

Are we providing you with the support YOU need?

Feedback welcome at our Question Time event on 26th January

Making Music is hosting an event on Monday 26th January at 7pm in the Southbank Centre, which is your opportunity to listen and contribute to a debate about voluntary music and the role of Making Music London.

We are delighted that Marshall Marcus, Head of Music at the Southbank Centre will join our panel as guest speaker, to present "The Southbank Centre: a context for voluntary music-making".

Part of the evening will feature a panel debate and discussion about Making Music London's progress supporting voluntary music so far and to elucidate our plans for the future. This is your chance to join in the debate to ensure that we are best supporting your needs and requirements:

- **What more would you like to get out of Making Music?**
- **Do you think we're doing a good job? How could we improve?**
- **Do you feel that voluntary music-makers have strong enough representation in the capital?**
- **What direction(s) would you like to see Making Music take in the next 1/2/5 years? How could we help your individual group, as well as the voluntary music population as a whole?**

The panel session will be facilitated by Making Music Board member, Ken Scott, and Development Officers Heather and Tom will be on hand to answer questions and listen to opinions.

A snapshot of the exciting projects Making Music has instigated recently.....



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NOTE THE REVISED POSITION OF THE CONCERT DIARY!

This event is free of charge, but you must book your place in advance. There are a few places left, which can be reserved by contacting: tom@makingmusic.org.uk or 020 7422 8294

Refreshments will be provided.

Monday 26 January 2009, 7-9pm
Southbank Centre, Level 3

London Harmony is also available in a large print format
Contact Making Music: 020 7422 8280

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Happy New Year from everyone at Making Music London!

The first edition of London Harmony for 2009 is packed full of interesting reports on our recent activities. We had a busy time before the end of the year with the culmination and performances of several interesting collaborations for both young and old.

This year we hope to continue running more pioneering projects and if what you read here inspires you, please do get in touch to get involved. As I'm sure all the voluntary music-makers featured in this edition of London Harmony will testify, great enjoyment and benefit, both personal and for your organisation, can be derived from participation in these projects - and they wouldn't run without you.

Finally, don't miss out on the opportunity to shape the future of Making Music London - we're here to support you and welcome your comments on our progress.



Anna Low

Editor London Harmony

Distribution

London Harmony goes out to arts officers in all London boroughs, the Arts Council, and almost 300 music groups, choirs and orchestras across London. There is also an expanding email list of people who are interested in the voluntary music sector.

Looking for a new conductor? Looking for work as a soloist with a Making Music group?

Advertise here!

London Harmony goes out to nearly 300 member reps in London, 33 borough arts officers, and other supporters.

Rates start at 50p per word for classifieds, with a quarter page costing £25, half page £50 and a full page £100.

For more information, contact: londonharmony@makingmusic.org.uk

Wanted - volunteer with experience of publications and voluntary promoting scene

Position vacant: Concert Promoters' Network Co-ordinator – Volunteer

The Concert Promoters' Committee serves the interest of promoters in Making Music, in particular through the production of the Concert Promoters' Network, a brochure of selected artists with special fees for Making Music Concert Promoting members - see www.makingmusic.org.uk/cpn

Glynne Stackhouse had just taken this position up when ill-health caused him to resign from the Committee.

Accordingly, we are looking for another self-motivated person with some knowledge of the voluntary promoting scene and publications to take over the process.

Previously, Mike Alexander edited and produced the brochure, which is self-funding via adverts placed by artists and their agents. Mike has offered to guide the new incumbent through the process during the first year which begins in February.

All those interested are asked to contact Peter Marchbank at chairman.cpn@makingmusic.org.uk

Lewisham People's Day 2009

Get involved!

30,000 people can't be wrong. Lewisham's longest running community festival takes place every July in Mountsfield Park, Catford.

This unique event, reflecting the borough's vibrant cosmopolitan community, showcases an eclectic mix of entertainment including music, dance and wonderful street theatre as well as children's activities, sports, fashion shows and crafts. Add to that everything you ever wanted to know about your Council, local voluntary organisations, or health and education. Unmissable!

For more information on performing at Lewisham People's Day 2009 contact the People's Day Team on 020 8314 7321 or email peoplesday@lewisham.gov.uk www.myspace.com/lewishampeoplesday

Croydon concert dedicated to the memory of Alan Kirby

2009 marks the 50th anniversary of the death of Alan Kirby who was one of the Founders of the National Federation of Music Societies, now known as Making Music. The Croydon Philharmonic Choir is dedicating the 'Mosaic of Ralph Vaughan Williams' concert to be held on 1st February 3pm at Fairfield Halls, Croydon, to Alan Kirby's memory. He founded the choir in 1914.

The concert will open with "A Choral Flourish" which was composed by RVW and dedicated to Alan Kirby. The following is an excerpt taken from an interview with Ethel Kirby, Alan's widow, about the time of her 100th birthday.

"He was doing a concert for the Federation. All the choirs from all over England were coming down to the Albert Hall to sing - they wanted Uncle Ralph to write for it - he turned them down flat. He was writing that thing for Larry Adler at the time. He hadn't got time. We were out one day and we came home and there was a large envelope on the mat and scrawled across it, in his dreadful writing was "Will this do or are you suited?" It was a small work to start this particular concert."

It will give the choir great pleasure to sing this rarely heard work. In her 106th year Ethel Kirby was still living in her own home and died after a short illness.

The other items in the programme will be Vaughan Williams *Hodie*, *A Fantasia* on a theme by Thomas Tallis and *Serenade to Music*.

The concert will be held on 1st February 3pm at Fairfield Halls, Croydon

For more information visit www.philharmonic.org.uk

Join a CHORAL WORKSHOP DAY

Performing Puccini's *Messa di Gloria* and *Mirror of Perfection* by Richard Blackford.

OPEN TO ALL SINGERS

When? SATURDAY 21ST February 2009

Where? LEIGHTON PARK SCHOOL, SHINFIELD ROAD, READING, RG2 7ED

(by kind permission of the Headmaster and the Governors of the School)

Time: 10.30 am to 4.45 pm

Coffee/Tea provided and buffet lunch available

Music supplied

Cost: from £17 per person

Brian Kay, former King's Singer and well-known broadcaster, presenter and conductor has put together this attractive double bill. Puccini's youthful work is a great sing with its soaring melodies and energetic choruses, and anticipates his great operatic achievements. Richard Blackford's *Mirror of Perfection* dating from 1996 is a striking and appealing work with text by St Francis of Assisi. Richard will be there to talk about it.

All music will be supplied on loan. The cost is included in the workshop fee. Because the music is unfamiliar, arrangements have been made to send out copies 2 weeks in advance, if you wish, for an additional fee.

For more information and to request an application form contact Anne Harrison

Tel: 0118 978 5520,

email: anne@jaharrison.me.uk or send SAE to 2, Murdoch Road, Wokingham, Berks, RG40 2DA.

Adopt-a-Composer

Soundtracks: Music and film

There was a queue for returns at the Riverside Studios for Soundtracks, an evening of film music presented by the Bloomsbury Woodwind Ensemble on 6 December. The concert was the climax of the collaboration between the ensemble and Christopher Hussey which was part of the 2007/8 Adopt-a-Composer scheme.

From the start, Chris's ambition was to compose music for a new film. With this in mind, he arranged music for us from film scores by Bernard Herrmann. Listening to us rehearse his Herrmania allowed him to appreciate the qualities of our music-making and spark ideas for the original composition.

Chris struck up a very effective partnership with our music director, Shea Lolin. Together, with the support of a grant from the National Film and Television School, they were able to recruit Matthew Kemp to make an original film. Filmmaker and composer worked together in an unusual way, whereby the development of both film and score overlapped, each inspiring and feeding on the creation of the other. The outcomes were the silent film Flux, shot in London and Cornwall, and the accompanying musical score, Twisted Skyscape.

Flux and Twisted Skyscape reflect rhythms, cycles and patterns in the natural world. Images of organic forms and processes are juxtaposed in the film with linear and constructed elements more common to an artificial environment.

Two weeks before the concert, the ensemble met for a recording session during which the players engaged for the first time with the challenge of playing in time with a 'click track'. The clicks, playing through headphones in the ears of the music director, allowed him to synchronise our playing with the images of the film. As a result of this session, we have a lasting memory of our collaboration with a DVD of the film and music.

Composer Chris had this to say about the project:

"The concert far surpassed anyone's expectations in so many ways. We sold out (200 tickets), which was a rarity for the venue (Riverside Studios) and the players and conductor Shea gave it their all. Their tuning and timing was at its peak and their concentration and efforts were highly rewarded with a great performance. The venue's artistic manager was so thrilled with the sound and concept that she invited the ensemble back to do this kind of thing again."

The ensemble rehearses in Bloomsbury but welcomes players from all over the capital. We have grown in size and ambition during the period of the Adopt-a-Composer scheme and now have a waiting list for most sections.



Andrew Hunt from Bloomsbury Woodwind Ensemble writes about their experience taking part in the Adopt-a-Composer project.

Players who might like to join the group are invited to a free trial rehearsal. For further details visit our website: www.bloomsbury-woodwind.org.uk

Bloomsbury Woodwind Ensemble
recording before the concert, conducted by
Shea Lolin.

Adopt-a-Composer

The Dalliance of the Eagles

The Knack Singers adopt Graham Ross

The Knack Singers is a collective of 10 young aspiring professional singers: 1 baritone, 1 mezzo-soprano and an assortment of 8 lyric, dramatic and coloratura sopranos. The Adopt-A-Composer scheme provided us with a fantastic opportunity to develop a concert piece for such an unusual mix of voices!

We were paired with composer Graham Ross, who has a great understanding of voice and piano, and a very imaginative and colourful way with text. We each sang to Graham at a workshop in October 2007 so that he could get an idea of the different instruments he was writing for. From January 2008, the piece took shape organically as we performed one song each month in our lunchtime concert series. Graham found a new text to set each month and the songs slowly began to form a narrative about a wandering soul and a tragic love affair. In July, a title emerged: The Dalliance of the Eagles from a poem by Walt Whitman. In October 2008 – a year to the day after we each first sang to Graham – we presented the whole song cycle, which finally comprised 7 solo songs and 2 duets which we had worked on through the year and a six-part ensemble piece to complete the work. It is a wonderfully atmospheric and versatile song cycle with a lot of technical challenges that really encouraged us to develop our musical capabilities – we imagined that it would be a fun project but little did any of us suspect that we would learn so much from it as well.

In the first half of the concert, we each sang a song to present the audience with the same snapshot of each singer that Graham had heard a year before, and he then introduced The Dalliance of the Eagles in the second half. The narrative and the music both have a fantastical quality which we tried to reflect both in the publicity and the staging. We performed the concert in a church with all the singers on stage throughout the piece, but used a simple arrangement of chairs, choreography and lighting to heighten its mystery and drama.

Joanna Sleight tells of the Knack Singers' journey to performing The Dalliance of the Eagles by Graham Ross.

For more information about the Knack Singers visit www.knacksingers.co.uk



The Knack Singers in concert

Successful musical theatre workshops run in Croydon by Croydon Bach Choir and Making Music

The background...

Croydon Bach Choir, like so many amateur music groups, are constantly on the lookout for new members and a bigger audience. They have a committed and energetic committee, who work like Trojans to ensure that the group has a future. In recent years they have appointed a fine new Musical Director in Tim Horton, have made successful applications for funds from grant giving bodies and held successful 'open' days to help attract new singers and gain extra publicity. Despite all of this hard work, the fight for more resources and people to get involved continues and Making Music London was contacted to see what assistance we might be able to provide.

In line with recent policy (which is to encourage groups to engage with community based events in order to maximise the potential publicity, partnerships and public funding available) we suggested that the group embarked on a scheme that would give 'non-singers' the opportunity to participate, and to link this with the well-documented health benefits of singing. After several models were suggested and found to be unworkable, the group settled on the idea of replicating the model of our Notting Hill Housing project, which took place in 2007. This would involve partnering with a local centre for older people, with the musical aim of creating a brand new and bespoke piece of musical theatre. The creative team of Rachel Leach and Tim Yealland seemed the obvious choice to deliver the goods. So all that remained was to raise some extra funds.

Despite the unfortunate loss of our application by an even more unfortunate night-porter, MM London did manage to make a successful bid to Awards for All, who topped up the project money we had available to the tune of £2,510. Plaudits go to Heather Tomala for her fundraising application and tenacity! From this pot we were able to donate £600 to the Croydon Bach Choir, money they would struggle to raise from other sources.

The project took place at Elizabeth Court, a residential housing facility within a short walk of the choir's rehearsal venue. Although we didn't receive quite the same level of support from the centre that we had experienced with the Elgin Centre in Notting Hill, we were provided with a good venue for the sessions. And lots of tea and biscuits.

One mildly worrying note from this process should be recorded. Despite the best efforts of Making Music and all of the partners involved, it seemed a real struggle to raise the number of participants we had originally hoped for. This may, in part, be due to the received wisdom that older people only want to play bingo, or have coffee mornings. It is almost as if people give up on their elders after a certain age, the attitude of 'well, he/she's not up to doing that sort of thing these days'. One of the great aspects of the shape of this project was how inclusive the workshops can be. Health and mobility issues can be accommodated, and we guarantee that everyone who did take part had an awful lot of fun. This is a social activity and making music is a great source of escapism, especially if people are a little depressed or have become inactive in old age.



Neva, Maisie, Jo, Eileen and others

Tom Hammond tells of how Making Music London raised funds to run a devised musical theatre project in Croydon in conjunction with Croydon Bach Choir, encouraging older people to get involved at Elizabeth Court, a residential housing facility



Successful musical theatre workshops run in Croydon by Croydon Bach Choir and Making Music

The performance...

The first day of the project was slightly concerning. A handful of residents from Elizabeth Court arrived and seemed (understandably) sceptical about how they might get involved. 'But I can't sing!' was the *idée fixe*. Despite this, we had a sneaking suspicion that the enthusiasm of the members of Croydon Bach Choir was going to add to the sessions, as were the expertise and fun that working with Rachel and Tim brings, whilst help from other local organisations in marketing the scheme would ultimately pay dividends. And it did. For that we must thank Croydon Social Services and especially Davina Christmas, Arts Development Officer for Croydon.

Week by week the group grew in size, not only with residents from Elizabeth Court but other locals who had heard of the scheme, plus an ever-swelling team from Croydon Bach Choir. The sessions revolved around getting the group to contribute ideas for a story, which Rachel and Tim helped to shape into a unique piece of musical theatre. Like many musicals and operas, the theme of love soon appeared with a whimsical journey to Paris to recover from a broken heart.

The final performance was given to an audience of thirty-five people, meaning that the ordinarily sleepy atmosphere of Elizabeth Court's day room was transformed into a buzzing and laughter-filled space. The group gave 110%, and their enjoyment in giving a performance was clear for all to see. What is more, this seems to have given an extra shot of adrenalin to the committee of Croydon Bach Choir, who immediately contacted us to see how this scheme can be continued and developed.

Here are some selected words from Jo Tarring, who was central to the whole project and is a key member of the choir's committee, when we asked for her feedback at the end of the project:

"First and foremost it was terrific fun and successful. I don't really know what I expected... I don't think any of us really knew what we were in for. This made it more difficult to encourage people to join as participants and probably as volunteers although we did pretty well in the event! For the choir volunteers it may have helped them see some of the committee in a different light!! I am convinced there is room for this in healthcare – huge benefits to health both mental and respiratory! Would be terrific to link with a chest clinic and get the backing of a chest consultant and specialist nurse – equally maybe a mental health unit. Singing on prescription – fantastic get those GPs on board! Would I do it again? Yes!"

We were delighted to see so many happy faces as the culmination of a lot of hard work by a lot of people. Next, we want to try and help Croydon Bach Choir to develop this scheme into something that runs over the longer term, and to get them the publicity this will deserve.



The whole group

If your music group – whether vocal or instrumental – think this sort of a scheme would help you to raise funds, raise your profile in the community and also help you have fun, do get in touch with Tom and Heather to see if we can help you to start a scheme yourselves.

rdolondon@makingmusic.org.uk
020 7422 8294

Making Music London concert diary

January - April 2009 (and sneak preview of May!)

Note: Contact numbers are given for ticket details where they have been provided. It is assumed that concert tickets are available at the door on the day of the performance, unless otherwise stated.

To advertise your event in our diary, please use the form below or contact Phil Morris

IMPORTANT INFORMATION REGARDING ACCESSIBILITY OF VENUES:

Making Music is committed to ensuring that events promoted by the organisation are accessible to all. Member groups are also encouraged to consider accessibility when choosing venues for their concerts, but inevitably this is sometimes out of a group's control. If you plan to attend any of the concerts listed below, are unfamiliar with the venue and accessibility is an issue for you, we recommend you make enquiries in advance. Contact details are supplied for all groups whose concerts are listed.

Saturday 17th – at 7.45 pm. John Keble Church, Dean's Lane, Edgware.

Hendon Music Society presents Thomas Gould (violin) and John Read (piano) in a programme incl. Bach's Sonata No.4, John Adams's Road Movies, Britten's Suite Op. 6 and a Schumann sonata for violin and piano. Tickets: £14 (conc. £13 free for 8 – 22 year-olds). Phone: 020 8202 5393.

Sunday 18th – at 3.00 pm. John Keble Church, Dean's Lane, Edgware.

Hendon Music Society present The Richard Toeman Family Concert – suitable for 0 – 9 year-olds. Tickets: Adult plus 1 child £5, extra children £1 each. Phone: 020 8202 5393.

Saturday 31st – at 7.45 pm. St Francis of Assisi Church, Ravenswood Ave., West Wickham.

The Allegri Singers present "Music of the Night" - partsongs and jazz favourites. Tickets: £8 (conc. £6 and family 2 + 2 £20) in advance from 020 8778 4760.

Saturday 31st – at 7.30 pm. Queen Elizabeth's School, Queen's Rd., Barnet.

Barnet Band 120th Anniversary Concert incl. Two commissioned pieces. Tickets: £7 (conc. £5), phone 020 8347 9208.

Saturday 31st – at 7.30 pm. St Matthew's Church, Raynes Park.

Wimbledon Symphony Orchestra concert incl. Strauss's Oboe Concerto and Mahler's Blumine and Symphony No. 1. Further details from omolony@yahoo.co.uk. phone 020 8947 2413

Saturday 1st – at 3.00 pm. Fairfield Halls, Croydon.

Croydon Philharmonic Choir with Basingstoke Choral Society present a tribute to Alan Kirby – A Mosaic of the Music of Vaughan Williams. Tickets: £15 (children £7.50), phone box office on 020 8688 9291.

Saturday 7th – at 8.00 pm. St Anne's Church, Kew Green, Richmond.

Kew Sinfonia perform Bartok's Viola Concerto and Mozart's Symphony No. 38 (The Prague). Tickets: £10 (conc. £8), phone 020 8979 8307.

Saturday 7th – at 7.30 pm. St Barnabas Church, Pitshanger Lane, W5.

Ealing Symphony Orchestra concert incl. Alwyn's The Innumerable Dance, Brahms's Violin Concerto and Glazunov's Symphony No. 5. Tickets: £10 (conc. £8, children £1) phone 020 8567 4075.

Saturday 14th – at 7.30 pm. Fairfield Halls, Croydon.

Croydon Symphony Orchestra concert incl. Rachmaninov's Symphonic Dances, Mahler's Adagietto, excerpts from Prokofiev's Romeo and Juliet and Tchaikovsky's Piano Concerto No. 1. Tickets: £10 and £15 from 020 8680 2639.

Saturday 14th – at 7.30 pm. Trinity Church, Nether St., N12.

Finchley Chamber Choir present Baroque Masterpieces with works by Bach, Buxtehude, Scarlatti and Gesualdo. Tickets: £10 (conc. £8), phone 020 8440 1899.

Saturday 21st – at 7.30 pm. St James's Church, Piccadilly.

Purcell Singers concert of works by Barber, Finzi, Stephen Hough, Leighton, Poulenc and Tavener. Tickets: £12 (conc. £10), phone 020 7381 0441.

Saturday 28th – at 7.45 pm. Kingston Parish Church.

Thames Philharmonic Choir concert incl. Vivaldi's Gloria, Bach's Mass in G and Mozart's Eine kleine Nachtmusik. Tickets: £16 (conc. £13.50, £5 restricted view), phone 020 8392 1851.

Saturday 28th – at 7.45 pm. John Keble Church, Dean's Lane, Edgware.

Hendon Music Society presents The Revolutionary Drawing Room – a string ensemble – in a programme of works by Haydn, Spohr and Mendelssohn. Tickets: £14 (conc. £13 free for 8 – 22 year-olds). Phone: 020 8202 5393.

Saturday 7th – at 7.45 pm. St Barnabas Church, Pitshanger Lane, Ealing.

Ealing Choral Society concert incl. Duruflé's Requiem, Bernstein's Chichester Psalms, Matthias's Let the people praise thee and Pärt's De Profundis. Tickets: £12 and £14 (children £3), phone 020 8894 5998.

Friday 13th – at 7.30 pm. York House, Twickenham.

Cantanti Camerati present "Just a Song at Twilight, No. 33" – a light-hearted entertainment. Tickets and further info. From 020 8898 8020 (6-7 pm).

Saturday 14th – at 2.30 and 7.30 pm. Cantanti Camerati as above.

Saturday 21st – 8.00 pm. St Matthew's Church, Durham Rd., SW19.
The Hill Singers give a Haydn concert incl. Symphony No. 104, the Harmoniemesse and Insanae et vanae curae.
Tickets: £7 (conc. £9), phone 020 8644 3794.

Saturday 21st – at 7.30 pm. St Mary's Church, Lewisham High St.
Lewisham Choral Society concert incl. Dvorak's Mass in D, Howell's Requiem and Jonathan Dove's The Passing of the Year. Tickets: £12 (conc. £10, children £2). Further info. from tickets@lewishamchoralsociety.org.uk. phone 020 8692 3988

Saturday 21st – at 7.30 pm. Emmanuel Church, Lyncroft Gdns., West Hampstead.
Camden Chamber Orchestra perform Dvorak's Symphony No. 7, Janacek's Suite for Strings and Stravinsky's Symphonies of Wind Instruments. Tickets: £8 (conc. £5), phone 020 7267 3450.

Saturday 21st – at 7.30 pm. St Martin's Church, Hale Gdns, W3.
Ealing Symphony Orchestra concert incl. Dvorak's In Nature's Realm, Tippett's Triple Concerto and Shostakovich's Symphony No. 11. Tickets: £10 (conc. £8, children £1), phone 020 8567 4075.

Saturday 28th – at 7.30 pm. St James's Church, Piccadilly.
St Peter's Singers with orchestra perform Handel's Saul. Tickets: £10 to £20 (conc. £13 to £18), phone 020 8743 6897.

Saturday 28th – at 7.30 pm. St Paul's Church, Inner Park Rd., SW19.
Wimbledon Symphony Orchestra charity concert incl. Weber's Ruler of the Spirits, Sibelius's Violin Concerto and Brahms's Symphony No. 3. Further details from omolony@yahoo.co.uk phone 020 8947 2413

Saturday 28th – at 7.30 pm. St Paul's Church, Wilton Place, SW1.
St Paul's Festival Choir concert incl. Mendelssohn's Six Anthems, Vaughan Williams's Toward the Unknown Region and Howells's St Pauls Service. Tickets: £15, phone 020 8677 6194.

Saturday 28th – at 7.30 pm. St James's Church, Hampton Hill.
Teddington Choral Society perform Bach's St John Passion. Tickets: £12 (conc. £10), phone 020 8898 3245.

Saturday 28th – at 7.45 pm. John Keble Church, Dean's Lane, Edgware.
Hendon Music Society presents Donald Maxwell (bass) and friends in a programme of opera bites. Tickets: £14 (conc. £13 free for 8 – 22 year-olds). Phone: 020 8202 5393.

Saturday 28th – at 7.30 pm. Queen Charlotte Hall, Parkshot, Richmond.
Barnes Choir perform Haydn's Nelson Mass, Tippett's Spirituals, Britten's Cantata Misericordium and Vaughan Williams's Fantasia on a Theme by Thomas Tallis. Tickets: £10, phone 020 8940 0949.

Sunday 29th – at 7.30 pm. St Mary the Virgin, Primrose Hill.
Camden Choir perform Bach's St John Passion. Further details from dcbriscoe@gmail.com phone 020 7586 0817

Thursday 2nd – at 7.30 pm. Barbican Hall, EC2.
Highgate Choral Society with New London Orchestra perform Elgar's The Apostles. Tickets: £8 to £28, phone box office on 020 7638 8891.

Saturday 4th - at 7.45 pm. All Saints Parish Church, Bark Hart Rd., Orpington.
Orpington Chorale perform Stainer's Crucifixion and Haydn's Seven Last Words. Tickets: £8.50 incl. Programme (children £5), phone 020 8769 1272.

Saturday 4th – at 7.30 pm. St Matthew's Church, Durham Rd., SW20.
Wimbledon Chamber Choir and Lambeth Orchestra concert incl. Mendelssohn's Ave Maria and Psalm 115 and Haydn's Symphony No. 96 and Maria Theresa Mass. For further info. phone 020 8947 6303.

Saturday 4th – at 7.30 pm. St Alban's Cathedral. Stanmore Choral Society,
Harrow Choral Society and Harrow Philharmonic Choir perform Karl Jenkins's The Armed Man - A Mass for Peace and Elgar's The Music Makers. Further details from .www.stanmore-choral.org.uk phone 020 8578 8830

Saturday 25th – at 7.45 pm. Hayes Free Church, Hayes, Kent.
Hayes Philharmonic Choir perform Haydn's Stabat Mater. Tickets: £8 (conc. £7), phone 020 8654 6712.

Saturday 9th – at 7.30 pm. St Michael's Church, South Grove, N6.
Highgate Choral Society concert incl. Fauré's Requiem, Kodaly's Missa Brevis and Elgar's Give unto the Lord. Tickets: £11 to £20 (conc. £8), phone 07952 508 234.

Saturday 16th – at 7.30 pm. All Saints Church, Woodford Wells.
London Forest Choir perform Mendelssohn's Lobgesang (Hymn of Praise). Tickets: £12 (conc. £10), phone 020 8531 4837.

Why not use this form to advertise your concert or other event in the Making Music London diary?

The diary is also posted on our website (www.makingmusiclondon.com).

Event date: Time: Venue:

Name of group: Ticket prices:

Brief event description:

Please confirm that access to the venue complies with the Disability Discrimination Act.

Contact name:

Phone: Fax: Email:

N.B. You must include a contact phone number, e-mail address optional.

Website: Box office:

**PLEASE RETURN TO PHIL MORRIS, 9 HOLMESDALE AVENUE, LONDON SW14 7BQ
BY 31st March 2009 FOR SUBMISSION IN THE NEXT EDITION OF LONDON HARMONY**

Songs of Celebration

How does an arts organisation go about trying to fertilise an area described by some of its own residents as a 'cultural desert'? This was the problem colleagues from Kingston Music & Arts Service posed Making Music London when they asked for help to publicise the impressive recording facilities at the new Hook Centre in Chessington, Surrey.

The Hook Centre houses, amongst other community services, a brand new recording studio, which is available to the local community and aimed especially at younger people. Nearby Chessington Community College (CCC) is undergoing considerable redevelopment work to provide new facilities of its own in order to give greater priority to music and the arts, to complement its already strong sporting culture.

Could we design and run a project that would also help our local member groups and prove financially feasible? The result – after serious planning – was the 'Celebrations' project, which took place from October to December 2008.

MM London worked with professional performer, composer and workshop leader, Adam Walters, to design a project plan, and a successful bid was made to the Royal Borough of Kingston for community funding. Adam's idea was to combine live acoustic instruments with the pop/rock tradition familiar to the students, and lesser-known ethnic musical styles. Supported by the charismatic, energetic and inspiring new Head of Music at CCC, Matt Allen, Adam worked over six consecutive weeks with a group of thirty pupils from years 5 and 7 (aged c.9-12).

Crucial to the project was the continuous support of a team of voluntary musicians. From Kingston Philharmonia (www.kingstonphil.co.uk) came flautist Janina Byrne, oboist Linda Marley and violinist John Asher and, from MM London, amateur pianist Rachel Shea. As the weeks passed, not only did the students help to compose new songs but they were treated to a brief demonstration for each instrument in order to better understand how they worked.

8th December was performance day. In the afternoon, the students performed 'Songs of Celebration' to fellow pupils in the new CCC atrium, to which we also welcomed Barnaby Hopson from the Royal Borough of Kingston-upon-Thames. Many of the students had not performed before so this was rather daunting for them. However, the dry run stood them in good stead for a very impressive early evening show to family members at the Hook Centre. The students concentrated, listened, took Adam's instruction, and sang and played with brilliant results. This second performance was recorded by Hook Centre staff as a lasting souvenir for all involved.

The legacy of this project covers several aspects:

- Kingston Philharmonia gained a donation to thank them for their participation
- all pupils involved were invited to attend the orchestra's January concert free of charge, the repertoire of which was well suited to a younger audience (and a discount offered to friends and family)
- CCC and Kingston Philharmonia, located very close to each other, are now more aware of each other's existence and small common elements
- CCC has adopted part of the project music as their new 'school song'
- the profile of music within CCC has been raised, and with luck will stimulate more pupils to pursue singing and playing, both individually and in groups
- via the Hook Centre performance and considerable local press publicity, local community attention has been drawn to CCC's music department



Songs of Celebration..continued

MM London Volunteer Helen Sadler describes her experience of the project, having visited a workshop early on in the process, and the final afternoon performance:

"I was impressed by the dedication of the pupils' music teacher, Matt Allen. Adam Walters, composer, took the rehearsal with much enthusiastic cajoling and support. During the rehearsal the youngsters were divided into groups and encouraged to put words to some of their favourite activities, and ultimately rhythms were provided to express those words. Three musicians from Kingston Philharmonia were also on hand to assist. Although the pupils appeared self-conscious and bemused at times, the ultimate results were encouraging. After some early nerves and adjusting to the huge space they were in, they completed their brief concert, which consisted of several songs, accompanied mostly by percussion played by the pupils themselves, to well-deserved applause from the small audience of fellow pupils from their year group."

I thought it a very worthwhile project which I hope could sow seeds of real interest in and appreciation of what these youngsters could ultimately achieve for themselves. They certainly seemed to enjoy themselves."

Meanwhile Rachel Shea, another MM London Volunteer, who served as volunteer pianist and assistant to Adam, gives her insider's view:

"The project with Making Music was a lot of fun, very interesting, and was a wonderful opportunity for me to get involved as a musician and to work with Adam and Mr Allen, CCC's new and brilliant music teacher. I was able to contribute to project ideas and learnt a lot from seeing how sessions were planned, how composition ideas were brought together, how rhythmic patterns were identified through word patterns and how musical styles from all over the world were incorporated. I think that's what made the project particularly interesting for me: the mixture of classical, pop, Brazilian and African music. This seemed to hold the children's interest too, and kept them on their toes as they shifted from singing to drumming and back again. I think it's important for kids to experience and appreciate music from different cultures, and to experience and appreciate the work that goes into rehearsing and performing in concerts. So all in all a fun, educational and rewarding experience, and the final concert was a definite two thumbs up."

And finally, two comments from the school. Deputy Head of CCC Mark Clutterbuck expresses his pleasure at hosting the project:

"Many many thanks for all your work in Chessington which culminated in the wonderful performance at the Hook Centre yesterday. I really enjoyed it - and seeing the pupils look so pleased with themselves afterwards was a triumph too. There was a lot of work that got us to that point and it started long before the pupils were involved but I really think it was worth it. Hopefully we can find other ways for Chessington to be involved in such collaborations but in the meantime we have a great new school song! (Thanks Adam). When the CD is done I shall get it played in Assembly to the rest of the school together with a montage of images from yesterday."

Music teacher Matt Allen puts it very succinctly:

"It has been great for the school, department and, most of all, for the kids themselves."



Adam and the CCC students with their music teacher Matt Allen, rehearse in the new school atrium

Heather Tomala and Tom Hammond write of the recent conclusion of the successful "Celebrations" project in Chessington

For information about other Making Music projects, contact rdolondon@makingmusic.org.uk
020 7422 8294

A plucked string concert for Londoners

Did you know that there were once mandolin ensembles in almost every borough of London, which have existed since the 30s? Interest has dwindled over the years and now there are only 3 small groups left. These groups are so small that they are limited by skill and size in the repertoire and scale of concerts they can perform.

The London Mandolin Festival seeks to form a mass orchestra, to showcase to Londoners in a concert the beauty and depth of plucked string compositions. The festival is based on the Australian Mandolin Festival which is consistently successful in increasing membership of the Australian mandolin ensembles. In future, the London festival will be used as a forum to commission new pieces and encourage involvement with the music colleges.

The festival is calling all players of the following instruments to register at londonmandolinfestival@googlemail.com

- Mandolin, Mandola or Mandocello
- Classical Acoustic Guitar or Acoustic Bass Guitar
- Double Bass (Desperately require at least one)

We currently have more than 35 confirmed players registered for the festival from areas as far as Bristol, Cambridge, Essex, Brighton, Watford, Hatfield, Enfield and Lewisham. The ensemble could be the largest orchestra that London has not seen in many decades!

The rehearsals will be on Feb 8, Mar 22, Apr 26. The rehearsals will start at 10am (9:30am arrival/tuning), and finish at 4pm with a lunch break 12:30pm-1:30pm. The rehearsals will be held in the Big Wheel Studio at 26 Exmouth Market, Clerkenwell, EC1 nearest tube Farringdon.

The concert will be on May 17, in Clerkenwell Church which is right next door to the Big Wheel Studio. We will have the church from 1pm (12:30pm arrival/tuning), and hold a dress rehearsal till 3pm. The first concert will take place 4pm-5pm. If we sell out the tickets for the first concert then a second concert will run from 7pm-8pm.

The following pieces will be performed:

- **Under Sydney Skies** by John Peterson, a contemporary piece popular with players of the 2008 Sydney International Mandolin festival.
- **Planxty O'Carolan** by Bruno Szordikowski, an Irish suite, includes "Down by the Sally Gardens", popular in mandolin orchestras worldwide.
- **Iford Waltz** by Harry Hasler, which was composed as a tribute to the now defunct Iford Banjo-Mandolin-Guitar group and was well received at a previous BMG rally.
- **Greek Suite** by Manos Hadjidakis, who also wrote Never on Sunday, which is a common piece in all the London BMG groups.
- **Four Sea Pictures** by Eileen Pakenham, a contemporary piece once performed by the European Youth Orchestra.
- **Trio in G major** by Emannuella Barbella, a Baroque style piece.
- **Amapola** by John Lacalle, a pop song reaching #1 in 1941 which has been popular with both players and audience alike.



Ian Segui writes about the London Mandolin Festival and their search to form a mass orchestra.

To get involved register now at londonmandolinfestival@googlemail.com to start practising and join in the fun!

Thoughts about the audience...

Making Music's recent 'Sounds:Stories' project (page 14) got us thinking about performers and audiences. Before we tell you more, stop a minute and think about your views on the following statements...

Connecting with the audience during a performance is important

Some musicians are much better than others at making their audience feel welcome

Our group think about the audience experience and have method/s to find out what they think

These were just some of the areas that we asked musicians, singers and actors about during the 'Sounds:Stories' project, which brought together voluntary music and theatre groups to perform a piece especially made for the unique Pitzhanger Manor, the former house of Sir John Soane. Making Music's partners in this unusual venture were 1st Framework, 3rdthought and Ealing Borough Arts Team.

An audience of around 20 people per performance was invited to watch an intimate show that took them on a musical and theatrical tour of the house. The audience feedback was truly appreciative; comments included 'absolutely magical', 'a truly inspired surprise' and 'brought this beautiful house to life'.

Alongside audience feedback, Making Music were particularly interested to understand more generally about how these performers perceive their audiences. They asked Helen Ball at Audiences London to work with them to find out more.

So what did we learn?

90% of participants said that they thought the connection between audience and performer(s) was important, and most participants gained confidence and new ideas about performing. We also found that most participating groups don't have a method to find out what their audience think of their work. Of course there are many reasons for this, often including time, resources and money. This was a small pilot study but is something both Audiences London and Making Music are hoping to explore more together this year. You can view more about the project at: www.makingmusic.org.uk/html/658.shtml

About Audiences London

Audiences London are one of a national network of audience development agencies set up to offer resources that support arts and cultural organisations to understand and focus on their audiences. We see in our work how strong relationships between performers, venues and audiences can transform the experiences of both the audience and artist(s) for the benefit of both.

Audiences London offer advice, insight and audience intelligence through consultancy, research, collaborative projects, networking and training events, conferences and our website www.audienceslondon.org. We also work strategically to provide a bigger picture of London's audiences, and information about what they think and do. We worked with over 300 organisations and cultural agencies in 2008, including The London Symphony Orchestra, The London Philharmonic Orchestra, The Barbican, The South Bank Centre, Sound and Music, and Sound Connections.



Audiences London are hosting a free networking event in Canning Town in February 2009. If you're from a group or someone working or living in this area who would benefit from making local cultural and community contacts, do get in touch for a place.

To find out more contact:

Helen Ball
Audiences London
020 7367 0813
helen@audienceslondon.org

Sounds:Stories - exploring different ways of performing

Becoming better engaged with an audience is an issue voluntary and professional groups alike should strive to address – so how can we make mere observers feel genuinely involved in what we're presenting?

Indeed, why do we perform at all? Perhaps we should all simply rehearse, then give a private run-through at the end of each project? Do we genuinely concern ourselves with the experience of our audience from the moment they walk through the door of a concert venue, or are we simply asking them to pay so that we can all experience the personal thrill of performing to others, whilst hoping that they will feel the same rush of adrenalin when listening as we do when making music?



Photograph courtesy of Laurence Burns

Sounds:Stories' aim was to give voluntary musicians from London's member groups an insight into performance practice from a theatrical perspective by collaborating with voluntary actors and a professional director to create an all-round musical and dramatic experience. Produced by Tom Hammond in partnership with the award-winning community arts organisation **1st Framework** and **Ealing Borough Arts**, the project took many months of careful planning and went through several drafts before reaching its final format, as it was so unlike anything we had undertaken before.

Artistic director Peter Avery of **1st Framework** selected the overall theme of a party. Grade I listed **Pitzhanger Manor**, a former residence of Sir John Soane, designed in 1800 was chosen as the venue. Peter's concept was of a promenade performance during which the audience would move from room to room, whilst volunteer musicians and volunteer actors from **3rdthought** would combine forces to portray a variety of 'party' scenes. Paintings were chosen for overhead projection and text for narration, and member groups were asked to select suitable pieces from their repertoire. Local schoolchildren were also recruited to dance as part of one scene. **Pitzhanger Manor** staff were to guide our audience around, where they would be greeted in each room with the feeling that the 'performance' was not necessarily waiting for their presence but would involve them blending into the scene that they reached.

Three member groups – in reduced form – bravely came on board: **Addison Singers**, **Kensington Chamber Orchestra** (who debuted a brand new piece composed specially for the occasion by **Danyal Dhondy**) and **The Knack Singers**. London Volunteer Team member **Shawn Moore** provided fantastic support throughout, co-ordinating member groups, assisting with marketing, making creative suggestions and being the main Stage Manager for the performances. Fundamental to the project was a strong working relationship with Lee McCulley and the **staff at Pitzhanger Manor**, who rearranged and dressed rooms to suit the scene chosen for each one. Supporters of 3rdthought also helped to cater for our growing band of performers and backstage crew.

Helen Ball of **Audiences London** was recruited to help document and evaluate the process and worked hard to gather feedback from participants and audience alike, all of which will eventually be fed into a website that documents the whole course of development so that others can emulate or adapt this project. (See page 13 for information.)

The vast amount of work took place in a single weekend: an all-day rehearsal on Sat 22nd November culminated in an early evening dress rehearsal, and then afternoon and evening performances to ...continued over the page

...continued from page 14

invited audiences on Sun 23rd. Understandably there was some initial scepticism and uncertainty from the musicians, but as the master plan evolved they began to see how they fitted into it and felt increasingly at ease. The two shows were very engaging, with the promenade aspect proving a real hit and inducing a real feeling of involvement between performers and audience. Those walking around did not know what they would experience next and, with each new room, a fresh sense of anticipation and excitement was created as the door was opened. The same early feeling of unease was perceptible amongst the audience, but a few minutes – and a well-timed introductory glass of wine – saw them entering into the project's spirit with great enthusiasm.

All involved enjoyed the experience and the vast majority said they would do it again. Further positive outcomes were interest from audience members to attend separate forthcoming events by the music groups involved, and general interest in Pitzhanger Manor which many present had not heard of before. Improvements could be made to the amount of time performers had to wait around in between rehearsing, which was largely due to the experimental nature of this project and would most likely be greatly reduced if the set-up were to be revived. There were number limitations due to fire / health & safety regulations within the venue's small spaces, although the resultant sense of intimacy and proximity to the performers was a good outcome.

Joanna Sleight, our counterpart in the Eastern region and a professional singer, attended the Sunday afternoon performance and had this to say about it:

"I thought that the Stories project was very successful indeed in terms of presenting the music in a different and very engaging context. Certainly it was one of the most enjoyable amateur music events I have been to in many many years. It was great from the audience point of view to feel like a part of the event (particularly being handed a glass of wine at the 'party' was a nice touch), and it was a very social event for the audience as there was a sense of camaraderie in walking around together. It was a lovely way to find out about the history of Pitzhanger Manor - the tableaux gave a sense of atmosphere and life to the building that an ordinary tour could never provide.

I think that in terms of creating links between music groups and other partners it seems like a great idea, although I can't necessarily judge the outcome of that. As for increasing publicity, I can see that it helped to cross-fertilise different audiences but the limited audience numbers restricted the amount of that taking place.

As you can probably tell, I thought it was a fantastic project and I thoroughly enjoyed the performance!"

In terms of a legacy, we hope that those involved have returned to their full groups stimulated by the experience of challenging what it means to give a performance. These groups have gained new supporters from Stories audience members wanting to see them perform again, and several people intended to revisit Pitzhanger Manor in the future. With the summary meeting not long done and a formal evaluation still in production, there is already talk of a repeat venture in 2009. Ideally musicians in other parts of London and further afield will read about this pilot project with a view to emulating it themselves in the future.

See overleaf for more pictures of the performances.



Photographs courtesy of Laurence Burns

Heather Tomala writes about the well received final performances of a pioneering project in Ealing, bringing together a unique performance venue, voluntary music-makers, voluntary actors and local school children to create an innovative and audience-engaging performance.

More photographs from our pioneering Sounds:Stories project in Ealing. Read inside for full details



Photographs courtesy of Laurence Burns



"I thought the Stories project was a wonderful way to bring Pitzhanger Manor to life. Unfortunately, I missed the first piece, but was able to join the party for the remaining items and for me it provided a lovely oasis from a busy, wet Sunday afternoon on Ealing High Street.

Moving the audience from room to room for the different performances, I imagine, needs careful planning to ensure that the logistics work and that there is continuity between each piece. I thought this all went smoothly, so a credit to the team work involved here.

In terms of the performances, I really enjoyed the range of musical and artistic genres, and from different periods. The other thing that struck me was the range of ages of the performers, who appeared to be from three generations at least – I think it is fairly rare to see this type of collaboration these days. "

Judith Scammell, a member of the London Volunteer Team, New London Singers and London Orpheus Choir.

See pages 14 and 15 for a full write up.



Searching for the concert diary? It's moved to the centre spread - pages 8 and 9