

CAVATINA Chamber Music Trust

Frustration at the absence of young faces at chamber music concerts resulted in the launch of the CAVATINA Chamber Music Trust by my wife Pamela and myself, both of us dedicated lovers of chamber music. The thought that this wonderful form of music might disappear with the older generation caused us a great deal of anxiety.

At the same time many new and excellent ensembles were emerging from the conservatoires. What future would these young groups have unless audiences were renewed with younger faces?

In 1998, I invited the iconic Director of Wigmore Hall, William Lynne, to lunch to see if we could pin forces to change the situation. We went on each other's shoulders over a good lunch, but did not take any views. Lynne felt that chamber music starts appealing to people in mid-life; I who had heard my parents play violin and piano duets throughout my childhood, felt that the seed for appreciating chamber music could be planted at an early age.

The outcome was the introduction of a CAVATINA Ticket Scheme at Wigmore Hall for a selected number of chamber music concerts. Schools visited by CAVATINA-supported groups were encouraged to take pupils to concerts there. This modest beginning of the CAVATINA Chamber Music Trust resulted in diverse developments of the project, which are branching out in different directions to this day.

The name 'Cavatina' comes from the wonderful fifth movement of Beethoven's String Quartet, Op. 130 in B flat major, and we chose it as it was one of our most cherished pieces of music. People who are not familiar with this 'air' have never had the quintessence of chamber music at its most sublime.

CAVATINA's mission was now crystal clear—to attract young people to chamber music concerts. But to achieve such an objective was not easy. A considerable amount of thought and planning was invested in the choice of the most suitable strategy for attaining the mission. Having now reached 30,000 young people through school concerts and free-ticket

schemes, the project has obviously had no small success in its 12 years of existence.

The motto of the Trust is 'Bringing Chamber Music to Young People and Young People to Chamber Music'. CAVATINA's approach to this challenge has been ambitious and multi-faceted. Briefly, the main components of the Trust's strategy are:

- 50 School Concerts are given by CAVATINA-trained professional ensembles, who impart their enthusiasm and love of chamber music to children. These sessions are instructive, interactive and entertaining.
- 27 venues are affiliated to the CAVATINA Chamber Music Scheme whereby young people aged 8-35 can attend FREE and the venues receive a subsidy. The rules of affiliation are rigorous, but the award generous.
- Around 15 Family Concerts are organised every year. Attendance has grown significantly.
- A new venue for the Swiss Cottage concerts will be announced shortly, and a new series will start at the French Institute in South Kensington.
- Around 300 CAVATINA Friends provide useful income and represent an admirable network of like-minded people. The membership fee is modest, and new Friends are welcomed with open arms.
- CAVATINA Ambassadors are recruited to represent the mission in universities and other places of learning. These Ambassadors have proved to be a very powerful tool in meeting the Trust's objectives among the young. The number of these Ambassadors has grown so much that the 'Ambassadors' Co-ordinator has been appointed to

manage and guide them. Modern social networking facilities (Facebook and Twitter) are used extensively.

In addition, CAVATINA sponsors chamber music competitions: Trinity Laban (22 May 2011) and the Greenwich Intercollegiate String Quartet Competition (1 May 2011). These help to raise the profile of chamber music among the students. CAVATINA also supports the very exciting ChamberStudio project of masterclasses at Kings Place. These are open to the public.

While CAVATINA has made immense strides in 12 years, it has only 'scratched the surface' in rejuvenating the audiences for chamber music. Yet green shoots are sprouting all around the country, and in some areas, especially in university towns, the results are dramatic.

For further information please see www.cavatina.net

Simon Majaro



LCMS is delighted to report that Pamela and Simon Majaro were both made Members of the Order of the British Empire in the New Year's Honours List for their creation and development of the CAVATINA Chamber Music Trust.



Quartet of Peace

On 3 December last year the LCMS Sunday concert was performed by the Quartet of Peace in aid of the charity MuseumQuality, which works to fund music education for disadvantaged children in the developing world. The instruments of the quartet, made by Brian Lissin in honour of South Africa's four Nobel Peace laureates, have travelled in Europe and beyond, and are played by different distinguished players for each concert. We are pleased to advise members that £200 in donations was collected at the Hall 1 concert, and that LCMS was able to donate £1,650 box-office revenue towards helping this charity to promote hope and understanding through music. MuseumQuality have expressed their 'heartfelt thanks.'

Members not only enjoyed a memorable concert but also a stimulating pre-concert film and talk, and we wish the charity every success. Further information can be found at www.museumquality.org

Chris Bradshaw

Bringing New Work to Life

Paul McKay considers the role of Music Haven, a music publisher and forums: www.musicshaven.co.uk

The LCMS can be proud of its tradition of presenting new works to thoughtful and enquiring audiences over the past century. There will have been, I am sure, the usual mix of controversy and debate over the merits on offer during this time. But the process of creating new music is akin to painting for gods; in among the arts it is the odd gem that can be self-referencing and lasting.

The audience plays a vital role in the creative cycle of the composer. Their responses, both positive and negative, provide the composer with some sense of the boundaries of communication. These boundaries constantly change because both the composer and the audience feel compelled to constantly test those boundaries and to look back on their development.

Music Haven was brought into being specifically to develop new works. Yes, it produces and sells scores and parts—the traditional function of the publisher that is still as important today as it has always been—but that is one part of a much bigger process of bringing a new work to life. At the start careful thought and consideration to the full potential of that new work—from commission to premiere to repeat performances and recording—need to be made with the composer.

It is a wide remit, but one that is necessary to ensure that new works are properly funded, well represented to musicians and venues, and thoughtfully introduced to audiences. In essence, it is to give composers an opportunity to fully and reasonably present their work—and themselves—to open, interested and knowledgeable music lovers. I emphasise 'and themselves' because the composer's role extends beyond creating new work and assisting the musician's interpretation to reaching the audience as well.

I strongly feel that concert going is as much a social activity as an intellectual one. Seeing and talking to composers always add to the experience, and most important, help me to understand them and their music. I recommend to LCMS member to approach composers, ask them about their music, other people's music, musicians, venues, festivals and about bringing new works to audiences. In fact, please feel free to approach me about that last point—it is an incredibly exciting and rewarding dimension to music that is worth sharing.

Members' Voices A Musical Adventure



The LCMS concerts at Kings Place are a delight. As a regular attendee at the Sunday evening concerts, I find there is always wonderful music to be heard. There is as much pleasure to be gained whether the music is played by long-established groups of musicians we have heard many times before or from younger and less familiar groups. This pleasure is enhanced by the beautiful and inspiring concert hall, with its excellent acoustics.

It was learning to play the piano as a young child that began my love of music, although it was in the genes (my grandfather and his brothers formed a popular dance orchestra in the Manchester area). However, it was my mother who inspired my passion when she took me, at age six years, to see "Swan Lake" at the Manchester Opera House. It is a passion that lives with me today!

Shortly after my husband died, a long-standing friend introduced me to LCMS, then at the Conway Hall. It has been a revelation. Not only has it enabled me to familiarise myself with a wide repertoire of chamber music and with the styles of many composers, it has also increased my enjoyment greatly. This has been possible because of the reasonable price of the tickets.

As time has passed I have found that I have enjoyed many of the music of composers I had otherwise found difficult to listen to. I have heard music that has again become fashionable and recently discovered. It seems my "new" has become extended—I never thought I would love Shostakovich.

Personally, I particularly enjoy the younger and less well-known ensembles: their music has a special vitality and energy. But I also eagerly attend the more famous ones, such as the Allegri Quartet. At present they are treating us to concerts featuring Beethoven's Quartets and Quintets, which will continue into next season. This is an opportunity not to be missed, as are the Chilingirian Quartet's performances of Mozart's Quartets and Quintets at Kings Place.

The most memorable concert for me was the extraordinary Piano Duo of Charles Owen and Katya Apokisheva when they played Stravinsky's "Rite of Spring" as a duet on one piano. Stravinsky had originally drafted the music to be played this way. Another memorable piece was Messiaen's "Quatuor pour la fin du temps" (Quartet for the End of Time) played by the Turner Ensemble (LCMS Resident Artists 2010-11).

The LCMS Sunday evening concerts have enabled me to hear much enjoyable music that I would otherwise not have heard, which has enriched my life. I have been to places and experienced emotions I could never have imagined. I look forward to a quest for an adventure that will last the rest of my life.

Margaret Cunningham

Kings Cross - Seeing the Future

More than a year ago, a house in my street started undergoing refurbishment. As the months have gone by I've seen scaffolding, workmen, skips, paint, bricks, cement mixers etc. Well it never ends! Well, I sometimes think of this when I look at the Kings Cross development and wonder—will it never end?

In fact, Kings Cross is making great strides, and will soon be the hub of an exciting and innovative development. The plans are not just for anonymous new office blocks; they include refurbishment of some of our old Grade II listed heritage, such as the Granary building, the Gasholder Triplet and the two Transit Sheds. Important salvage work has been carried out in order to preserve industrial structures and artefacts. The gasholders, for example, are being re-erected to form residential units in two circular structures, and a third is destined to be a flexible, open event space with a beautiful water feature. The Eastern Transit Shed will include studio units and lecture and theatre space. In addition to ten new public spaces and three new bridges, 20 new streets will enhance access for all.

In a couple of months' time—yes, September 2011—the new campus of the University of the Arts, including Central St. Martin's, will be complete, together with the adjacent intriguing-sounding House of Illustration. Grand Square, next to the canal and university, will also be opened to the public at about the same time, and over 1,000 solar-powered fountain jets are promised! The following year the renovation of the Great Northern Hotel will

be completed, the street-level arcades being already finished. This building is one of London's oldest hotels, and dates back to the 1850s.

The Construction Skills Centre is already complete and is offering training and qualifications for the construction trade.

I recently had an interesting visit to the local gym—nothing too energetic; this was the Old German Gymnasium of 1864 in Pancras Road. Here you can find more information and exhibits about this exciting development. I was particularly impressed with the trees and planting that are envisaged around the open spaces, not only continuing the London tradition of spacious greenery but also complementing the wildlife park at Canley Street, the Somerset garden project, and the urban food gardens designed for No. 1 Goods Street, not to mention skip gardens growing fresh produce, which will move location within the Kings Cross site.

So there is an end in sight to the somewhat desolate feel of 'vast builders' yards and never-ending "works in progress." We can look forward to a truly multi-use site of housing, culture, education and entertainment. A visit to the website—www.kingscrosscentral.com—or better yet, a personal visit to the Old German Gymnasium to see for yourself is recommended (Tuesday-Thursday, 10:00 am to 5:30 pm; Friday, 10:00 am to 4:30 pm).

Chris Bradshaw



Welcome!

Casting my eye over this issue, I am struck by how it celebrates creativity in various musical guises.

Rafael Todes of the Allegri Quartet reflects on his responses to performing the complete cycle of Beethoven's quartets for the first time. He sings the praises of the 'Cavatina', the fifth movement of Beethoven's String Quartet, Op. 130 in B flat major.

The 'Cavatina' also inspired Simon and Pamela Majaro of the CAVATINA Chamber Music Trust. In his article, Simon tells us how he and Pamela came to start the Trust,

Photo: Sarah Newman

which is devoted to "Bringing Chamber Music to Young People and Young People to Chamber Music." He also reports on successful new initiatives among students.

Last year Richard created ChamberStudio, responding to the need he saw for high-level coaching opportunities for post-college chamber groups in the early stages of their careers. ChamberStudio has taken off at high speed, providing four masterclasses every Sunday afternoon during the LCMS season.

Paul McKay of Music Haven, music publishers brought into being specifically to develop new works, reminds us that the audience plays a vital role in the creative cycle of the composer. And one longtime member of our audience, Margaret Cunningham, recounts her pleasure at her musical development through attendance at our Sunday evening concerts.

One of our trustees, Chris Bradshaw, reports that even the development of Kings Cross is coming along nicely. She invites you to go along to the Old German Gymnasium to take a look for yourself.

Of course, there is more to be found in this issue, not least Peter Fribbins' highlights of the coming LCMS season. We hope that you enjoy Chamber Music Notes, and that you will join us in the autumn and help us create beautiful music together!

Nell Johnson
Executive Chairman

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