

ABINGDON MUSIC FESTIVAL

2021 Syllabus



17 – 19 September 2021

**Abingdon School
&
St Michael's Church
Park Road, Abingdon OX14 1DE/S**

Entries close 04 September 2021

www.abmusfest.org.uk



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ABINGDON

Abingdon Music Festival Association

“A festival with a difference – not a competition but a workshop”

The Abingdon Music Festival Association is proud to present the syllabus for its twenty-second Festival. We regularly receive comments that this is a really friendly and informative festival; to those of you who may be new to it, its “difference” means that after every performance, in whatever category, an adjudicator of the highest calibre will give instant comments and helpful advice. Audiences appreciate hearing these assessments immediately instead of having to wait until the end of the class, and performers really enjoy the chance to work on their pieces with an experienced adjudicator. The only element of competition is that each adjudicator is invited to recommend items for selection for the final Sunday evening concert.

Please note that this year the Festival will be held in two new venues:

Abingdon School and St Michael’s Church:

Park Road, Abingdon OX14 1DE/S

Instructions for entry and Rules may be found on pages 20-21.

Have you considered becoming a Friend of the Festival? See page 12.

Committee

Chairman & Safeguarding
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Malcolm Pearce

Members:

Email: abmusfest@gmail.com

The Festival is a member of the British and International Federation of Festivals for Music, Drama and Speech, of which Her Majesty the Queen is Patron.

**Abingdon Music Festival is very grateful for donations from
Janine Aron in loving memory of Cecil Louis Aron**

Abingdon Music Festival Association, Registered Charity no. 1072473

OPERATION in event of CONAVIRUS RESTRICTIONS

- A. TIER 1:
1. All participants to be given an arrival 'window' (*eg* between 20 and 10 minutes before class start time)
 2. No more than two supporters, including responsible adult, with each participant.
 3. All to wear face-coverings at all times, except wind players when performing.
 4. 2-metre distancing to be observed between each participant+supporter 'bubbles'.
 5. Everyone to hand-sanitise on arrival (dispensers provided *passim*)
 6. No guarantee of warm-up facilities; if provided, users responsible for sanitising keyboards and music stands before use.
 7. Classes will be subdivided where necessary to ensure adequate distancing (currently 1.2m with masks) in relevant room while waiting to perform.
 8. Stewards will sanitise keyboards and/or music stands after each participant.
 10. Transparent screens will be provided between performing wind players and other members of the class.
 11. Adjudicators will be briefed on distancing relevant to current regulations.
 12. Change-over between classes will be controlled to maintain distancing.
 13. Certificates will be posted out after the event and an appropriate quarantine period.
- B. TIER 2
- As above, except
- warm-up facilities withdrawn
 - classes further subdivided if necessary
- C. TIER 3
- If deemed technically feasible, Festival will move online via Zoom:
14. Entrants must grant permission for their performances to be viewed by the adjudicator and other class members.
 15. Entrants will be given the option of also giving permission for their performances to be incorporated into a virtual 'final concert' posted on the Festival website, with details of performers available only to Festival entrants, not to the general public.
 16. Entrants will be sent a Zoom invitation for each of their participants' classes. They will be able to view, and hear adjudicator's comments on, performances of others in their class only.
 17. All arrangements for participants submitting their performances on Zoom will be the responsibility of the relevant entrant.
 18. Performances may be recorded and retained until the end of the Festival, after which they will be deleted, unless selected for a 'virtual concert' as in para 16 above.
 19. Adjudicators will be asked to interact with participants with comments and advice via Zoom, in the same way as they would have done in 'live'.

ADJUDICATORS

Timothy Barrett (Piano) studied on a Scholarship at the Royal Academy of Music, winning many major awards, and completed his studies with Vlado Perlemuter in Paris and Geoffrey Parsons. He has toured and broadcast extensively in the UK and abroad as soloist, accompanist and chamber music player. Whilst still a student he developed a special interest in song accompaniment through playing for Masterclasses at Aldeburgh, subsequently partnering such artists as Dame Felicity Lott and Robert White. In addition, instrumentalists he has worked with include Jack Brymer, Bradley Creswick and Haaken Hardenberger. Teaching forms a major part of his musical life and he works with pupils of all ages and levels from beginner to post-graduate. He was Head of Keyboard at Dulwich College for almost 25 years whilst also teaching at the RAM and TCM and now pursues a busy freelance career.

An ABRSM examiner since 1991, he is also a Trainer, Moderator and Mentor. Other work for the AB includes selecting the graded Piano pieces and presenting Seminars. He frequently directs Masterclasses for performers and teachers' workshops in the UK and Far East and is in demand as a Competition and Festival adjudicator.

William Howard (Piano), described in The Independent as “a pianist of quite special lustrousness and versatility”, is established as one of Britain's leading pianists, enjoying a career that has taken him to over 40 different countries. His performing life consists of solo recitals, concerto performances, guest appearances with chamber ensembles and instrumentalists. In 1983 he founded the Schubert Ensemble, with which he performed for the full 35 years of the Ensemble's existence. William performs regularly at major venues and festivals in the UK and can be heard frequently on BBC Radio 3 and Classic FM. He has made over forty CD recordings and premiered several dozen new works by leading composers from the UK and abroad. As well as teaching privately throughout his professional career, he has given master classes in many parts of the world, has regularly given workshops and master classes at the Dartington International Summer School, coached chamber music at Birmingham Conservatoire for 15 years and regularly adjudicates at London colleges of music.

www.williamhoward.co.uk

Catherine Manson (Strings) enjoys a versatile performing career as a soloist and chamber musician.

As first violinist of the classical London Haydn Quartet she has performed in venues such as Carnegie Hall, the Library of Congress, the Concertgebouw in Amsterdam, London's Wigmore Hall and the Sydney Opera House. The quartet's series of recordings of the Haydn quartets on the Hyperion label has met with high critical acclaim internationally.

She was appointed as leader of the Amsterdam Baroque Orchestra in 2006. Together with the orchestra's director, Ton Koopman she has recorded the six obbligato sonatas by Bach, Haydn's concerto for violin and organ and the complete chamber music by Buxtehude. They have given many concerts together throughout Europe.

She is frequently invited as guest leader of ensembles such as The Orchestra of the 18th Century, Collegium Vocale, the Smithsonian Chamber Players in USA and Arcangelo in the UK. She has also appeared as soloist and director with Tafelmusik in Canada and with the Orquesta Barroca de Sevilla.

Teaching has always been an important part of her musical life; in 2001 she co-founded and now directs MusicWorks, presenting chamber music courses for young musicians. She has given masterclasses and workshops at conservatories in London, Lyon, Sydney, Melbourne, Singapore as well as at Juilliard School, Yale and Indiana Universities.

Elizabeth Childs (Wind) is a graduate of the Royal Academy of Music, where she studied flute with Gareth Morris and piano with Graeme Humphrey. Whilst at the RAM she performed regularly with all the orchestras, and was also engaged in many internal and external teaching projects: for Elizabeth the teaching of her students extends far beyond the turning up to a lesson each week and she believes in a totally holistic approach. International engagements have taken her to the USA and to many parts of Europe, and she has performed extensively throughout the UK as soloist, recitalist and orchestral player. Elizabeth's career started in Bristol but in 1988 she moved to Scotland in order for her husband to take up a Cathedral Organist position. Elizabeth became principal flute with the Sinfonia of Scotland, Dundee Opera and Dundee and Perth Light Operatic Company, alongside a busy teaching schedule. Elizabeth has recorded programmes for the Open University and other children's programmes and gives Organ duo recitals with her husband.

Elizabeth has successfully prepared pupils for scholarships to leading public schools, Junior Conservatoires and Specialist Music Schools and now has many ex-students working in the profession. She has directed summer schools and other courses for young wind players. It is a mission of hers to encourage as many children to have the experience of both 'performing' and taking part in festivals under the auspices of the British & International Federation, of which Liz is currently a Board member. Elizabeth believes that all children should have the opportunity to learn how to perform as it benefits many areas of a child's education, as is well documented. Currently, Elizabeth is engaged in a busy teaching schedule which includes Beechwood Park Preparatory School and the Bedfordshire Woodwind Academy of which she is founder and Director; its Flute Ensemble has undertaken concert tours to Brugge and the Netherlands, and reached the 2017 final of the Flutewise/ABRSM Flute Choirs Competition. Liz is also flautist in Quintessimo, and has undertaken some voluntary work with young flautists in Nairobi, culminating in some well received concerts. She is also a full member of the ISM, a committee member of the Hitchin Festival of the Arts and the local Bedfordshire Representative for The British Flute Society. Liz has three children and two twin grandchildren, and in any spare time enjoys cookery and spending time in her garden and greenhouse in a lovely Bedfordshire village at the foot of the Barton Hills. Elizabeth is in much demand as an Adjudicator both at home and abroad and is very much looking forward to her first trip to the Abingdon Music Festival.

David Beer (Voice) is a classically trained pianist and conductor, and, after a short career in teaching, became a full-time professional Musical Director, pianist, and vocal coach. He has been Musical Director of numerous West End productions and National tours of shows including Fame, Cats, Guys and Dolls, Me and My Girl, We Will Rock You, Jesus Christ Superstar, Aspects of Love and Joseph. He has played on film soundtracks, and conducted and played on TV and radio. He was Director of Music at the BRIT School for Performing Arts, is a Music Mentor for Music For Youth, an adjudicator for competitive festivals across the UK and examiner in Music Theatre and piano for London College of Music. David has taught singing at Guildhall, Italia Conti, RADA, GSA, Hurtwood House, EDA Academy, Stella Mann College and has been MD of shows at Arts Educational Schools and Chichester University. While living in Bedfordshire he formed East Bedfordshire Chamber Choir, which had great success in the area. He also conducted the Military Wives Choir of Chicksands, St Mary's Singers, Locrian Chamber Choir, and was deputy conductor of Leighton Buzzard Festival Singers and Biggleswade Choral Society. Now retired from full-time professional conducting and settled in Lincolnshire since 2019, he is accompanist for Grimsby Philharmonic Choir and sings with and accompanies Lydian Choir.

How you can help secure the future of our much-valued festival

FRIENDS OF ABINGDON MUSIC FESTIVAL SUBSCRIPTION SCHEME

If you are likely to attend more than one session during the Festival, have several performers in your family or would simply like to keep entry fees low by offering financial support, then become a **Friend**.

All friends are entitled to:

- *A personal copy of the Festival Syllabus and free programme and admission to all sessions during the Festival*
- *Free ticket for the Festival showcase concert*
- *Advanced notification of and free admission to extra events such as 'Maestro' and the Concerto Competition, and notification of prize winners' concerts*
- *Invitation to attend the AGM and to a summer social event*
- *Discount of 10% off purchases from Blackwells Music Shop.*

You are asked to make a minimum donation of £15 (individual) or £20 (family). Your name will be acknowledged in the Festival programme (unless you would prefer it not to be).

Please contact Carolyn King, Friends' Secretary on carolyn2king@btinternet.com for further details.

BECOME A CORPORATE DONOR

In the current economic climate, funding for the Festival has become more difficult to secure from our established sources. Therefore we are inviting donations from organisations and businesses who are interested in music and who support the ethos of the Festival and believe it should continue to provide musical opportunities and education in the widest sense for local musicians.

We hope you will consider supporting us. A relatively small amount can make a huge difference to offsetting the operating costs of the Festival. We can offer you:

- *Acknowledgement of your support in the Festival syllabus and programme*
- *An opportunity to advertise in syllabus and programme. Donations of £200+ will secure free advertising opportunities*
- *Advance notice of all our events – the Festival weekend, Maestro and Concerto competition*
- *An invitation to interval receptions to meet local dignitaries and other sponsors*
- *Free passes to all events during the Festival weekend, Maestro and Concerto competition*
- *An opportunity to associate your sponsorship with particular aspects of the Festival which you are particularly interested in – for example, the piano classes*

Please visit our website www.abmusfest.org.uk for more information about the Festival.

Registered charity no. 1072473

PIANO CLASSES

Solos, own choice of music

For duets, see under **ENSEMBLES**

It is expected that the majority of performers will enter the class appropriate to their age, but performers of above-average ability may prefer to enter a more advanced class.

For classes P0 to P3, approximate grade of piece will be requested on online entry form.

P0	Beginners (learning for under 18 months)	Time limit: 2 minutes# Fee £5.50
P1	8 years & under	Time limit: 2 minutes# Fee £5.50
P2	10 years & under	Time limit: 3 minutes# Fee £7.00
P3	12 years & under	Time limit: 3 minutes# Fee £7.00
P4	14 years & under	Time limit: 4 minutes Fee £7.75
P5	16 years & under	Time limit: 4 minutes Fee £8.25
P6	18 years & under	Time limit: 6 minutes Fee £8.25
P7	Adult (non-professional)	Time limit: 10 minutes Fee £9.50
P8	Open (no age restriction)	Time limit: 10 minutes Fee £9.50
PR1	Recital, 19 & under, Grades 4-6*	Time limit: 10 minutes Fee £9.50
PR2	Recital, 19 & under, Grades 7-8*	Time limit: 12 minutes Fee £11.00
PR3	Recital, Open (post-Grade 8*)	Time limit: 15 minutes Fee £13.00

#Where two pieces are presented, the adjudicator may choose to comment on only one.

*The grades refer to the choice of repertoire, not to the performer's current level of attainment

Make sure your piece is not too long!
Strict closing date for entries - 4th September

STRING CLASSES

Solos, own choice of music

For duos, trios, etc., see under **ENSEMBLES**

It is expected that the majority of performers will enter the class appropriate to their age, but performers of above-average ability may prefer to enter a more advanced class.

For classes S1 to S3, approximate grade of piece will be requested on online entry form.

S1	Beginners (learning for under 18 months)	Time limit: 2 minutes# Fee £5.50
S2	10 years & under	Time limit: 3 minutes# Fee £7.00
S3	12 years & under	Time limit: 3 minutes# Fee £7.00
S4	14 years & under	Time limit: 4 minutes Fee £7.75
S5	16 years & under	Time limit: 4 minutes Fee £7.75
S6	18 years & under	Time limit: 6 minutes Fee £8.25
S7	Adult (non-professional)	Time limit: 10 minutes Fee £9.50
S8	Open (no age restriction)	Time limit: 10 minutes Fee £9.50
SR1	Recital, 19 & under, Grades 4-6*	Time limit: 10 minutes Fee £9.50
SR2	Recital, 19 & under, Grades 7-8*	Time limit: 12 minutes Fee £11.00
SR3	Recital, Open (post-Grade 8*)	Time limit: 15 minutes Fee £13.00

#Where two pieces are presented, the adjudicator may choose to comment on only one.

*The grades refer to the choice of repertoire, not to the performer's current level of attainment

Strict closing date for entries - 4th September

**Music for accompanists, with associated entries,
by 21st August**

WOODWIND AND BRASS CLASSES

(including RECORDER and SAXOPHONE)

Solos, own choice of music

For duos, trios, etc., see under **ENSEMBLES**

It is expected that the majority of performers will enter the class appropriate to their age, but performers of above-average ability may prefer to enter a more advanced class.

For classes W1 to W3, approximate grade of piece will be requested on online entry form.

W1	Beginners (learning for under 18 months)	Time limit: 2 minutes# Fee £5.50
W2	10 years & under	Time limit: 3 minutes# Fee £7.00
W3	12 years & under	Time limit: 3 minutes# Fee £7.00
W4	14 years & under	Time limit: 4 minutes Fee £7.75
W5	16 years & under	Time limit: 4 minutes Fee £7.75
W6	18 years & under	Time limit: 6 minutes Fee £8.25
W7	Adult (non-professional)	Time limit: 10 minutes Fee £9.50
W8	Open (no age restriction)	Time limit: 10 minutes Fee £9.50
WR1	Recital, 19 & under, Grades 4-6*	Time limit: 10 minutes Fee £9.50
WR2	Recital, 19 & under, Grades 7-8*	Time limit: 12 minutes Fee £11.00
WR3	Recital, Open (post-Grade 8*)	Time limit: 15 minutes Fee £13.00

#Where two pieces are presented, the adjudicator may choose to comment on only one.

*The grades refer to the choice of repertoire, not to the performer's current level of attainment

Make sure your piece is not too long!

**Music for official accompanists, and associated entries,
by 21st August**

Strict closing date for other entries - 4th September

VOCAL CLASSES

Solos, own choice of music

For duos, trios, etc., see under **ENSEMBLES**

It is expected that the majority of performers will enter the class appropriate to their age, but performers of above-average ability may prefer to enter a more advanced class.

For classes V1 to V3, approximate grade of piece will be requested on online entry form.

V1	Beginners (learning for under 18 months)	Time limit: 2 minutes# Fee £5.50
V2	10 years & under	Time limit: 3 minutes# Fee £7.00
V3	12 years & under	Time limit: 3 minutes# Fee £7.00
V4	14 years & under	Time limit: 4 minutes Fee £7.75
V5	16 years & under	Time limit: 4 minutes Fee £7.75
V6	18 years & under	Time limit: 6 minutes Fee £8.25
V7	Adult (non-professional)	Time limit: 10 minutes Fee £9.50
V8	Open (no age restriction)	Time limit: 10 minutes Fee £9.50
VR1	Recital, 19 & under, Grades 4-6*	Time limit: 10 minutes Fee £9.50
VR2	Recital, 19 & under, Grades 7-8*	Time limit: 12 minutes Fee £11.00
VR3	Recital, Open (post-Grade 8*) The Janet McMullin Memorial Class	Time limit: 15 minutes Fee £13.00

#Where two pieces are presented, the adjudicator may choose to comment on only one.

*The grades refer to the choice of repertoire, not to the performer's current level of attainment

**Music for official accompanists, and associated entries,
by 21st August
Strict closing date for other entries - 4th September**

ENSEMBLES

Own choice of music

It is expected that the majority of performers will enter the class appropriate to their age, but performers of above-average ability may prefer to enter a more advanced class.

EPD1	Piano duo, 10 years & under	Time limit: 3 minutes Fee £7.50
EPD2	Piano duo, 12 years & under	Time limit: 3 minutes Fee £7.50
EPD3	Piano duo, 14 years & under	Time limit: 4 minutes Fee £8.00
EPD4	Piano duo, 18 years & under	Time limit: 6 minutes Fee £9.00
EPD5	Piano duo, adult (non-professional)	Time limit: 10 minutes Fee £11.00
ES1	String ensemble, 2-6 players, any combination, 18 years & under	Time limit: 5 minutes Fee £9.00
ES2	String ensemble, 2-6 players, any combination, any age but must be non-professional	Time limit: 8 minutes Fee £10.00
EW1	Woodwind and/or brass ensemble, 2-6 players, any combination, 18 years & under	Time limit: 5 minutes Fee £9.00
EW2	Woodwind and/or brass ensemble, 2-6 players, any combination, any age but must be non-professional	Time limit: 8 minutes Fee £10.00
EC1	Chamber ensemble including piano, 2-6 players, any combination, 18 years & under	Time limit: 5 minutes Fee £9.00
EC2	Chamber ensemble including piano, 2-6 players, any combination, any age but must be non-professional	Time limit: 8 minutes Fee £10.00

Make sure your piece is not too long!

Strict closing date for entries - 4th September

ENSEMBLES (cont.)

EL	Large instrumental ensemble (7 or more performers, any age, any combination, non-professional)	Time limit: 8 minutes Fee £12.00
EF	Family ensemble, any age, any combination	Time limit: 5 minutes Fee £9.00
EV1	Vocal ensemble, 2-6 singers, any combination, 18 years & under	Time limit: 5 minutes Fee £9.00
EV2	Vocal ensemble, 2-6 singers, any combination, any age but must be non-professional	Time limit: 8 minutes Fee £10.00
<i>All Choir classes on Friday evening</i>		
EChC	Church Choir – any number & age	Time limit: 8 minutes Fee £10.00
EChS	Small Choir up to 20 – any age non-professional	Time limit: 8 minutes Fee £10.00
EChL	Large Choir over 20 – any age non-professional	Time limit: 8 minutes Fee £12.00
ER1	Recital, 19 & under, Grades 4-6*, any vocal or instrumental ensemble, 2-6 performers	Time limit: 10 minutes Fee £10.00
ER2	Recital, 19 & under, Grades 7-8*, any vocal or instrumental ensemble, 2-6 performers	Time limit: 12 minutes Fee £12.00
ER3	Recital, Open (post-Grade 8*), any vocal or instrumental ensemble, 2-6 performers	Time limit: 15 minutes Fee £14.00

*The grades refer to the choice of repertoire, not to the performers' current level of attainment

COMPOSITION CLASSES

Performance may be live or taped; a copy of the score should be provided if possible

C1	Original composition, 16 years & under	Time limit: 4 minutes Fee £7.00
C2	Original composition, 18 years & under	Time limit: 5 minutes Fee £7.50
C3	Original composition, adult (non-professional)	Time limit: 8 minutes Fee £8.50

MISCELLANEOUS CLASSES

EM Any individual or group not already mentioned, in any idiom or style (e.g. pop, jazz, handbells, etc.) - any age but must be non-professional. Time limit: 6 minutes
Fee £8.50

FESTIVAL CONCERT

Sunday 19 September

7 pm

St Michael's Church, Park Road, Abingdon

DATES to REMEMBER:

**Closing date for entries for those requiring official accompanist,
with music: 21 August**

Strict closing date for other entries: 04 September

Changes to entry details by 07 September

PROVISION for COVID-19 RESTRICTIONS

Please see page 6 and the Festival website for adjustments to the running of the Festival in the event of Covid-19 restrictions still being in place.

INSTRUCTIONS for ENTRY and FESTIVAL REGULATIONS

ENTRIES should preferably be made using the online entry system via the link <https://amf.runmyfestival.net/runMyFestival/home/orghome.jsf>

which is available electronically on the website, or by using the form downloadable from the website: www.abmusfest.org.uk.

All entries must be received by 04 September 2021; late entries will **not** be accepted. Any changes to entries must be completed by 07 September.

AGE must be reckoned as on 30 April 2021.

FEES must be paid at time of entry, preferably using BACS, or by cheque payable to 'Abingdon Music Festival Association'. Fee amounts are shown in the schedule of classes. Once an entry has been accepted, no fees will be refunded.

An ACCOMPANIMENT must be provided if the chosen music requires one. Performers may bring their own accompanists, or use one of the Festival's experienced official accompanists; booking details may be found on next page.

A pre-recorded accompaniment is permissible only when the style of the chosen music demands it.

The TIME LIMIT for each class is stated in the schedule. This limit must not be exceeded; if it is, the performance may be stopped at the end of the prescribed time. This year, the single-piece limit for classes 1-3 in each Section has been lifted, but adjudicators reserve the right to comment on only one piece where two are presented.

CONDUCT: All performers should arrive at least 10 minutes before the stated time for their class. Any performer not present when called may be disqualified.

Performers should be prepared to announce their piece.

A brief discussion by the adjudicator will be given after each performance.

COPIES: Performers must provide one copy of each piece to be performed for use by the adjudicator during the performance. This may be a photocopy, providing that the performer has the original printed copy available at the time of the performance. No other photocopied music may be used, and adjudicator photocopies must be destroyed immediately after the Festival. Exception may be made for legally downloaded copies of music in the public domain / out of copyright or offered for sale electronically by music publishers or suppliers.

SAFEGUARDING: In accordance with the rules of the British & International Federation of Festivals, the Festival has a Safeguarding policy which requires that all young people under the age of 18 are accompanied by an appropriate adult throughout their time spent at the Festival. The organisers cannot be responsible for this supervision.

DATA PROTECTION ACT: Performers' details as submitted at entry may be held on computer files for the purposes of Festival management and for sending information about the Festival and associated events only. The information will not be disclosed to any third party.

PHOTOGRAPHY & RECORDING: The use of sound and video recording equipment is prohibited. 'Still' photography without flash may be permitted on application to a member of the Festival staff, but only of a single participant at the end of his/her performance by his/her parent/responsible adult.

The Committee reserves the right to alter, modify or cancel any of the arrangements detailed in the syllabus, and its decision in all questions or disputes is final.

FESTIVAL CONTACT for all enquiries: abmusfest@gmail.com

OFFICIAL ACCOMPANISTS

Performers wishing to book the services of one of the official accompanists should indicate this by ticking the relevant box on entry form, and *submit their entries by 21 August*. The administration fee for this service is £3.

A copy of each piece for accompaniment, with appropriate annotations including metronome marks, must be sent by 21 August at the latest to:

AMF, 200 Upper Road, Kennington, Oxford OX1 5LR.

Please note the regulations regarding the use of photocopies on previous page.

The name of the relevant accompanist will be advised as soon as possible after 21 August. Contact should be made with the selected accompanist to arrange a rehearsal in good time; accompanists have many commitments outside the Festival and may not be able to accommodate late requests. The fee for rehearsal with accompanist is £30 per hour *pro rata*. Except for Recital class rehearsals, half-an-hour or less is usually adequate. Rehearsal fees must be paid direct to the accompanist at the rehearsal.

Private arrangements with official accompanists must be completed by 21 August.

HELP WANTED!

During the Festival, we shall need helpers to act as stewards and programme sellers, and to ensure the smooth running of the event. If you can spare some time to help during the Festival (even if only an hour or two) please email abmusfest@gmail.com or telephone 07889 131372.



Proud supporters of Abingdon Music Festival 2021



ST HELEN &
ST KATHARINE

Independent day school for girls aged 9–18

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**Bursaries available from 20-100%
of fees from Year 7**

Music scholarships
are awarded at
11+, 13+ and 16+

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'Anyone who has the opportunity to work with Jonathan Beecher at this level is extremely fortunate.'

Photos C & P Lewis



Violin belonging to Antony Tarlton
rebuilt and tone developed
by Beecher Acoustics



'I was so impressed with the preliminary work on my violin, and the detailed information Jonathan Beecher was able to give me as to why it "hadn't worked" previously, that I decided to have the radical rebuild of the instrument which he advised would make it a "great" violin. Considering the magnificent tone and responsiveness which have now been achieved in this instrument, I am immensely thankful that I did not manage to sell the violin! Anyone who has the opportunity to work with Jonathan Beecher at this level is extremely fortunate.'



Antony Tarlton, Principal Violinist, Orchestra of Welsh National Opera



Beecher Acoustics

1 Quarry High Street

Oxford OX3 8JT, UK

Tel: 01865 762287

Fax: 01865 767954

www.beecheracoustics.com

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