



# Kettering Concerts

[KetteringConcerts.org.au](http://KetteringConcerts.org.au)

## Milestones

2018 will be the 15th year of Kettering Concerts. Over the past 14 years, audiences have enjoyed 69 concerts, so the first concert of 2018 will be number 70!

## The 2018 Season

2018 has an exciting line up of concerts, bringing a mix of new and returning ensembles. There will also be an art exhibition by a local artist at each concert.

As usual, the 2018 series starts in Autumn, on:

1. **Sunday March 25:** The percussion duo **MATTRA**, with Matt Goddard (principal tympanist TSO) and Tracy Patten (percussion TSO and teacher at Friend's School, Hobart). Matt & Tracy will perform a range of works for vibraphone, marimba, and percussion instruments by M. Savage, R. Stolk, P. Sarcich, A. Piazzolla and more. The exhibiting artist will be Glover finalist, Kerry Thompson.

This concert will be followed by:

2. **Sunday 29 April:** The woodwind ensemble **Satin Winds**, with Dinah Woods (oboe), Andrew Seymour (clarinet), Tahnee van Herk (Bassoon), Greg Stephens (horn) will be joined by **Jennifer Marten-Smith** (piano) to perform the Beethoven Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, in E flat Major Opus 16, the Poulenc Trio for Oboe, Bassoon and Piano Opus 43, and the Mozart quintet for Piano and Winds in E flat major, K. 452.
3. **Sunday 27 May:** The **Kettering Piano Quartet**, with Jennifer Marten-Smith (piano), Emma MCGrath (Concert-Master TSO, violin), William Newbery (viola TSO) and Brett Rutherford (cello) will be returning to Kettering. The full program is not finalised, but will include the Dvorak Piano Quartet No. 2 in E flat major, Op. 87. Exhibiting artist, Liz Hun.

4. **Sunday 19 August:** The **Kingfisher Trio**, with Sue-Ellen Paulsen (Principal cellist - TSO), Sue Collins (violin) and Duncan Gifford (piano). Program to be finalised. Exhibiting artist, photographer John Redeker.
5. **Sunday 30 September:** **String Trio**, with Elinor Lea (associate Concert-Master TSO, violin), Anna Larsen Roach (viola) and Jane Tallon (cello).
6. **Sunday 28 October:** An **Oboe and Piano Duo**, with David Nutall (principal oboe, TSO) and Lynette Smith (piano).
7. **Sunday 18 November:** Introducing the brilliant young pianist, **Sheng-Yuan Lynch**. A student of classical pianist, Shan Deng (Conservatorium UTas), Sheng-Yuan has recently completed his Licentiate in Music, with Distinction, is embarking on a performing career. Exhibiting artist, Mahdi Chandler.

Don't forget you can check the website for the details on the musicians and programs as well as the artists exhibiting, prior to each concert.

## How do you do it?

A question often put to us is "How do you manage to get such wonderful musicians to come to perform in Kettering?"

There is no simple answer. Persuading musicians to perform in the first concert was not at all easy. The venue was untested. We had no idea whether many people would come. We were very unsure whether admissions would cover expenses. We had no confidence the chamber music genre would prove popular. But that is history, and so what are the ongoing answers.

An important one is simple: **the audience**. Now that seems all too obvious. No audience, no reason to hold concerts. But there is much more to it: an appreciative, attentive, responsive audience. Musicians are very sensitive to the audience, and the audience behaviour will greatly influence their enjoyment of performing.

The venue plays a part there too. The arrangement of the audience in a semi-circle around the musicians leads to an intimacy that is lacking in a concert hall. And although the space is essentially a badminton court, the art-work that always adorns the walls, and the spinnakers flying above achieve a transformation.

At one time the acoustic character of the hall was extremely resonant, so extreme that conversations were sometimes difficult. But the addition of the acoustic padding on three of the walls transformed that to a well balanced sound environment.

And the fact that many members of the audience will stay after the concert and talk to the musicians is influential. In the concert-hall context, the end sees the musicians go one way, and the audience in the opposite direction. There are many benefits. The musicians learn of the audience appreciation. The audience can interact with the musicians in many ways. Technical questions can be asked and answered, future concerts often arise, music lessons sometimes discussed.

Which has brought us to the "afternoon tea" after the concert. These have been a feature of the Kettering Concerts from the outset, and little did we know how important they would be. We have heard from some concert-goers and some musicians that the afternoon tea is worth every cent of the admission. Sincere thanks to those volunteers who organise these, and the sponsors and friends that provide the "goodies".

## **The Piano**

It was recognised in the early days of the Kettering Concerts that not having a piano greatly reduced the repertoire of chamber music that can be performed. On two occasions we were lent a small Steinway which was very successful and again proved that the acoustics were good. But the concern about the risk of transporting the piano, the consequent insurance cost, the removalists fees and paying for the tuning twice (once after each move) made this impractical in the long term. We experimented with the use of an electronic piano. It sounded good on its own, but was overwhelmed by the strength of stringed instruments and only served to persuade us we needed the real thing.

A not-so-small problem was the cost of an adequate instrument. We started a donations fund and started looking for suitable

instruments. Success with a Tasmanian Community Fund grant, and one from Kingborough Council together with a substantial gift from an anonymous donor led to the purchase of a three-quarter Kawai grand piano built as a concert instrument.

The inaugural piano concert was given on 13 November 2010, by the Tasman Trio, and was introduced by Christopher Lawrence. It was a standing-room-only great success. Many concerts have since used the piano: solo recitals, piano duets, piano trios and piano quartets.

The piano was important in an unexpected way. The fact that the Kettering Concerts now had an excellent piano greatly enhanced the reputation of the Concerts within the musical community, and extended even to those musicians who did not need a piano.

## **Can you help?**

Absolutely. The concerts are run entirely by volunteers. Every dollar of the ticket sales goes to the musicians except for a small amount for our expenses. And our expenses are fairly limited: the Hall rental (which is subsidised by the Kingborough Council); occasional piano tuning; and since the collapse of Tasmanian Regional Arts, our insurance.

There is a lot to do. There are the obvious activities on the day: putting up the sails and artwork; putting the platforms in place; getting the chairs out; setting up for the afternoon tea, checking and frequently cleaning the toilets. That all has to be done in the morning before the musicians arrive for their rehearsal. Then there is the food preparation, assisting the musicians, managing the heating, selling the tickets. Then that all-important afternoon tea that requires a small army of people. Afterwards there is the bumping out, the washing up and the hall cleaning.

But there are other activities: the general organisation managed by a committee; preparing posters, flyers and programmes; distributing the posters and flyers; preparing and erecting the roadside signs (for which permits must have been obtained); and bureaucratic activities like maintaining our bank accounts, incorporation and insurance.

So assistance will always be appreciated.