

Ed Vaizey, Elgar Film, Eric Whitacre

Tom Service talks to Ed Vaizey, Minister for Culture, Communications and Creative Industries about the impact of this week's Comprehensive Spending Review on music making throughout the UK. Also in a round up of how the budgetary changes will affect music making he meets musicians across the country.

A new film looking at the life of Edward Elgar is featured at the Sheffield Documentary Festival at the beginning of November. Its director, John Bridcut discusses how Elgar - The Man Behind the Mask reveals the hidden identity of a composer we think we know so well.

And Tom meets one of the most performed composers alive - Eric Whitacre. Known for his top selling albums and a brand of choral music that both challenges choirs, and touches a massive audience, he talks ahead of his performances conducting choirs in London and Cardiff.

Eric Whitacre



American composer and conductor Eric Whitacre is one of the most popular composers living today. In recent years his work has received thousands of performances, with sheet music sales of over a million copies worldwide. And in 2008 his album *Cloudburst* was nominated for a Grammy. As he prepares to create the world's largest online 'virtual choir', he has also just started a term as Visiting Fellow and Composer in Residence at Sidney Sussex College, Cambridge.

In the midst of rehearsals at the Barbican Eric talks to Tom Service about his first choral experience singing Mozart's *Requiem*, how the Juilliard School in New York terrified him, and how he writes his phenomenally successful and communicative music.

Eric Whitacre conducts the LSO on the 24th October

Spending Review



One of the so called 'losers' in this week's comprehensive spending review was Jeremy Hunt's Department for Culture, Media, and Sport which has to reduce its budget by 24% by 2014/2015. This means significant cuts across the arts – the Arts Council England faces an overall cut of 29.6% and yet has to pass only 15% cuts to its regularly funded or 'frontline' organisations. This is likely to result in the withdrawal of funding from several arts advocacy and development programmes. Cuts in local government funding will also impact arts funding throughout the country.

So what impact will these figures have on our musical lives? Where will be hit hardest? What difference will people notice in their local cultural experiences? Are there opportunities as well as challenges for music and education organisations?

Tom questions Culture Minister Ed Vaizey about his commitment to arts funding, and is joined by Susanna Eastburn from Arts Council England, Louise de Winter of the National Campaign for the Arts, and Marc Jaffrey, Director of arts consultancy Think Again, to discuss the issues.

More details

A programme from

Music Matters

Duration

45 minutes

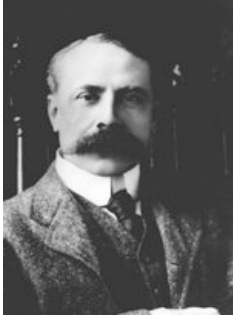
More from BBC Radio 3

Factual Arts, Culture & the Media
Music Classical
Discussion & Talk

Around the BBC

Edward Elgar
Spending Review (United Kingdom)

We also hear from the Simon Funnell of the London Mozart Players and Deborah Chadbourn of Music in the Round, Sheffield, about how they hope to weather the storm, and ask the people of Birmingham how important arts funding really is.

Elgar: The Man Behind The Mask

With his noble bearing, stiff upper lip and imperial moustache, Edward Elgar, the composer of Land of Hope and Glory, is often seen as the epitome of Edwardian England. But this image was deliberately contrived, and far from reality. A new documentary film (on BBC4 on November 12th) looks behind this image to discover the real Elgar - a brilliant but neurotic musician, with a chip on his shoulder about his lowly origins and his Catholic religion, who despised the Establishment, yet longed to belong to it.

Film maker John Bridcut talks to Tom about the clues left in Elgar's music and correspondence which shed light on the ambiguities and contradictions at the composer's heart.

Elgar: The Man Behind The Mask is screened at the Sheffield Documentary Festival on the 6th November

Broadcast

Sat 23 Oct 2010

12:15

BBC Radio 3