.paterson@cheltenhamfestivals.com

The Other Diamond Jubilee

In celebrating the accession of the Queen in 1952 it is appropriate to recall that the first general meeting of our society was also held in 1952 (on February 7th). We can justly claim therefore, that 2012 is our Jubilee year too. Our records for that meeting show that the preliminary work done by the provisional committee had resulted already in a membership of 258 and a fund of £485; subscriptions were fixed at the meeting at 5 shillings (= 25p) for ordinary members. Later in the year the Society was able to offer 500 guineas to the festival organisers. This sum had been raised from a number of fund-raising concerts and other events and also from donations from individuals and business enterprises around the town.

In the early years of the Society, it was considered inappropriate that donors should receive rewards for their gifts, but membership conferred free entrance to the Festival Club (normally 5 shillings). In 1953 it was suggested that the Society should sponsor individual concerts in the Festival, rather than general funding. This was done in the form of a guarantee against loss. Various suggestions were made for fund-raising; a special reception was agreed at the Ellenborough Hotel at a cost of 3/6 including a buffet, but excluding drinks. At a later event the fee was raised to 5 shillings, to include drinks.

Just as we do now, events were organised for members; for example, a trip to Bath in 1954 for a performance by Intimate Opera. In 1955 the Society was able to sponsor Intimate Opera

at the Festival itself, and opera continued to be supported well into the 1960s. Annual events included a ball, concerts and lectures. Many celebrated musicians contributed, including Vaughan Williams, Benjamin Britten, Antony Hopkins, Malcolm Arnold, Leon Goossens and Adrian Boult (who waived his fee for conducting a concert, to help the Society); at a Brains Trust following an AGM the panel included Peter Maxwell Davies, Alun Hoddinott and John Manduell.

Some things were different in these early days. For example, when the Duchess of Gloucester was expected at a concert, the Society recommended that the audience wear evening dress. A concert by the Boyd Neel Orchestra was refused because they had decided to play with a harpsichord. A suggestion that the Society should be renamed the Cheltenham Music Festival Society was rejected! Some things were, however, the same; in 1959 discussions were taking place on the need for a new concert hall, on a site behind the Town Hall – based on plans drawn up in the 1930s! We are still waiting!

It is impressive to be reminded of the enthusiasm and drive of the early days of the Society. Each Festival is different, but all are built on the efforts of those days. Many festivals have sprung up in recent years, but as this year's programme shows, Cheltenham continues to lead the way.

Jim Harrison, Chairman

Dates For Your Diary

Please note that the Society's AGM has been moved from March/April and will now be held during the Festival.

Friday 11th May

Deadline for **Composer Competition** entries

Wednesday 20th June

Members' Trip to Cardiff Millennium Centre for Cape Town Opera

Wednesday 4th July

Start of Cheltenham Music Festival with Evensong in Cheltenham College Chapel.

Thursday 5th July

11 am: Premiere of Alexander Goehr's *Horn Trio* (CMFS commission)

1.15pm: **Benefactors' Lunch** at Ellenborough Park Hotel (formerly De La Bere) in Southam on Prestbury-Winchcombe Road, before the ascent to Cleeve Hill.

Pimms' Reception from 1.15pm; Meal commences at 1.45pm. Benefactors will receive a letter giving details in due course.

Thursday 12th July

4.30 pm: **Cheltenham Music Festival Society AGM** at St Andrew's Church Hall, Montpellier Street, near the Queen's Hotel.

5 pm approx: **Members' Reception** in the Garden Room of the St Andrew's Church complex.

The reception will be over by approximately 6.15 to enable members to attend the *African Sanctus* concert at the Town Hall (7pm) and the *WWI Piano and Poetry* concert also at 7pm in the Parabola Arts Centre near St Andrew's.

Sunday 15th July

Festival reaches its climax.

Monday 23rd July

Deadline for contributions to the Newsletter

CCC Go Parabolic

Cheltenham Contemporary Concerts are to promote their fifteenth series of new music in collaboration this year with the Parabola Arts Centre. There will be eight concerts in all, including some promoted by the Park Lane Group and the Young Classical Artists' Trust (YCAT). Ahead of this series there is to be a YCAT concert on May 14 at the Parabola Centre to be given by Richard Uttley, a winner of the British Contemporary Piano Competition.

Opera Trips

Already booked for 2012-2013 are trips to the WNO in Cardiff to see *Jephtha* (Handel) on Thursday 4 October, *Lulu* (Berg) on Friday 8 February 2013 and *Lohengrin* (Wagner) on Sunday 26 May 2013. Simon Rees, the dramaturg of the WNO, will come and talk about these operas (dates to be arranged).

A booking will be made for *The Cunning Little Vixen* (Janacek), also WNO, in Birmingham on Thursday 7 March 2013. The ROH and ENO will announce their 2012-2013 programmes in April. Details of any bookings will be in the next newsletter.

If you would like to go to operas and you have not already given him your details, please 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.

Cape Town Opera: *Mandela Trilogy*

Trip to Cardiff Wednesday 20th June

From prisoner to President and from Nobel Laureate to revered statesman, Nelson Mandela is hailed across the globe as a treasured icon. The life of this great man who changed the course of South African history is a fascinating and inspiring tale, now told as an on stage cultural showpiece. *Mandela Trilogy* is Cape Town Opera's musical tribute to his extraordinary life of Nelson Mandela and was written by Michael Williams with music by Allan Stephenson, Mike Campbell and Peter Louis van Dijk. It is a major home-grown work featuring an entirely South African 40-member cast and multiple award winning African singer and recording artist, Gloria Bosman in a leading role. Cardiff's Millennium Centre is hosting the only performances in the UK.

We will leave Cheltenham Racecourse Park and Ride at **12 noon** on a red Marchant's coach.

Pick up at Town Hall Cheltenham at **12.10** approximately and then Westal Green at **12.15pm**.

Arrival at Cardiff Bay about **2.00pm** with free time until the **7.30pm** performance.

Leave immediately after the performance for return to Cheltenham.

Cost: £44 inclusive of coach, driver tip and ticket in the Upper Circle

Please reply by 26th April 2012 to Jill Bacon at 2 Witley Lodge Close, Up Hatherley, Cheltenham GL51 3LW on the enclosed form with a cheque made out to Cheltenham Music Festival Society and including a stamped addressed envelope.

Getting in Trim for the Music Festival

While athletes all round the world are training hard for the Olympics, concertgoers ought to follow suit and fine tune their hearing in preparation for the Music Festival. How about sampling April's musical fare with recitals by Exaudi and the Dante Quartet by courtesy of the Cheltenham Music Society, the Bochmann Trio at The Thirlestaine Gallery (a Holst Museum event) of Freddy Kempff and the Royal Philharmonic at the Town Hall? For something more exotic try the Lyra Vocal Ensemble from St Petersburg at St Mary's in Cheltenham Town Centre on Wednesday 25th.

May starts off promisingly with the wonderful English Touring Opera performing *The Barber of Seville* and *Eugene Onegin* at the Everyman. Then it's time to head for the hills and the Chipping Campden Music Festival, which has a stunning line-up of artistes including Imogen Cooper, Richard Goode, Elin Manahan Thomas, Anthony Marwood and two local lads who seem to be making a name for themselves. (www.campdenmusicfestival.co.uk). That month also Chloe Hanslip starts off the series of monthly recitals run by Naunton Music Society (www.nauntonmusic.org.uk)

Don't overlook the final concerts in the Cheltenham Concert Series at the Town Hall. A real live Macedonian pianist, Simon Trpeski, will be playing Liszt's *Second Piano Concerto* with the mighty Philharmonia under Philippe Jordan's direction on May 1st; and on May 26th Andrew Litton and the CBSO will round

off the series in style with French pianist Lise de la Salle performing *Prokofiev's Piano Concerto No 1*. At the beginning of June there's the Elgar Festival at Worcester featuring the English Symphony Orchestra (www.eso.co.uk), while around Dorchester (Oxon) the English Music Festival blossoms forth (www.englishmusicfestival.org.uk). James Lisney's series of Masterworks at the Pittville Pump Room are always a treat, and I note that on Tuesday 26th June he will be joined by his cello-playing daughter Joy.

In high summer opera-goers will be enjoying open air picnics at Longborough Festival Opera between the acts of *The Magic Flute* and *Katya Kabanova*. *Götterdämmerung* and *Sweeney Todd* will take to the stage in July (www.lfo.org.uk) while Gilbert and Sullivan fans will turn out to celebrate the Cotswold Savoyards' Golden Jubilee on 30th June as they celebrate their golden jubilee of their founding.

There's time to slip in more music at The Three Choirs Festival at Hereford before the Olympic Games get under way. A friend of mine is looking forward to hearing Sir George Dyson's *Canterbury Pilgrims* given a rare performance, and there is plenty more to excite the ear, such as Vaughan Williams' *Sea Symphony*, Berlioz' stirring *Te Deum*, plus new works by Judith Bingham and Joseph Phibbs (www.3choirs.org). Nobody, but nobody, can complain that there is a dearth of music around in the Queen's Diamond Jubilee Year!

Letter to the Editor

I really do have to take issue with RJ's statement (Review p.3, December Newsletter) that *La Sonnambula* is one of Bellini's lesser known gems.

Many of Bellini's earlier operas were failures, but in the last four years of his life (1801-1835) he wrote three grand operas - *La Sonnambula* and *Norma*, both written in 1831; the former first performed in Milan and London in the year of its completion, *Norma* not performed until two years after it was written, in 1833 in Milan and London. The third opera, and most demanding of singers and audience, is *I Puritani*, which bypassed Milan, and was first heard in Paris in 1835 and London the same year.

Norma is possibly the best known of the three, because *Casta diva* pops up whenever a slow melancholy drifting snippet of music is required on radio and TV, but cognoscenti know that *La Sonnambula* is the more satisfying opera experience, responding as it does to the then current vogue for deranged sopranos. Its wobbly bridge also makes it more demanding to stage successfully and more nail-biting for the audience.

Anne Dunn

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 2011 issue.

Please make sure that your contribution arrives before Sunday 24th July.

Address: 43 Arle Road, Cheltenham GL51 8JY; Email: rogerjones@phonecoop.coop.

Treasurer's Report for Annual General Meeting 2012

The accompanying accounts summarise the Society's finances for 2011. They have been independently examined and approved by Andrew Ellis.

Our subscription and donation income appears to have remained steady at £9,500 or so, but is flattered by the inclusion of one life subscription; there has still been an underlying fall of about 4%. This continuing decline is basically due to the fact that we are no longer recruiting new members, and a proportion of our existing members fail to renew each year for a variety of reasons. Nevertheless, we felt able to maintain our 2011 grants to the Festival at the 2010 level, totalling £12,000. I would be surprised if we are able to continue this for 2012.

Members will see that we recorded a deficit of some £650. This is primarily due to some one-off costs. Our change of name necessitated the purchase of new stationery, and I took the opportunity to buy several years' supply, this being cheaper, at a cost of £480. We have also commissioned the development of a website, at a cost of £500; a down payment of £250 fell in the 2011 accounting year, and the balance will fall in 2012.

There has been, as ever, a solid surplus of £755 from social events and outings, thanks to the hard work of Jill Bacon and her team, and also to our opera trips, organised by Robert Padgett jointly with the Opera Society.

I have this year reorganised our finances to some extent. The Income and Expenditure account has for many years carried over a balance of £11,000 or so from year to year; I have therefore transferred some £8,000 of this to the Reserve Fund, leaving a balance of about £3,000 to cover our normal working. This £8,000 has been added to our holding in the COIF Fixed Interest Fund, raising this to £28,000, and increasing our

investment return accordingly to about £1,500 per annum (at the present interest rate of 5.4%). This increased return is only partly reflected in this year's Reserve Fund accounts, but will be fully visible next year.

The Reserve Fund is used solely to fund educational grants, which in the past have normally been as in 2011, i.e. of £1,000 annually. The Committee consider that, despite the increased income to the Reserve Fund, it would be wise to maintain the educational grant at this level, and apply surplus income to building up the Reserve Fund, in partial compensation for any decline in its real value due to inflation.

I have also made a change in accounting policy, which is to list our holding in the COIF Fixed Interest Fund at its market value on 31 December, rather than at its nominal value. In past years, there has on occasion been a noticeable difference between the two sums, and there is no guarantee that the value of our holding will be maintained. This year, as it happens, there is only a difference of some £66.19, so it is a convenient point at which to make the change. This change in policy has been agreed with Andrew Ellis.

The remainder of our funds, outwith the COIF Fixed Interest Fund, are divided between the COIF Deposit Fund and our current account at HSBC. The interest rate on the Deposit Fund remains low, but has increased marginally to 0.757%.

I expect to be present at the AGM to present the accounts in person, and I will be pleased to answer any questions members may have.

Richard Smith, Treasurer, 8 February 2012

CHELTENHAM MUSIC FESTIVAL SOCIETY

Income and Expenditure Account for the year to 31 Dec 2011

	2011	2010
Income		
Subscriptions and Donations	£9,559.23	£9,452.23
Tax Refund	£2,523.66	£2,282.16
Bank and COIF Interest	£47.13	£73.40
Outings	£1,476.62	£2,689.00
Social Events	£2,663.00	£2,316.10
Total Income	£16,269.64	£16,812.89
Expenditure		
Cheltenham Festivals - Concert sponsorship	£11,000.00	£11,000.00
Postage & Telephone	£559.06	£503.53
Printing & Stationery	£1,678.50	£1,036.06
Sundries	£300.97	£25.74
Outings	£1,253.90	£2,037.00
Social Events	£2,129.79	£2,162.95
Total Expenditure	£16,922.22	£16,765.28
Deficit (Surplus) for year	-£652.58	£47.61
Balance brought forward	£11,598.41	£11,550.80
Transfer to Reserve Fund	-£8,000.00	
Balance carried forward	£2,945.83	£11,598.41

Reserve Fund Account for the year to 31 Dec 2011

	2011	2010
Income & Expenditure		
COIF Interest	£23.37	£2.04
Income from COIF Fixed Interest Fund	£1,287.76	£1,061.72
Gain on COIF Fixed Interest Fund	£66.19	
Cheltenham Festivals - Educational Grants	-£1,000.00	-£1,000.00
Surplus (deficit) for year	£377.32	£63.76
Balance brought forward	£20,423.85	£20,360.09
Transfer from I&E account	£8,000.00	
Balance carried forward	£28,801.17	£20,423.85

Balance Sheet as at 31 Dec 2011

	2011	2010
Assets		
COIF Fixed Interest Fund (Market Value)	£28,066.19	£20,000.00
COIF Deposit Account	£3,048.63	£18,731.84
Bank Current Account	£2,397.18	£10,690.37
Advance Payments for Social Events		£4,398.89
		£22.00
Total Assets	£33,512.00	£35,111.26
Liabilities		
Advance Subscriptions	£1,535.00	£2,929.00
Advance Receipts for Social Events		£160.00
Unpresented cheques	£230.00	
Total Liabilities	£1,765.00	£3,089.00
Net Assets	£31,747.00	£32,022.26

Represented by

Income & Expenditure Account Reserve Fund	£2,945.83	£11,598.41
	£28,801.17	£20,423.85
Total	£31,747.00	£32,022.26

These Accounts were independently examined on January 2012

Cheltenham Festival Society AGM

Notice is hereby given of the Annual General Meeting of the Cheltenham Festival Society on Thursday 12th July at St Andrew's Church Hall, Montpellier Street, Cheltenham at 4.30 pm.

AGENDA

1. Welcome to members.
2. Apologies for absence.
3. Minutes of the AGM held on 28th March 2011..
4. Matters Arising.
5. Chairman's Report.
6. Treasurer's Report and Accounts. (You will find these on pages 6 and 7 of this newsletter)
7. Appointment of independent examiner of the accounts.
8. Election of Officers:
Chairman,
Honorary Secretary,
Honorary Treasurer,
Honorary Membership Secretary.
9. Election of committee members.
10. Newsletter.
11. Any other business.

A Reception for Members will follow the meeting

NOTES

Nominations for the posts of honorary officers should be lodged with the Honorary Secretary, Mary Mackenzie, Rivendell, Hill Lane, Elmley Castle, Worcestershire WR10 3HU. Tel: 01386 710517. E-mail: mary@walton-mackenzie.com. Every nomination should reach the Hon Sec at least 48 hours before the meeting.

Nomination papers should include the name of the person proposed for nomination with his/her signature indicating his/her willingness to stand together with the names and signatures of the proposer and seconder. A nomination form is enclosed with this mailing.

The current Chairman, Honorary Secretary and Honorary Treasurer/Membership Secretary have indicated their willingness to continue in office for a further year. There are three vacancies for committee members.

If you are able to provide canapés to accompany the wine and soft drinks served at the meeting, Jo Miller would be very pleased to hear from you (01242 527364).

For a list of current members of the committee please see below.

Cheltenham Festival Society Committee

(Charity No 281044)

Chairman: Jim Harrison, Hetton Lawn, Hetton Gardens, Charlton Kings GL53 8HU.
Tel: 01242 238705. E-mail: jamess.harrison@virgin.net.

Honorary Secretary: Mary Mackenzie, Rivendell, Hill Lane, Elmley Castle, Worcs WR10 3HU.
Tel: 01386 710517. E-mail: mary@walton-mackenzie.com.

Honorary Treasurer and Membership Secretary: Richard J Smith, 32 Keynsham Road, Cheltenham GL53 7PX.
Tel: 01242 578172. E-mail: r.j.smith.70@cantab.net

Social Secretary: Jill Bacon, 2 Witley Lodge Close, Up Hatherley, Cheltenham GL51 3LW.
Tel: 01242 231615. E-mail: jill.bacon@blueyonder.co.uk

Newsletter Editor: Roger Jones, 43 Arle Road, Cheltenham GL51 8JY.
E-mail: rogerjones@phonecoop.coop. Tel/Fax: 01242 515533.

Committee members:

Judith Ginatt: 01242 577397; richardsmith.057@btinternet.com
Jo Miller: 01242 527364; jo.osborn.miller@btinternet.com
Brian Carvell: 01242 231475; brian.carvell@tiscali.co.uk
Philip Stapleton: 01242 892764; phil@jpstapleton.com
Norman Fyfe: 01242 526651 (after 4 pm)