



Edington Music Festival Association Newsletter

November 2017

Edington Festival 2018—Next year the Festival will take place from 19 to 26 August

EMFA ANNUAL GENERAL MEETING 21 AUGUST 2017

Chairman's Report for 2016–2017

Exits and entrances

I AM DELIGHTED and honoured to have been asked to succeed Father Peter McGeary as Chairman of the Association, thus consolidating my thirty-year-old link with the Festival which began when Fr Maurice Bird—then rector of Edington—told me in no uncertain terms that the Edington Festival was one of the most important events that the Precentor of Salisbury Cathedral should support and be involved in. I am glad he was so forceful in his enthusiasm! I hope there will be an opportunity at some stage in the future to say a public thank you to Father Peter for his years as chairman of the Association—though sadly he is unable to be with us for the Festival this year. And as we say one *vale* we say another *ave* as we welcome Richard Pinel (Director of Music and Fellow of Jesus College Cambridge) the new director of the Festival. We wish Richard well and assure him of our fullest support. We will also find a moment during this year's Festival to make a presentation to Ben Nicholas and thank him for his high-calibre contribution as festival director to the quality and prestige of the Festival over the last few years.

The provision of the new Harrison organ in Edington Priory is a tangible symbol of the cordial relationship between the Festival and the Priory Church and parish. But now that the organ project has been so successfully completed (and there will in due course be a book on display to record the donations of those who supported the organ fund) the Association's Executive Committee have been considering ways in which it can both support the Festival, the local church and indeed the wider church. One proposal is that the Festival, thanks to the generous donations (and legacies) of our members should establish an endowment to provide bursary funding to support young church musicians. One of the joys of the Festival is the welcome that is afforded to young musicians from the boy choristers to the adult members of the three choirs and their directors. The professionalism, artistry, skill and discipline of our young musicians, in particular, is abundantly on display at the

Festival, and we should both thank them and thank God for them. Encouraging young musicians through a bursary scheme is absolutely in keeping with the core values of the Edington Festival. Such a scheme will doubtless draw on our reserves but it will inevitably depend on the generosity of our members, and our well wishers and supporters.

And as the Festival looks to the future we need to recognise and celebrate the contribution the Festival makes to the repertoire of contemporary church music. Edington's commissioning record is second to none, as every year new works of real quality and substance are commissioned and performed. This year Robert Walker and Piers Kennedy continue that tradition, and we look forward to hearing their anthems on the Beatitudes—the theme of this year's Festival. Robert's *Beati Misericordes* ('Blessed are the Merciful') will be performed at the broadcast evensong on Wednesday and Piers' *Blessed are the peace makers* will be performed at the Saturday Mass.

This report would be incomplete without a word about the new (not so new now!) Rector of Edington, Bratton, Erlestoke and Coulston, who was inducted last September. Father Andrew Sinclair has been an incumbent in the Salisbury diocese as Vicar of Verwood since 2000, and previously he was in the diocese of St Albans and before that on the staff of Old St Pauls in Edinburgh and a chaplain to the University of Edinburgh. We offer him our congratulations and our best wishes and prayers for his ministry at Edington and the other parishes in his cure. We know that the Festival will enjoy his full support and be sustained and stimulated by his contribution as a preacher, liturgist, man of prayer and pastor—as well as by the ideas he brings.

JEREMY DAVIES
Chairman

Treasurer's Report 2016–2017

THE FINANCIAL YEAR 1 May 2016 to 30 April 2017 has been another great year for the Edington Music Festival Association. We started the year with

£49,454 in the bank and finished the year with funds of £109,877.

Our membership subscriptions are slightly up on last year largely owing to the first increase in recommended membership subscriptions in 15 years.

The full collection plate continues to come to EMFA so that we can claim gift aid on the loose change under the HMRC Small Donations Scheme. We are a little behind with our gift aid claims and will be raising claims for the last couple of years very soon. We are continuing with the simplified the way we provide grants to the EMFS for the running of the Festival that we introduced last year.

The collection plate income increased last year and we hope this indicates that the collection income will return to the levels from before Organ project. This is still a concern as the annual collection plate income is struggling to cover the Festival running costs which have increased over recent years.

Last year we were sad to hear of the passing of one of our members who had kindly recognised the Association in their will. We are fortunate to have benefitted from a distribution from their estate to an amount of £62,257 from which we have already provided a grant towards the replacement of the chairs in the Priory (which will be reflected in the 2017–18 accounts). We are currently investigating how we can use this legacy to support our long term plans and ambitions. We would encourage everyone to consider recognising the Association in their wills.

The Association no longer benefits from high interest rates and even our special high interest accounts provide little additional income. Unfortunately we now also are charged banking fees for our charity accounts.

Postage costs continue to increase and we would urge any members who wish to do so, to let us have their email address so they can receive the newsletter by email.

During the financial year 2016–2017 grants were made for the running costs of the 2016 Festival and for a commission. The organ project is now closed from a financial

point of view and the Association has distributed the remaining funds to the Friends and the PCC.

The association continues to maintain a reserves policy as recommended by the Charity Commission and this has been maintained at £10,000. These funds are maintained in a separate CAF/Scottish Widows account.

Looking forward we are reviewing our plans and our activities. As our Chairman reports we are investigating the provision of a bursary for young church musicians. This will require a different approach to our finances and we are looking into various investment options in order to provide regular income to support the provision of regular bursaries.

Once again I, and all of the EMFA trustees, would like to thank all donors for their generous contributions to the Association and the Festival.

JUSTIN LOWE
Treasurer

The Jones Clan at Edington

WHEN I first arrived in Edington back in 2009, little did I realise that this lovely village would become for me, as for many others, the focal point of my summer for the better part of the next decade. The festival, as I'm sure it does for anyone reading this, holds a truly special place in my heart and every year I look forward to spending time with friends making music in the church and merry in the pub. Unlike for most of the festival participants, however, it is also a chance for me to spend time with my family.

Our involvement in the festival as a family began well before my '09 debut, with my older brother, Henry, attending the festival in 2000 as a treble in the nave choir. He later returned in 2008 as an alto for the consort, having become friends with Jeremy Summerly when studying and singing in Oxford. The following year he returned, bringing both me and our elder brother, Ed with him to sing bass in the Consort. In 2010, Henry had to leave the festival early due to a prior engagement, but luckily for him he had a ready deputy waiting in the wings in the form of our father, Robert, whose cameo proved so successful that he returned the following year, resulting in an all-time high of Jones in the consort at four (or five if you include the unrelated Anne!) In 2011 we almost achieved our goal of a full set of Jones boys, when my younger brother Orlando joined the nave choir as a treble; sadly I let the side down by opting to perform at the Edinburgh Fringe, something that Jeremy very pointedly harangued me for when we next met.

When in 2014 Henry, sadly, stopped singing alto, it looked as though the dream of

a full five Jones boys at Edington was no more. However, in 2016 Henry returned, reincarnated as a bass for the Schola Cantorum, a first for us.

Now all we had to do was wait for a tenor vacancy to appear for the youngest Jones, Orlando, and we were back in business. And so it was in 2017, due to the unfortunate late illness of Toby Ward, and a hurried phone call or two home, that we at last managed a complete set, covering all the various choirs. Henry in Schola, Orlando in Nave, and Dad, Ed and I in Consort. Roll on 2018, when we can do it all again!

ALEXANDER JONES
Consort

Father & Son at Edington

BACK IN THE DISTANT MISTS of time, at the ripe old age of thirteen, I took part in my very first Edington Festival. Little did I realise at the time that it was to be the start of an involvement that has lasted nearly thirty five years. Two years ago, the cycle of participation seemed to have come full circle with my son, Daniel, joining the Nave choir at the ripe old age of thirteen. His first comment on the week was, "Am I allowed to come back next year?"

And so, nearly twelve months later we were preparing to pack him off for a repeat dose of music in the liturgy when an unexpected email popped up on my computer. "Are you busy during Edington week, and are your front teeth intact?" was the gist, if not the precise detail. Apparently one of the countertenors due to sing in the consort had been the unfortunate victim of post-concert revelry, resulting in a rather drastic dental fallout. Presumably, as the old adage goes, they'd tried everyone else, and so at the eleventh hour I found myself preparing for my own repeat dose of music in the liturgy.

The only way I have found to describe the Edington experience to the uninitiated, is that about fifty professional musicians give up a week of holiday to descend on a small village in Wiltshire to do what they spend the rest of the year doing—except here they pay for the privilege! Parents give up a week of holiday with children who spend the rest of the year snowed under with musical responsibilities. Host families accept said children (and adults) into their homes with warmth and enthusiasm. People from all over the globe repeat their pilgrimage to sit with restricted views of complex liturgy.

Seeing the week through my son's eyes has been a reminder of what an extraordinary event the festival is. Watching him tackle tricky contemporary repertoire alongside renaissance masterpieces, much of which is simply too demanding to include in the yearly cycle of a choral foundation, seeing

him work alongside world-class musicians from all over the UK, and seeing him do it simply for the pleasure of the work, makes me realise that the spirit of Edington continues to thrive and flourish. He's got a long way to go before he catches up with my attendance record, but I have a feeling he might well.

ROBIN BLAZE
Consort

Edington Arts

THE THIRD Advent Concert takes place on 1 December with the choir of New College Oxford conducted by Tim Wakerell while Robert Quinney is on leave.

The first concert of 2018, on 14 April, is an important one for Edington Arts. Julia Pushker (violin) and Renata Konyicsksa (piano), are supremely talented young musicians from Hungary, currently studying at the Royal Academy. A donation (the equivalent of a concert fee) by Edington Arts to the Bursary Fund of the International Musicians' Seminar (IMS) Prussia Cove (Artistic Director cellist Steven Isserlis) enabled the girls to attend the week-long session of one-to-one residential masterclasses in April 2017. In return, the Duo are performing an exhibition concert for us.

Our fourth Choral Workshop, takes place on 19 May 2018 when Ashley Grote will be working on Brahms' German Requiem (in German), with his 'dream team' of Libby Burgess and Richard Pinel playing Brahms' own four-handed piano accompaniment, and Eloise Irving and Alex Jones singing soprano and baritone solos.

Visit www.edingtonarts.org or contact Sue (sue@edingtonarts.org) or Chrissy (01380 831256) for further details.

ANNE CURTIS

Gentle reminders

IF YOU HAVE NOT YET PAID your 2017 subscription Sue Lowery would be delighted to receive your cheque and if she doesn't already have your email address and you are happy to receive Association newsletters and correspondence by email please contact her on sue.lowery@edingtonfestival.org

CD Offer

OUR CD offer this issue presents the *Missa Gregorum* by Jacob Obrecht, alongside a selection of motets by this composer who, in his lifetime at least, was second only to Josquin. Expert performances come from The Brabant Ensemble under director Stephen Rice (ex Consort).

Discs are £12 each. If you would like to order, please send a cheque payable to *Edington Music Festival Association* to Sue Lowery, 10 High Street, Steeple Ashton, Wiltshire BA14 6EL (01380 871549).