



Yatton Music Society

Charity No : 1216810
Newsletter : 1 September 2026



Dear YMS Member,



A very warm welcome to this Members' Newsletter for 1 September and the start of our Autumn series of concerts. We started our 2026/27 Annual Programme with an AGM concert on 4 July 26, given by the 'Mandolinquents'. This was a light concert but of great music and interspersed with humorous anecdotes. Our next concert will be given by the Vida Guitar Quartet on 26 Sep however, before discussing the music in detail, I would like to let you know about some of the important work the trustees have been doing to attract new members to our society and charity, and to improve the audience experience.

Those of you who attended the AGM and the Mandolinquents concert, will be aware of some of the steps we have already taken to increase our membership numbers. The main reason being, members attend far more concerts than non-members. By having a larger membership base the YMS will have a more secure future and will be able to book and afford a wider range of world-class artists. Our YMS website has also been revised and updated: [Why be a member of the Yatton Music Society? – Yatton Music Society](#)

Last year we managed to attract a near record number of 106 members. At the AGM concert we have already managed to sign up over 90 members for this current year. To increase our membership further, the trustees intend to conduct a Royal Mail door to door publicity initiative (which was agreed and voted on at the AGM). Our target is to try to recruit a total of circa 200 members this year. This is an ambitious target but one that, together with help from existing members, we feel can be achieved. Starting on 31 Aug, those of you that live in the BS49 area (Yatton, Claverham, Cleve, Congresbury) should receive an envelope with material in it to inform people, who live in the YMS's natural catchment area, of the existence of the YMS and what we do. We then hope that people will be motivated to come to a concert this autumn and become a member.

If you are receiving this newsletter then, as a member, you will obviously have knowledge about the YMS. However, you could really help the YMS to grow our membership if you passed on any envelope you receive to someone who may be interested in classical music locally, but who doesn't know what the YMS is, where it is, or what it does.

We are also trialling a series of changes to improve the audience experience at YMS concerts. We will be erecting a temporary stage with additional lighting for some artists, the first of which will be on 26 Sep for the Vida concert. Our membership initiative will hopefully generate larger audience numbers, therefore, we wish to ensure people can see the artists however far back they sit in the church.

All Concerts start at 7.30 pm at St Mary's Church (unless otherwise advised)

Concert programme details are published at: www.yms.org.uk

Tickets available on the door only. Payment by cash/card/smart phone.

No Reserved Seating





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Did you know that there is a superb concert venue within Yatton village, and a classical concert society called the **Yatton Music Society (YMS)**.

Go to: <https://www.yms.org.uk>

The YMS holds concerts by worldclass musicians, and you can go to any concert for only £10 per person. Accompanied children under 18 can go for free.

Read the material in this envelope to find out how and when the concerts are on.

WHY BE A MEMBER OF THE YATTON MUSIC SOCIETY?
You don't need to be a musician, just enjoy listening to live music.
Membership £10/Year
Love Music: Join the YMS
Charity Nos: 1216810

VARIED AND ACCESSIBLE CLASSICAL MUSIC
• At least 8 Concerts per year.
• Baroque to Light Classical.
• Film Scores to Mozart.
• Orchestras to soloists.
• Chorus to Brass Bands.

MEMBERSHIP BENEFITS
• All Concert Tickets £10.
• Saving £38 over 8 concerts.
• Non-Member Tickets are £48.
• Bring any child below 18yrs for free.
• You will be supporting a charity.
• No need to travel to Bristol.
• No ULEZ or Parking Fees.

GREAT VENUE
All Concerts are held in the glorious setting and acoustics of St Mary's Church, Yatton.

HOW TO BECOME A MEMBER
Go to: www.yms.org.uk/membership or scan the QR Code
or
You can easily join when you go to your first concert. JUST ASK.

BRILLIANT WORLDCLASS MUSICIANS
Every Concert has worldclass and/or aspiring musicians.

Help Us Keep Local Live Classical Music Alive

NEXT CONCERT
Vida Guitar Quartet
Mark Ashford, Chris Stell, Amanda Cook, Mark Eden

Yatton Music Society
Saturday 26 Sep 2026 at 7.30pm
St Mary's Church, Yatton

Tickets are available only on the door.
Payment by cash, card, or phone.
No Reserved Seating
St Mary's Church has plenty of space in its Quarter Cathedral interior.

The pictures above represents some of the material that will be in the Royal Mail drop. The complete yearly brochure will also be in the envelope. I would like to publicly thank all the YMS Committee members for the very many hours it took to 'stuff' the 6500 letters needed for this Royal Mail distribution, which will start on 31 Aug and may go on for up to 2 weeks.

Concert Programme – Sat 26 Sep 26 at 7.30pm

Vida Guitar Quartet (Mark Ashford, Chris Stell, Amanda Cook, Mark Eden)

Edvard Grieg (1843-1907) - Holberg Suite Op.40 (arr. Mark Eden)
Praeludium, Sarabande, Gavotte-Musette-Gavotte, Air, Rigaudon

Franz Schubert (1797-1828) - Fantasy in F minor D.940 (arr. Mark Eden)

— Interval —

Mozart (1756-1791)/Grieg (1843-1907) - Piano Sonata No.16 K.545, "Sonata facile"
Allegro, Andante, Rondo.Allegretto (arr. Mark Eden)

Phillip Houghton (1954-2017) - Opals
Black Opal, Water Opal, White Opal

Georges Bizet (1838-1875) - Carmen - Suite for four Guitars (arr. William Kanengiser)
Aragonesa, Habanera, Séguedille, Les Toréadors, Gypsy Dance.

I look forward to catching up with as many of you as possible on Sat 26 Sep.

Best Wishes
Vince
YMS Chairman

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More Detailed Background Information on the Music in the Vida Programme

Edvard Grieg (1843–1907): *Holberg Suite*, Op. 40

Grieg's *Holberg Suite* is a 19th-century homage to 18th-century Baroque style — a neoclassical tribute to playwright Ludvig Holberg, blending Baroque dance forms with Grieg's unmistakably lyrical, Romantic voice. It exists in two versions: piano (1884) and string orchestra (1885), the latter becoming one of his most beloved works. The suite comprises five movements, each modelled on an 18th-century dance or form and then coloured by Grieg's Romantic harmony and melodic warmth.

1. Praeludium — Allegro vivace
2. Sarabande — Andante espressivo
3. Gavotte (with Musette) — Allegretto
4. Air — Andante religioso
5. Rigaudon — Allegro con brio

The orchestral version is now the most frequently performed, recorded, and programmed — a staple of chamber orchestras worldwide. What Mark Eden and Vida have done is keep the excitement and richness of the string orchestral version and placed it on 4 guitars.

Franz Schubert (1797–1828): *Fantasy in F minor*, D.940

Schubert's *Fantasy in F minor* is one of the greatest works ever written for piano four-hands — a tragic, monumental, and deeply personal masterpiece composed in 1828 in the final year of his life. Written for Caroline Esterházy, his beloved pupil and close friend, to whom he dedicated several four-hand works. The *Fantasy in F Min* blends symphonic scale with intimate dialogue, and many musicians regard it as Schubert's farewell to friendship, to life, and to music itself. Vienna's domestic music culture prized piano duets. Schubert used the medium not for light entertainment but for large-scale emotional architecture that rivals his symphonies.

The *Fantasy* is a single, continuous span of music divided into four interconnected sections:

1. Allegro molto moderato — The Lamenting Theme
2. Largo — Funeral Procession
3. Allegro vivace — Scherzo
4. Tempo primo — Fugue and Catastrophe

The symphonic scale, emotional depth, with at times intimacy, and its seamless integration of sonata, variation, fugue, and cyclic return is extraordinary. Many performers consider it to be one of the greatest piano duets ever written; Mark Eden has again produced a brilliant arrangement for Vida to deliver a superb performance.

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Mozart – Piano Sonata No.16 in C major, K.545 ('Sonata facile')

Despite its nickname, this is one of Mozart's most perfectly balanced and instructive works — a model of Classical clarity written during one of the most intense creative periods of his life. It was composed in June 1788 when Mozart was under financial strain but simultaneously producing masterpieces such as the *Symphonies Nos. 39–41*, the *Divertimento K.563*, and major chamber works. Mozart described the work as '*for beginners*' suggesting a teaching piece for his pupils in Vienna; it was released posthumously in 1805.

- I. Allegro (C major)
- II. Andante (G major)
- III. Rondo: Allegretto (C major)

However, Grieg, near the end of his life, created an orchestral version of the sonata. He kept Mozart's notes almost entirely intact, added Romantic harmonic colouring and used warm orchestral timbres (winds, strings, horns). The result could be argued to be, not a rewrite, but a re-imagining: Mozart's Classical clarity refracted through Grieg's Nordic-Romantic palette.

It is Grieg's orchestral version that Mark Eden has taken for his arrangement for 4 guitars.

Opals – Phillip Houghton (1954–2017)

Phillip Houghton was an Australian composer and who wrote Opals in 1993 as a solo guitar version and later revised it in 2014. The music aims to represent the kaleidoscope of colours found in different types of opal stones. In particular, he wrote 3 movements entitled:

1. **Black Opal** – Houghton suggest that the music should sound like a 'big kalimba' (a thumb piano).
2. **Water Opal** – brings out a transparent water-like texture with slow rolled chords offset by rhythmic interjections.
3. **White Opal** – uses cross-rhythms and sudden modulations to create an aural translation of the flashes and splinters found in this stone.

Houghton encourages the performers to evoke particular colours in their playing, and in the score, he is precise about the specific colour to suggest the beauty and harshness of the Australian landscape.

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Georges Bizet (1838-1875) - Carmen - Suite for four Guitars (arr. William Kanengiser)

Georges Bizet (1838–1875) wrote Carmen, the opera, which was premiered in the year of his death. Subsequently, 2 orchestral suites were compiled posthumously by Bizet's friend Ernest Guiraud. These have remained orchestral highlights in the concert hall and staples of orchestral repertoire ever since.

Suite No. 1

1. Prélude
2. Aragonaise
3. Intermezzo
4. Séguedille
5. Les Dragons d'Alcala
6. Les Toréadors

Suite No. 2

1. Marche des Contrebandiers
2. Habanera
3. Nocturne
4. Chanson du Toréador
5. Danse Bohème

The music to be performed by Vida is from an arrangement by Bill Kanengiser who is a member of another prestigious guitar group called the Los Angeles Guitar Quartet (LAGQ). Vida will play the following movements:

Aragonaise,
Habanera,
Séguedille,
Les Toréadors,
Gypsy Dance

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