



# PETERSFIELD MUSICAL FESTIVAL

## NEWSLETTER – AUTUMN 2009

Welcome to the 104<sup>th</sup> season of the Musical Festival, and congratulations on the artistic and financial success of the sell-out 103<sup>rd</sup>. Let's hope – and plan – to do the same again this year! Our choral concerts could hardly be more different from each other: Bach's *Mass in B minor* is a huge and demanding classic that has for years been on many people's wish list; by contrast, the challenge in the Brahms

*Liebeslieder* will be to relax, into a convincing – and synchronised – Viennese lilt!

See later in this newsletter for some hints on practising at home. For jazz-lovers we have booked Terry Lightfoot and his band, joined by his vocalist daughter Melinda. In a new venture, we are teaming up with the 'Roots around the World' project, based in West Sussex, and we are currently discussing an exciting range of possible world music concerts. With the usual Youth Concerts and the Petersfield Orchestra's spectacularly colourful Russian programme completing the week, there is a great deal of lively rehearsal and a wonderful series of concerts to look forward to.

Philip Young – *Chairman*

### Programme for Festival Week 2010

#### Friday 12<sup>th</sup> March

TERRY LIGHTFOOT and his Jazzmen, with Melinda Lightfoot

#### Saturday 13<sup>th</sup> March

LOVE SONG WALTZES: Romantic music from Vienna and the Alps

*Liebeslieder Waltzes Op. 52*

Brahms

*From the Bavarian Highlands*

Elgar

with solo lieder and music for piano duet

Denmead, Fernhurst and Petersfield Choral Societies     John McMunn - tenor

Longford-Brown Piano Duo

Conductor: Paul Spicer

#### Monday 15<sup>th</sup> & Wednesday 17<sup>th</sup> March

#### YOUTH CONCERTS

Singers and instrumentalists from local schools and youth music organisations

#### Tuesday 16<sup>th</sup> March

#### WORLD MUSIC CONCERT

*in association with ROOTS AROUND THE WORLD. Details to be announced*

#### Friday 19<sup>th</sup> March

#### THE PETERSFIELD ORCHESTRA

Conductor: Robin Browning

Soloist: Victoria Sayles

*Night on the Bare Mountain*

Mussorgsky

*Violin Concerto*

Glazunov

*Polovtsian Dances*

Borodin

*Fantasy Overture: Romeo and Juliet*

Tchaikovsky

#### Saturday 20<sup>th</sup> March

#### BACH: MASS IN B MINOR

Alton, Denmead, Petersfield and Rogate Choral Societies

Soloists: Eva Karell, Christopher Ainslie, Thomas Hobbs, Dawid Kimberg

Southern Pro Musica

Conductor: Paul Spicer

## AGM

This was held on Friday 19<sup>th</sup> September and attended by 32 people. It was followed by a talk by Philip Young who told us a bit about the music in this year's festival. This was interesting particularly to those people who were singing in only one of the choral events.

Tribute was also paid at the meeting to three people closely associated with the Festival who sadly had died during the course of the year. Philip Young said: "**Tom Muckley** was a cornerstone of music in Petersfield for many decades, and would normally have been sitting in this meeting, probably exchanging caustic asides with his neighbour. Though never formally a member of the committee, Tom was a great supporter of the Festival and was often consulted for his fund of knowledge and advice; his views and reviews were greatly respected. It was a sign that things were very wrong when he was unable to occupy his customary critic's seat during the Festival, and there were glowing tributes from many quarters when after a sudden worsening of his illness he died unexpectedly. **Christopher Gotto** came to last season's rehearsals throughout his treatment for cancer, although he was not well enough to sing in the concerts. Christopher gave the Festival much physical and moral support over the years and as a member of Whitehall Choir was responsible for introducing Paul Spicer to the Festival – something that in itself warrants our grateful recognition. As a horn-player in the Petersfield Orchestra, **David Price** will not have been known to so many at this meeting, but with his wife Allison, who was the orchestra's chairman, he contributed musically and practically to a great many festivals over the years before losing a fight against leukaemia earlier this year."

All the Committee put themselves forward for re-election and were duly elected.

Trustees of the Festival and their responsibilities are:-

Philip Young – chairman	Sally Maybury – choir secretary
Ken Burrage – vice-chairman	Roger Vincent – box office manager
Alistair Stewart – treasurer	Wendy Wilshin – Michael Hurd fund administrator
Laurie Redstone – secretary	Richard Woodhams – director of marketing
Diana Collins – publicity officer	Nancy Buck – friends' secretary
Elizabeth Gotto – soloists manager	John Millman

## Committee contacts

Please get in touch with a committee member if you would like to discuss any aspect of the Festival or if you are able to help with any area of the organisation. Help is welcome before and during Festival week with registration for combined rehearsals, publicity, box office, the setting up and taking down of the choir staging, and front of house arrangements. The 'Green A team' are always looking for new members to help with lighting and sound. The music committee welcomes suggestions for choral works, and we are keen to talk to anyone with experience of fund-raising or with ideas about cost-effective publicity. Please use these contact emails or phone numbers:

On general matters: the secretary, Laurie Redstone ([laurie.redstone@ntlworld.com](mailto:laurie.redstone@ntlworld.com) Tel. 01730 260952).

On the music: Philip Young ([philip\\_young@virgin.net](mailto:philip_young@virgin.net) Tel. 01730 263539).

To help with stage management, lighting or front of house during Festival week: Ken Burrage ([kpburr@psfd.fsnet.co.uk](mailto:kpburr@psfd.fsnet.co.uk) Tel. 01730 264343).

To discuss fund-raising: Richard Woodhams ([richard@randjwoodhams.co.uk](mailto:richard@randjwoodhams.co.uk) Tel. 01428 741495)

To help with publicity: Diana Collins ([collinstudor@waitrose.com](mailto:collinstudor@waitrose.com) Tel. 01730 261638)

To discuss combined rehearsals: Sally Maybury ([cmaybury@btinternet.com](mailto:cmaybury@btinternet.com) Tel 01730 821541)

## Combined rehearsals

The workshop on the Mass in B minor at Bedales on 27<sup>th</sup> September was the start of our season of combined rehearsals. An inspiring – if tiring – day, it gave the singers much insight into this great work and into the detail of the performance that Paul Spicer will be looking to the choirs to deliver. The only disappointment of the day was the low turn-out of singers – fewer than two-thirds of those expected.

It has to be emphasised very strongly that the combined rehearsals are integral to the preparation of the Festival performances, and even singers who are confident in their knowledge of the music are expected to attend them all, so that the Festival chorus as a whole can rehearse coherently under Paul's direction. The committee has often discussed this issue, and at its October meeting requested all singers to observe the following points:

1. Anyone who cannot attend a combined rehearsal is asked to let Sally Maybury, the Choir Secretary know – preferably in advance – either directly or through their choir representative.
2. Anyone who misses, without explanation, both the next two rehearsals for a concert (i.e. October and November for the Bach, or October and January for the Brahms/Elgar) will be ineligible to sing in the concert.
3. Singers should make sure that they are signed in for all rehearsals.
4. The final afternoon rehearsal on the concert day is mandatory, and a check will be made.
5. Any singers who have particular personal difficulties about attending combined rehearsals should discuss this with Sally.

### **Friends of the Festival**

Friends of the Festival make a huge contribution to the financial stability and viability of the Festival through their regular financial support, which can be enhanced by Gift Aid. If you are not already a Friend, please consider becoming one. Depending on the level of their subscription, Friends enjoy a number of benefits including free concert seats or relief from the choir subscription; all Friends are entitled to priority booking. Please contact the Friends' Secretary, Nancy Buck, (email [nancy.buck@btinternet.com](mailto:nancy.buck@btinternet.com), Tel. 01420 85994).

### **Michael Hurd Memorial Fund**

This year the Fund is running a competition for young composers, with cash prizes to be used to further the winners' musical studies. There are three age groups – 14 and under, 16 and under and 18 and under, with a first prize and runner-up in each age group. All entries must be submitted by 15<sup>th</sup> December and performed at an adjudication day to be held at The Studio@TPS on Saturday 6<sup>th</sup> February 2010. Winning entries will be performed in the 2010 Youth concerts. For more details, please contact Wendy Wilshin on 01730 264037 (email [richwend@clara.net](mailto:richwend@clara.net)) or see the Festival website where entry forms can be downloaded.

### **Festival Website**

Thanks to sterling work by Alastair Stewart, Festival Treasurer, the Festival has a splendid new website with full information about the forthcoming Festival and links to many performers and societies associated with the Festival. Do visit it at [www.petersfieldmusicalfestival.org.uk](http://www.petersfieldmusicalfestival.org.uk), and let Alastair have your suggestions for additions and refinements.

### **Fundraising**

Congratulations to Richard Woodhams, Festival fund-raiser, for his successful bid for £2000 from the Foundation for Sport and the Arts, in their last year of operation. This grant is specifically to offset the cost of hiring halls. Richard has also negotiated sponsorship from the Petersfield company InSync, based on a new sliding scale of sponsorship deals that we have drawn up. If anyone knows of other companies that might be interested in supporting the Festival, please let Richard know.

### **Festival stall at the Christmas market**

Sue Upton is again running a bric a brac stall in December for Festival funds, and would appreciate any contributions of good quality saleable items that members might be able to make. Her telephone number is 01730 302492. We are very grateful to Sue for the time and energy she puts into these events.

## Homework for choir members!

### *Just 5 minutes makes a difference*

As we all know, a little homework makes all the difference. But how often do we make excuses for not doing it! Even a little has an effect – just 5 minutes, turning the pages of the music, thinking of the speed and the main themes, seeing where your entries are, reminding yourself of that quick page turn or important breathing place, can transform the next rehearsal.

### *It's the doing that counts*

We are all different – in our confidence with reading music and in the resources we have at home. But everyone can do something to make their next rehearsal more assured; the thing to remember is that any kind of active preparation is better than being exclusively passive. Yes, we all ought to listen to a recording of the music, to hear it with the real accompaniment and to appreciate the impact of a polished performance. But listening, even with the score, is not the thing that really works – the 'active ingredient' is what you do.

### *You don't have to know all the theory*

And this brings us to the question of 'reading music'. Reading music is a mixture of knowledge and imagination. A fluent sight-reader can imagine and perform every detail first time; non-readers may be able to quickly learn and recall a whole piece by ear. Most of us are somewhere between; a bar of printed music will often *remind us what to do*, even if we are not familiar with all the theory of its intervals or rhythms.

### *Rhythm is the thing*

You quite often hear people say that practising is difficult because of the lack of a piano at home. That assumes that the most important part of a note is its pitch. On the contrary – the rhythm is the most important part. Your ear can lead you to the pitch, but *only your inner imagination can get the rhythm*. And in singing, rhythm is inseparable from breathing. So there is enormous value in sitting in an armchair cruising along your part, mouthing it rhythmically (check the German pronunciation if you need to), spotting the breathing places (especially the quick ones), thinking of the ups and downs of the tune as much you can, and making a note of the places where you can't think of how it goes at all. During the course of the year, there should be fewer and fewer of those!

## Joint Rehearsal Dates for Choirs in 2010 season:

### Rehearsals at Petersfield Methodist Church, Station Road

<b>Friday 30<sup>th</sup> October</b>	<b>7.30pm</b>	<b>Bach</b>
<i>Saturday 31<sup>st</sup> October</i>	<i>10.30am</i>	<i>Brahms/Elgar</i>
<b>Thursday 19<sup>th</sup> November</b>	<b>7.30pm</b>	<b>Bach</b>
<i>Friday 22<sup>nd</sup> January</i>	<i>7.30</i>	<i>Brahms/Elgar</i>
<b>Saturday 23<sup>rd</sup> January</b>	<b>10.30am</b>	<b>Bach</b>
<i>Thursday 4<sup>th</sup> February</i>	<i>7.30pm</i>	<i>Brahms/Elgar</i>
<b>Friday 12<sup>th</sup> February</b>	<b>7.30pm</b>	<b>Bach</b>
<b>Saturday 27<sup>th</sup> February</b>	<b>10.30 am</b>	<b>Bach</b>
<i>Saturday 27<sup>th</sup> February</i>	<i>2.00pm</i>	<i>Brahms/Elgar</i>

### Rehearsals at Festival Hall

<i>Thursday 11<sup>th</sup> March</i>	<i>7.00-9.30pm</i>	<i>Brahms/Elgar</i>
<i>Saturday 13<sup>th</sup> March</i>	<i>2pm (orchestra 2.30pm)</i>	<i>Concert 7.30pm</i>
<b>Thursday 18<sup>th</sup> March</b>	<b>7.00-9.30pm</b>	<b>Bach</b>
<b>Saturday 20<sup>th</sup> March</b>	<b>2pm (orchestra 2.30pm)</b>	<b>Concert 7.30pm</b>