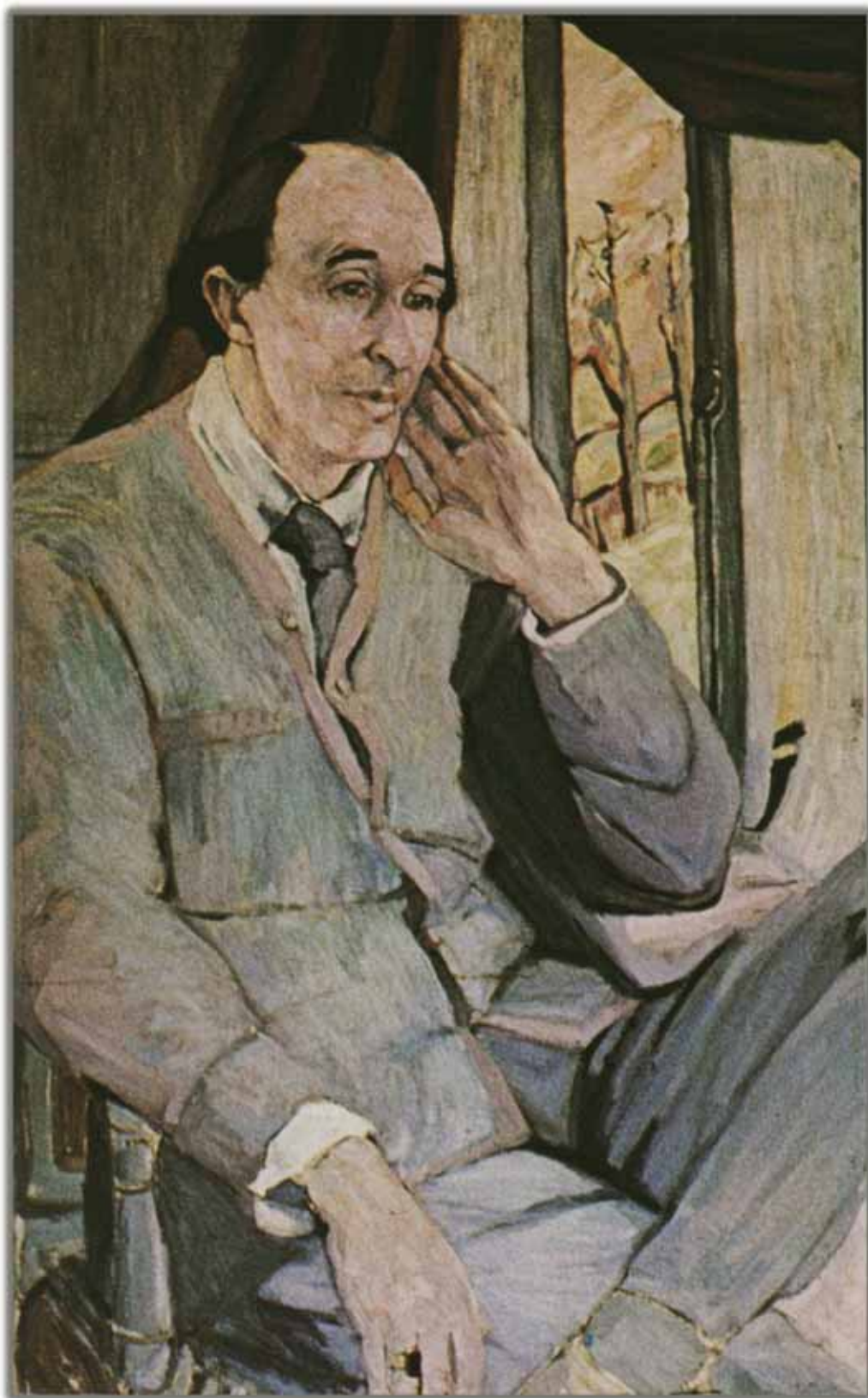


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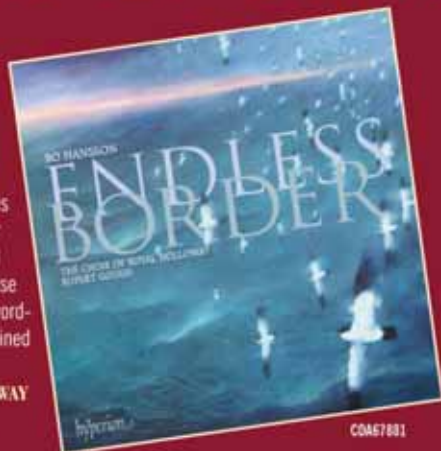
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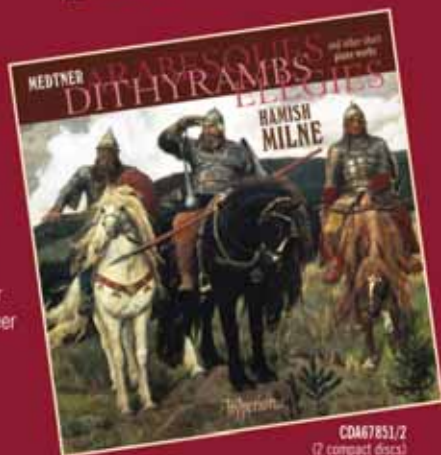
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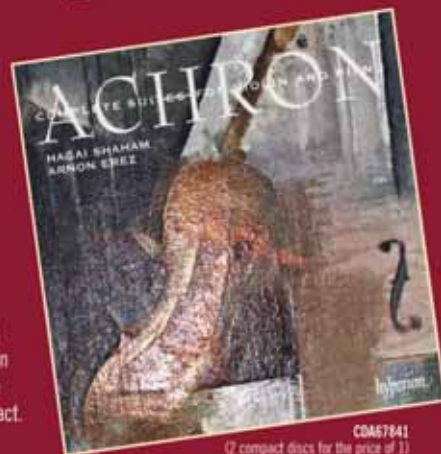
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FRMS BULLETIN Spring 2012 No. 156

CONTENTS

	<i>Page</i>
News and Comment	
Editorial	4
A view from the secretary	4
From the chairman	5
AGM report	6
In Brief - news items	29
Regional Groups	
Yorkshire Regional Group Autumn Day	10
Central Region Music Day	11
Societies	
Debuss 150 th anniversary	12
News from West Wickham, New Dean, Stroud Valleys, Old Bridge and the Turbay Weekend	13
CD Reviews	
Dunaeord A Debuss Collection	16
Naxos Debuss and Ireland: Evening Songs	16
Epoch Mozart and Ireland	16
Hyperion Michael Head: songs	16
Havergal Brian: 'Gedäch' Symphony	18
Fauré: Cello sonatas	18
Features	
Desert Island Discs at 70	5
From Hollywood to Ealing - third in a series charting the history of film music	20
Presenters Panel	23
John Ireland 50 th anniversary	26
Notable anniversaries for 2013	28
Officers and Committee	30

Forthcoming Events

Daventry Music Weekend, April 27th - 29th (page 28)

Scottish Group Spring Music Day, Saturday April 21st (page 14)

Yorkshire Group Musical Weekend, March 30th - April 2nd (page 14)

West Region Music Day, June 21st, Trowbridge Civic Centre
Contact Roger Apps or Malcolm Lewis (their details on page 30)

*Front cover: Debuss in 1912 by Ida Gerhardt reproduced by
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EDITORIAL Paul Astell

Celebrating anniversaries seems to be something of an obsession. The media, along with much of the nation, will be indulging in Jubilee-related events in June. The success of *The King's Speech* at the cinema may result in many more people noting the 60th anniversary of the death of George VI than would otherwise have done. Charles Dickens fans will no doubt have been active in recognition of the author's 200th anniversary, in February. On the very day I am writing this editorial, the BBC is trumpeting a piece of broadcasting history: 70 years of *Desert Island Discs*. Readers may be pleasantly surprised by some facts and figures about that programme. Turn to page 5 for details.

We musically-minded people are perhaps among those most willing to go along with this anniversary mania by celebrating the births and deaths of our favourite – or not so favourite – composers and musicians. Last year the profile of a certain Beethoven character was elevated even more than usual. Many societies and presenters took the opportunity to explore the life and music of this amazing man, all under the banner of marking the 50th anniversary of

his death. Programme planners will note from our Anniversaries section that next year sees significant milestones for Verdi, Wagner and Benjamin Britten. This year's anniversary celebrations will certainly bring the music of Frederick Delius and John Ireland to many audiences and we have features on both composers within these pages.



Whilst researching Delius-related material, I came across the portrait which takes its place on this issue's front cover; I knew instantly that I would use it if I could navigate copyright issues. I am grateful to the Delius Society for making the necessary arrangements.

Many thanks are due to all those who sent their best wishes and comments before and after publication of the Autumn *Balletto*, my first as editor. Please do keep your articles, emails and letters coming. There would be no magazine without them.

A VIEW FROM THE SECRETARY Jim Bostwick

Perhaps I should introduce myself as the 'new' secretary following the well-deserved retirement of my predecessor Tony Baines. Tony took on the post at a time of some upheaval within the Federation and helped to put it onto the stable base we enjoy today. I hope I can live up to the standard of service he has given to affiliates over the years.

Like Tony, I retired from headship – his in primary, mine in secondary education. Whilst not an obvious prerequisite for secretaryship, it is curious that it should arise consecutively. Perhaps years spent in the diplomatic service, negotiating with colleagues and sometimes pupils, sets one up for the job.

My childhood was spent in Barnsley, South Yorkshire – I need to add the county designation because when driving to the Cirencester AGM, having spent the night at my son's independent school in Witney, I passed through a very different sort of Barnsley. It is often said you can take the lad out of Barnsley but not Barnsley out of the lad. Well, my school put us through elocution lessons so that we could perhaps be more generally understood elsewhere. Now I often wonder when I listen to poet Ian McMillan whether he had to have two sets of elocution lessons – one to get out and another to get back in.

Upon joining the FRMS Committee, I was understudy to Philip Ashton, our technical expert, my interest in audio matters complementing his. Unlike Philip, I have no electronics background and can only claim limited qualification by being, at one

time, a Saturday 'lad' at a hi-fi shop in my home town, so at least I know which end of a soldering iron to hold.

You will perhaps know from a past article in this magazine that I am passionate about the pre-CD age, the joys of vinyl (and 'shellac') and how they might be restored. I love the ritual of playing an LP – carefully taking it out of its sleeve, forefinger to the middle of the label, thumb to support the edge and no other contact, placing on the turntable and to finish, lowering the stylus gently into the run-in groove. How very different it is to putting the disc onto a tray which disappears into a box with nothing else to see. So, you'll gather I am a bit of a romantic.

I can't yet report very much from my new post on the committee but I did have one query put to me early on which set me thinking and perhaps will do likewise with you. Do we know whom to contact should one of our own Society members be taken ill during a meeting? It is obvious that medical assistance would be quickly summoned, but what after that? For members who have partners, this is not going to be an issue, but what of unmarried members? This led me to think that for my own Society, where I am secretary, we should have a 'significant' contact added to the membership information held. Many affiliates may already do this but I share those thoughts with those who perhaps do not.



FROM THE CHAIRMAN Colin Dancoer

It was a great honour and a privilege to be appointed chairman of the Federation at the AGM in Knebworth. It was with trepidation that I stepped into John Davies's shoes, since John had transformed the committee over the last 10 years from a group at war with itself into a co-operative and friendly task force. Tony Haines joined the committee just after John and became the public face of the Federation. His friendly voice will have been familiar to many secretaries throughout the country. Both these officers will be missed, but we wish them well with their retirement.

Our thanks and best wishes go to Tony Poak who has also retired from the committee, although he will still be active in the movement. Tony was responsible for putting together the biannual newsletters and was always an active participant in discussions. Meanwhile we have new people in place on the committee, with Jim Destwick taking on the job of secretary. Jim will be well known to many who attend the Scarborough weekend. Roger Apps takes over the role of vice chairman while continuing to have responsibility for developing the Federation. Roger has already had contact with many organisations, either exchanging links on their websites or persuading them to consider affiliation to the FRMS. He is also working hard to find a suitable location in the Bath area for the next AGM. Malcolm Lewis of Cirencester RMS has joined us on the committee and we welcome him aboard. We also have a new editor of the *Bulletin*, Paul Astell, who is doing a grand job!

Graham Kireley remains as treasurer and still keeps a tight control on the purse strings. Graham has stepped down as organiser of the Daventry Music Weekend although he will still handle its financial aspects. It has taken two people to replace Graham; we have co-opted a husband and wife team, Ron and Denise Beech, as organisers of the FRMS's flagship event, with Allan Child taking over the administration tasks from Tony Haines. I have been impressed at the way all members of the committee have rallied round to support Ron and Denise in the difficult task of getting suitable speakers. Together they have planned an interesting programme, with John Rutter as the principal speaker.

I hope I shall have the pleasure of meeting many of you at Daventry on the 27th April.



DESERT ISLAND DISCS 70 YEARS

2012 marks 70 years since the BBC first broadcast the ever-popular *Desert Island Discs* radio show – or wireless as it was back then. Since 1942 over 22,000 items have been chosen by castaways and the Beeb has come up with some interesting facts and figures in relation to all those choices. Remarkably, the eight most-requested pieces all suggest more serious tastes in music:

1. Beethoven Symphony No. 9 in D minor 'Choral'
2. Rachmaninoff Piano Concerto No. 3 in C minor
3. Schubert String Quintet in C major
4. Beethoven Symphony No. 6 in F major 'Pastoral'
5. Elgar Pomp & Circumstance March No. 1 in D major 'Land of Hope and Glory'
6. Beethoven Piano Concerto No. 5 in E flat major 'Emperor'
7. Elgar Nimrod (Enigma Variations)
8. Beethoven Symphony No. 7 in A major

Again, the eight most popular artists – or as it turned out, composers – were classical:



Top choice

1. Mozart
2. Beethoven
3. JS Bach
4. Schubert
5. Verdi
6. Tchaikovsky
7. Elgar
8. Puccini



Top artist

Source: bbc.co.uk

FRMS Annual General Meeting 2011

Rochdale Gramophone Society made an excellent job of organising this year's AGM which took place on October 22nd at the Birch Hotel, Heywood where 55 members represented around 30 societies. The main business points are covered here, as are the other events of the day.

ROCHDALE GS CHAIRMAN George Steele introduced the Mayor of Rochdale, Cllr Alan Godson, who welcomed us all to his part of the world. He immediately confessed he had never heard of the Rochdale Society, despite being a lover of recorded music. A potential new member there perhaps...

FRMS Chairman John Davies thanked both the Mayor for his warm welcome and Rochdale GS for organising this year's event. Following the preliminary agenda formalities, John delivered his final Chairman's report. He started by reminding us that the 75-year existence of the FRMS is eclipsed by Rochdale GS who are currently celebrating their 80th anniversary. For the benefit of newcomers, John presented a potted history of the FRMS - a subject covered on page 29 of the Autumn *Bulletin* - and went on to point out that, back in those early days, the National Federation of Gramophone Societies, as it was then, regularly featured in the *Gramophone* magazine across four or five pages - a measure of how important the Federation was seen in those days. Sadly, we no longer attract that kind of support.

World War II began only three years after the formation of the NFGS, although some societies struggled on through the war years, and others were even formed during that period. At the end of the war in 1945 people looked for entertainment and the gramophone record was one popular choice. This was, of course, the era of the 78 record and some members still have memories of carting stacks of records around in a wheelbarrow! The Federation's history has followed that of technological advances: 1951 saw the birth of LPs, 1954 the 7" EP, in 1959 stereo LPs were introduced, and yet again, that required updated equipment. The audio cassette and mini disc had their time and now the CD is the most likely choice for society meetings. Membership age profiles started to rise around 1975 when the movement's original pioneers started to disappear, with far fewer of the younger generation coming in as replacements. Therefore, as John said, this is not a new phenomenon and his final thoughts as secretary were that societies have to deal with the situation as it is, not how they would like it to be.

John finished by naming and thanking those committee members who had supported him during his tenure as secretary, with a special word for those that, like him, were now standing down: Tony Baines who has been a superb secretary, Thelma Shaw for

two long periods as *Bulletin* editor, Tony Pook for his work on the Newsletter and with the Dvořák Society. John stressed that it had been a tremendous privilege to serve but now was the time to move on and make way for fresh talent. Needless to say, John's final words as secretary were met with an enthusiastic round of applause.

Next, Graham Kiteley presented the Annual accounts and treasurer's report, information, we were told, which often doesn't get beyond many secretaries' desks. These reports tend to be similar every year and so, to mark our 75th year, we were presented with a few 'tit-bits' related to the Federation's financial activities that all affiliates benefit from. If societies had to make their own licensing and insurance arrangements the costs would be enormous, especially for groups with small membership numbers, compared to those rates that the FRMS is able to negotiate. Our financial operations are far more complex than those of the average society and include such things as managing copyright licensing, insurances, balancing the books on the *Bulletin* and the Musical Weekend, and controlling administrative costs. It takes 2-3 months to collect the necessary data from Performing Rights Society (PRS) and Photographic Performance Ltd (PPL) as well as our insurers, to work out what our charges need to be so that individual affiliates can be billed.



Tony Baines delivers his final Secretary's Report

Total cash flow of receipts and payments was £80,000, of which the Deventry Weekend generated more than 25%. Current interest rates earned us a derisory £15.76 but our surplus compares favourably with previous years. Our requirement for a sizeable working capital - outgoing costs are payable before charges from affiliates are collected - prevents greater investment amounts. The expenditure associated with the 2010 AGM at Cirencester was much higher than the previous

year, but the policy of moving the Federation's main business meeting around the country will always result in variable costs. The 2011 Deventry Music Weekend was well supported and the resulting small surplus was added to the fund set aside for future events. A recovery in *Bulletin* sales counteracted a slight dip in advertising revenue, but the overall surplus is satisfactory. 75% of affiliates take advantage of the Public Liability Insurance (PLI) scheme, the premiums of which remain very competitive. Affiliates are reminded that the

Insurance Certificate section of their Affiliation Certificate is a very important document and secretaries and treasurers should always have it readily available.

There have been an interesting number of calls from affiliates to discuss their own individual issues: falling membership, subscription levels and venue costs as well as equipment storage and insurance. Increases in venue charges are having an effect, especially for a number of smaller groups hit with disproportionately

higher costs. Federation finances are in a sound position and will be closely managed to ensure they remain so. Finally, the treasurer placed on record his personal appreciation of the fine collaboration and comradeship he has enjoyed for over 10 years with the retiring chairman and secretary.

Bob Drew (CMS Kidderminster) suggested the inclusion on the affiliation form of a question asking societies about their own venue costs, to enable others to make a comparison. Graham Ladley (Oswestry RMS) suggested that whilst this idea might have some merit, comparing a small market town and a London suburb would not be especially helpful. Philip Ashton said he was a member of both Letchworth and Radlett Societies and they had radically different charging structures. Summarising, the treasurer said that although it was an interesting question, such comparisons would be of little practical use. Ron Hobb (CMS Kidderminster) enquired about the likely consequences for the Federation of rising postal charges. The treasurer (and others) thought that second-class postage was not going to increase and therefore the impact on us would be minimal. The meeting unanimously accepted the treasurer's report.

Next on the agenda was the Secretary's report presented for the tenth and final time by Tony Baines. He began by reporting that in recent years, the formation of new societies has matched those that have closed but this has not been the case this year. We have lost an 'astounding' 11 societies, although flourishing groups in the vicinity may attract individual members who wish to continue. Therefore the net loss of members within the movement may be less serious in some cases. Closure is caused by a range of reasons including ageing membership, increasing costs, problems with recruitment and, in many cases, members not willing to take on the roles of responsibility. The latter is highlighted by the closure of Winchester who incredibly had 89 members at the time! It's not all bad news however, with three new societies affiliating: Alnwick, Chesterfield, and Dartmouth who are a USA group

who wished to belong to a wider community.

Two enquiries demonstrated the benefit of the FRMS website and showed that people searching for relevant information (e.g. recorded music or licensing) have a good chance of being directed

towards us. A Spanish violinist doing a dissertation on Haydn violin concertos was eventually referred to the Haydn Society, and a business group in Petworth made contact regarding copyright licences. They did not fit our

criteria but it is more evidence that PPI are very active in seeking out any users of recorded music. It seems that any group now operating without the appropriate licences is running an ever-increasing risk of being found out. One particular society has made several enquiries to affiliates – quite possibly to concur with licensing requirements – but they have yet to make the move. Information packs have been sent to several potential new affiliates, including a group of 'Library Friends' who planned to use their library's own CDs and possibly remove the threat of its closure. The support body for library professionals has been contacted to investigate the possibilities, but disappointingly, they have not responded. Two thriving societies have reached significant milestones having come close to closing in the past: Winscombe has clocked up 30 years, Stockport an impressive 66.

Tony concluded by paying tribute to those he has



Colin Dwyer makes presentations to John Davies and Tony Baines



Teresa Shaw receives an appreciation of her dedicated service

worked closely with in his almost 10 years in office and he thanked them for their support and friendship. An appreciative round of applause was of course inevitable in recognition of Tony's outstanding service to the Federation during his time.

The chairman responded with an interesting, and very appropriate, comment recalling that he once had a call from a member complaining that they had been

calling the secretary all day and had received no response. This person had to be reminded that we are not all based in an office somewhere and keeping office hours; rather we run this organisation as volunteers, working from home, and in our own time.

The Confirmation of next year's committee reflected the list previously circulated to societies (and found at the back of this magazine) and was the point at which the retiring chairman and secretary left the stage, to another round of applause, to be replaced by the incoming officers. New chairman Colin Dancer (Cardiff RMS) took the chair and immediately acknowledged the successful management of the Federation under the very able chairmanship of John Davies since the difficult days around year 2000. Our new secretary, Jim Bostwick (Barnsley RMS), also took his place.

Presentations were made to retiring committee members John Davies, Tony Baines, Tony Pook and Thelma Shaw. Respective spouses were also thanked for their support. Thelma reiterated the point 'that without these [retiring] people we probably wouldn't be here today'.

For the Appointment of Independent Examiners agenda slot, the treasurer reported that Alvin Robinson and Malcolm Pye had carried out their duties in examining FRMS accounts with promptness and due diligence. They were willing to continue and the meeting unanimously approved their reappointment.

Any Other Business was the final item and Gordon Semple (Garstang RMS) began by reporting that his Society was having problems and he was interested in how Winscombe and Stockport had overcome theirs. The meeting heard that Stockport had secured a lottery grant and also attracted new members after a house-to-house leafleting campaign covering an area of several square miles. They also invested in new equipment and installed new seat cushions! Winscombe reduced costs by downsizing their meeting venue by moving into a member's conservatory. Arising from this subject, Gordon O'Brian (Rochdale RMS) questioned the validity of members' insurance when hosting a meeting in their own home. Graham Kinsley responded by saying that a judge's ruling has stated that PRS and PPL are still required; having a meeting in a domestic environment is still viewed as a public performance in the eyes of the law. Graham expanded on this by covering the PPL implications. The risk of a mishap in these circumstances is infinitesimal and members can reasonably assume that a society would not be liable. Members should check their own domestic policies to ensure the necessary cover is provided.

Secretary Jim Bostwick continued by giving his views on attracting new members. Attractive programming is essential and widening the appeal may bring results; perhaps occasionally consider jazz or some forms of popular music – although maybe not that of recent times! Above all, make new members welcome immediately and avoid cliques.

Groups might give some thought to whether the

format of their name could possibly discourage some people. Jill Chamley (Cirencester RMS) told the meeting that her Society had grown from a membership of 35 to over 90 during the past 15 years. Once elected as chairman she had moved to have



Acknowledgment of his RMS service for Tony Pook

'Gramophone' removed from their name. Excellent and wide-ranging programming, along with an active social element with many events, had led to their success. She added that word of mouth is the best way of recruiting new members.

Robert Seager (Barnsley RMS) – he always makes new members welcome! – explored the potential offered by the ¼ million membership of the USA movement. He encouraged current members of USA music groups in particular to tempt others into attending RMS meetings. The treasurer stressed that the idea of USA affiliating as a whole would not be appropriate, but individual groups would be, and certainly are, welcome. Previously mentioned Dartmouth USA is an example. Finally, the question was posed as to what status USA groups have in relation to copyright issues. Their Head Office states that as an 'educational organisation' they are exempt from PRS licensing, but in reality much of their operation is recreational and no different from what our affiliates offer.

Sounds of the North

The chairman closed the meeting and after a short break we were in the hands of Roy Smithson of Rochdale GS who presented a recital featuring, appropriately enough given today's location, composers born in the north of England. First we heard Oldham-born William Walton's *Crown Imperial* with Paul Daniel conducting the English Northern Philharmonia. This was followed by *Brigg Fair*, originally a collection of folksongs arranged by Percy Grainger, but heard here in the subsequent orchestral arrangement by Delius who was born in Bradford. The Hallé was conducted by that wonderful advocate of British music, the late Vernon Handley. John Foulds (1880-1939) hailed from Manchester and is a largely forgotten composer. Although his light music and theatre scores were very successful, Foulds was dismayed that this was at the cost of his more serious works which were often overlooked. Ronald

Corp conducted the BBC Concert Orchestra in *Holiday Sketches*. The four movements depict German holiday destinations: 'Festival in Nuremberg', 'Romany from Bohemia', 'Evening in the Odenwald' and 'Bells at Cochem'. One of the most famous Merseysiders of all, Paul McCartney, has tried his hand at more serious works and he had followed up his *Liverpool Oratorio* with *Standing Stone*, based upon one of his own poems. We heard an excerpt, with the LSO and choir conducted by Lawrence Foster. Finally, we heard part of the Piano Concerto by another Manchester-born composer, John Ireland. Kathryn Stott was soloist and the BBC SO was conducted by Sir Andrew Davis. Thanks go to Roy whose interesting – and relevant – programme was very much enjoyed by an appreciative audience.

Milestone Presentations

A pre-dinner reception was followed by the meal itself, after which Lyndon Jenkins presided over the ceremony that celebrated members and societies that had achieved significant milestones. In his own inimitable style, Lyndon presented certificates to those present who had clocked up at least 50 years' membership. Our Vice President, Roderick Shaw, went one better by receiving a special certificate for his outstanding 60 years of service to the recorded music movement. Here is the full list, including those not present who received their certificates at a later date:

Special certificate: 60 years' service

Roderick Shaw TRMS Vice President



Lyndon Jenkins congratulates Vice President Roderick Shaw (left) on his 60-year service

50 years' service

Mary Almond	Cardiff RMS
Ralph Cummins	Cardiff RMS
Jean Darlington	Dudley RMS
John J Davis	Turbay RMS
Dennis Edwards	Oswestry RMS
Beryl Higgins	Oswestry RMS
Anne Morrison	Falkirk RMS
Edna Mould	Dudley RMS
Barbara Perry	Dudley RMS
Ron Redwood	Cardiff RMS

Peter Ruscoe	Sheffield RMS
Laurie Smith	Orpington RMS
Roy Smithson	Rochdale GS
Nora Strawbridge	Cardiff RMS
Edward Turner	Oswestry RMS
Jack Yarnsall	Rochdale GS
Mary Wignall	Carshalton & Wallington RMS
Richard Wood	Derby MC

Societies in existence for over 75 years

London Photographic & Gramophones Society (1919)
 Harsham RMS (1929)
 Rochdale GS (1931)
 Bolton RMS (1933)
 Liverpool Open Circle (1936)

More Than Melody

To finish the day we were treated to a recital by local Rochdale choir, More Than Melody, conducted by Marsden P Holden. They gave us a chronological history of British choral music featuring many examples, beginning in the mid 16th century with Thomas Tallis's *Nye iove me*, immediately followed by *All creatures now are merry minded* written some 50 years later by John Bennet. From the same era was *Come again* by John Dowland before leaping forward



100 years to two songs by Henry Purcell: *Sound the trumpet* and *Father be*, the latter, we were told, 'celebrating the fact that we're British – and aren't we lucky!' From Handel's *Where'er you walk* of 1744 we fast-forwarded 140 years to G&S's 'Brightly dawns our wedding day' from *The Abduction* and then followed Elgar's *The Snow*. Moving ever closer to recent times, the Beatles favourite, *When I'm 64*, preceded two numbers from Andrew Lloyd Webber musicals: *Music of the night* and *Memory*. To finish, two songs representing the large and the small screen: 'The World Outside' is adapted from Richard Addinsell's theme from the film *Dangerous Moonlight* and more recently, *The Pleur of Dibley* theme song: Howard Goodall's setting of 'The Lord is my Shepherd'.

Chairman Colin Dancer gave a vote of thanks for a well-received recital which wrapped up a successful day's proceedings. Once again, thanks are due to our Rochdale colleagues for their hard work in putting it all together. ★ Paul Astell

Did you know...Internet users can browse copies of the *Bulletin* as far back as Autumn 1999?
www.thefrms.co.uk/pastbulletins/bulletin.htm

REGIONAL NEWS Yorkshire Regional Group Autumn Day

THE YRG AUTUMN DAY took place on October 15th. After a three-year nomadic existence, whilst the New North Road Baptist Church in Huddersfield was being refurbished, we



Jim Bestwick, Peter Smart and Tony Haywood

were able to return to the Region's very central venue. Our hosts were the local RMS who supplied all the presenters for the day from the members of their own Society. Peter Smart opened the day with a timely and affectionate tribute to Sir Charles Mackerras, *Chuck 'em again Charlie*, in which he celebrated one of the longest and most influential conducting careers of our time. At the age of 22 Charles Mackerras came to London from Sydney, joined Sadler's Wells Theatre Orchestra as an oboist, and then got a British Council grant to study with Václav Talich in Prague, from where he gained his first experience and life-long love of Janáček's operas. The first music was from Mackerras's arrangement of the ballet *Pulchryllus Fall*, first produced at Sadler's Wells in 1951, the year in which Mackerras conducted the first performance of a Janáček opera in England. We heard the *Prelude to Káťa Kabanová*, preceded by Rodney Milnes interviewing Charles Mackerras. Peter's programme reflected Mackerras's wide range of musical interests, with examples from Eric Coates, Handel, Mozart, Humperdinck, Dvořák, Schumann, and Josef Suk, finishing with 'The Sun whose rays are all ablaze' from Gilbert and Sullivan's *The Mikado*.

There were 63 attenders, mostly from the Yorkshire Region but also including some welcome visitors from Lancashire, and we all enjoyed a superb, three-course lunch provided by our regular outside caterer.

The first afternoon session was given by Jim Bestwick who is the Regional, and now National FRMS, Secretary. Jim is pictured (above right) surrounded by the equipment that he used to take us on *A brief history of the wiggly line*. This, we soon learnt, was the recording groove which carries the sound-pattern on to the shallow surfaces of the various recording devices prior to mini discs and CDs. We explored many of the marvels of early recordings with some of the well-known names, such as *Caruso in an excerpt from Handel's Xerxes*, John McCormack still searching

for *The Lost Chord* and Kreisler with the 'Meditation' from Massenet's *Thaïs*. Some of the music was played on transfers, which Jim has recovered from early acetates, and others came from 78s and LPs. Again, the range of music was wide and we enjoyed excerpts from a Mozart Quintet, recorded in 1917, as well as a late Chaliapin record of Grieg's 'Glory to Thee, Oh Lord' from *Dunfold Library*, recorded in 1932.

There was a good but unintentional link between Peter and Jim, in that they both chose to play (different) excerpts from Humperdinck's



Hansel and Gretel, and also between Jim and Tony, our next presenter, where the link was movements from Schumann's *Konzertstück* for Four Horns. Obviously two further examples of Huddersfield's great minds thinking alike!

Tony Haywood's contribution to the nostalgia of the day was to look back at *The Gramophone Cover Disc*, discontinued by Haymarket Publishing about a year ago. There were some fifteen tracks on each of twelve annual issues for about twenty years, which gave him a lot of music to choose from. Apart from the opening 'Allegro' from Schumann's *Konzertstück*, we heard Rende Fleming interviewed by James Jolly and then singing Schubert's *Nacht und Träume* accompanied by Christoph Eschenbach. The earliest work chosen was a Scarlatti Sonata in D played by Murray Perahia and the most recent was John Adams's *Violin Concerto*, played by the British violinist Chloë Hanslip who, in her early twenties, has already recorded some lyrical but out-of-the-ordinary concertos. In between these compositional extremes Tony chose *Gramophone's* 1966 Disc of the Year, *Two Organs* by Oliver Knussen, based on medieval plainchant, played by the London Sinfonietta; the first movement of Shostakovich's Sixth String Quartet played by the Emerson Quartet; and Fritz Wunderlich singing 'The Drinking Song' from Mahler's *Das Lied von der Erde*.

This was a most successful day; much credit is due to Huddersfield RMS who organised the venue, the food and the speakers. The Autumn Day in 2012 will be in October, hosted in Huddersfield by Wharfedale Recorded Music. Before that, starting on 30th March, we have the Yorkshire Region's Musical Weekend in Scarborough. • Tony Pook

REGIONAL NEWS

Fifty members gathered at Quintessence Community Centre, Birmingham for the Central Region's annual event. Regional secretary Mick Blatchell referred to a copy of the *Observer's Book of Music* from over 50 years ago. Janáček and Mahler had brief entries. Carl Nielsen did not feature at all! Hence the day's theme: *Better Late Than Never*.

Carl Nielsen – The Inextinguishable

Graham Kiteley began his presentation by expressing the hope that by the end, there would be several more members of the Carl Nielsen 'supporters club'. Graham described the music of Nielsen as 'mesmerising, full of energy, but lyrical'. Initially the musical establishment didn't know what to make of it – so it was ignored. Even today it is mostly the symphonies that are heard and Graham's programme was based on these impressive works. Nielsen's style soon became apparent with the Symphony No. 1; we heard the third movement played by the National SO of Ireland with Adrian Leaper. The only departure from the symphonies was the 'Intermezzo' from the *Little Suite*, Nielsen's Op. 1. All today's examples were, with one exception, performed by Danish orchestras. Here the National RSO was conducted by Ulf Schirmer. The Symphony No. 2 was first released on record in 1947 by Thomas Jensen, the very first pioneer of Nielsen's music. We heard his second movement in a marvellous Dutton transfer. Also on the Dutton label were the next two items: Michael Schenwandt conducting the Third Symphony's *Allegro espansivo* and an excerpt from the 'Inextinguishable' Symphony (the fourth) conducted by a second Nielsen champion, Launy Grandahl. Completed during World War I, this symphony features an impressive battle between two sets of timpani. The composer's third disciple, Erik Tuxen, next conducted the *Adagio* from Symphony No. 5, the landmark work conceived when Nielsen was at the height of his powers. Tuxen's performance at the 1950 Edinburgh Festival caused a sensation and at last brought the composer to the attention of British auditors. Not surprising given that a side drummer is directed to improvise in an attempt 'to bring down the orchestra!' The *Pragmatica serie* movement of Nielsen's sixth (and final) symphony – considered by many to be the least accessible – was conducted by Herbert Blomstedt. The conclusion of Schenwandt's version of the Fourth brought an end to Graham's excellent presentation. Many of us are familiar with the high standard of his talks and this was no exception.

Janáček in England

Patrick Lambert is a former senior producer with BBC Radio 3 and has a special interest in Czech music. It was in his teens that Patrick fell in love with the music of Leoš Janáček and on joining the BBC in the 1970s, one of his first projects was a feature on the composer for Radio 4. The opening fanfare from *Slyšeli jste* 'that we all know and love' was Patrick's first musical item, the Czech NO conducted by Václav Talich, an early champion of Janáček's work. The *Slyšeli jste* dates from 1926 and was dedicated to an Englishwoman, Rosa Newman, who was instrumental in introducing Janáček to the English concert-going public. His music was hardly known in

Central Region Music Day

Britain until Newman organised a visit to Britain in 1926. A song from *Diary of One Who Disappeared*, came next featuring the tenor Beno Blachut accompanied by Josef Paleniček. A young Josef Suk was soloist in the *Ballets* from the Violin Sonata, followed by another strong advocate of Janáček, Rafael Kubelik, conducting an excerpt from *Tovarůžka*. We next heard the end of Act 1 of *Jenůfa*, again featuring Blachut. In 1964 Supraphon launched a sales drive in the UK, just one element of a Czech 'cultural offensive' that included a festival featuring two operas: *From the House of the Dead* and *Káňa Kabanová*. Charles Mackerras conducted the Pro Arte Orchestra in the Prelude of the latter opera. Mackerras retained a life-long passion for Janáček's music and judged his own advocacy of the composer's work as his most important contribution to music. The final item, an extract from a 1983 Radio 4 drama, *Janáček's Forces*, recounted the composer discussing the inclusion of a *viola d'amore* in the String Quartet No 3, the instrument that the viola part was originally written for. The composer's own title for the quartet was 'Intimate Letters' and it was inspired by his long friendship with Kamila Stösslová, a married woman 36 years his junior.

Patrick was once told by his BBC boss that Janáček's music was 'third rate! We were left in no doubt as to his own enthusiasm for his subject.

Why So Timid?

Lyndon Jenkins admitted at the outset that he was not a Mahler enthusiast and so, with the day running behind schedule, he jovially proposed dispensing with the music! In exploring why Mahler's music was so slow to be accepted in England he quoted liberally from the almost entirely hostile press reaction between 1903 and the outbreak of World War II. Verdicts such as 'a pitiful contrast between noble aspiration and inadequate achievement' summed them up. In his lifetime Mahler was seen as a conductor who also composed: Symphonies 1-8 were all premiered by him, and played by nobody else until his protégé, Bruno Walter, began to champion the music. No Mahler was heard in Britain until Henry Wood performed the Symphony No. 1 at the 1903 Proms, followed two years later by No. 4. In 1912 the Royal Philharmonic Society sought to invite the composer to their centenary celebrations, only to find that he had died the previous year! After 1945 there were more performances (notably by Adrian Boult, another early pioneer) and by the 1950s the tide in Britain was turning. Mahler's popularity gradually increased to a point in the 1980s where sales of Mahler recordings were overtaking those of Tchaikovsky and Beethoven. To illustrate this very entertaining talk, Lyndon's musical excerpts were: Bruno Walter conducting Symphonies No. 2 and No. 9, Wyn Morris No. 3 and No. 10 and Paul Kletzki No. 4. • Paul Astell

Society News

Frederick Delius

Celebrating the 150th anniversary of the composer's birth.

FREDERICK DELIUS is generally considered to be a truly international composer, having lived and worked across Europe and America - in Germany, France, Norway and Florida - and much of his music is inspired by the literature and natural world of these surroundings.

Although pastoral miniatures, such as *On Hearing the First Cuckoo in Spring* and *The Walk to the Paradise Garden*, are today probably most popular with listeners, the composer's output is in fact much more diverse, with a wealth of compositions that include concertos, operas, chamber works, symphonic poems and dances, a Mass, and a Requiem.

His impressionistic and rhapsodic style is truly unique, often creating a special atmosphere from the very first bar, and can be characterised by individual orchestration and use of dramatic harmony. His compositional output offers the listener rich soundscapes, from African-American spiritual music to the vast stillness of snow-covered mountains.

Delius was one of the most important British composers working in the early years of the 20th century during the reflowering and divergence of British music, socialising with many of the influential writers and artists of the time including Gauguin, Strindberg and Munch, and cultivating significant musical friendships with composers Edvard Grieg and Percy Grainger which were to last his lifetime.

From 1907 his works were increasingly championed by the conductor Sir Thomas Beecham, helping to establish him as a leading British composer between the wars. In spite of ailing health he was to continue composing into old age, eventually with the extraordinary collaboration of his amanuensis, Eric Fenby, to whom a number of late master-works were dictated.

Many composers and musicians - from Duke Ellington to El Moeran and Kate Bush - have acknowledged the influence of Delius on their work, not least composers from the world of jazz, and many a film director has turned to his music for use in documentaries and films.

Why not include some Delius in your programme? The Delius Society's website www.delius.org.uk will give you ideas and Vice Chairman, Michael Green, would be delighted to advise on programming or speakers.

A SERIES OF MAJOR EVENTS to celebrate the 150th anniversary of the birth of Frederick Delius included a birthday concert at the Southbank Centre on 29th January. Future events include

the **Delius** society

Delius
150th anniversary
1862-1934



Delius in 1897
by Christian Krabig

performances of the Cello Concerto and *Sax Doff* in Hereford Cathedral as part of the Three Choirs Festival (22nd and 26th July), a Study Weekend at the British Library (22nd and 23rd September) and a four-day Delius Celebration at Chetham's School of Music in Manchester and St George's Hall, Bradford (17th - 20th October).

In addition to these major events supported by the Delius Society, a further 70 concerts and recitals are already scheduled to take place during 2012, most of which are listed on the Delius Society-Delius Trust website: www.delius.org.uk. These include performances which will take place across the UK, as well as in Germany, Switzerland, the United States and Canada.

Commenting on the 2012 programme, Delius Society Chairman Martin Lee-Browne says: 'For Delius enthusiasts throughout the world, 2012 will be a year to remember. Those of us who have been planning for the year have been delighted by the scale of the enthusiastic response we have received from individual artists, orchestras and ensembles, promoters, music societies, broadcasters and ordinary members of the public. Frederick Delius was a true cosmopolitan and it is inspiring to see that there are to be performances of his works in places as far apart as Bradford, Köln and Chicago. We are particularly grateful to the Delius Trust whose generous funding has enabled us to develop such a wide-ranging programme.' Other special features of the year will include:

- A Royal Mail commemorative postage stamp.
- An EMI 18-CD box set of Delius works with an associated EMI-Delius website with timeline, interviews and musical examples: visit www.frederickdelius.com
- Many new recordings including a first Delius Society own-label recording of English piano music performed by Paul Gurnery.
- A special 2012 International Composition Prize, for works scored for one to five performers.
- A BBC4 documentary by John Bridcut.
- With the aim of taking Delius to a wider audience, the Delius Society has commissioned the distinguished jazz trumpeter, bandleader and jazz historian Digby Fairweather to write a new jazz work 'inspired' by Delius's music.

email Vice-Chairman@thedeliusociety.org.uk
for more information or visit www.delius.org.uk •

Michael Green, Vice Chairman, Delius Society

Society News

West Wickham Recorded Music Society

For 2011, the West Wickham Recorded Music Society can report another very busy year. In addition to the regular fortnightly meetings throughout the year, a special musical event has been arranged almost monthly. The highlight of the year was the 19th Annual Musical Holiday, this time to the International Gilbert & Sullivan Festival held in mid-August in the Opera House, Boston. A full coach of 49 members stayed for four nights at the Palace Hotel and attended performances each evening of *The Feudon of the Gannet*, *Ruddigore*, *The Gondoliers* and *The Sorcerer* given by a succession of operatic societies. During each day members visited, by coach and in fine weather, National Trust properties in the region including Calke Abbey, Hardwick Hall, Lyme Park and Kedleston Hall.

Another well-attended event was our annual Musical Weekend in April at the Imperial Hotel, Eastbourne. The theme was 'Royal Connections' and the first session, given by the chairman, included the 'Royal Hunt and Stunt' from *The Yeoman* by Radford and excerpts from *Life for the King* by Glinka and from Puccini's *Turandot*. Four other members presented programmes covering royal topics such as the *Empress Concerto* by Beethoven, the coronation anthem *Zadok the Priest* by Handel and *A Miserable Soul* by Verdi. The weekend concluded with a large-screen DVD presentation of scenes from Tchaikovsky's *Sleeping Beauty* ballet.

Members greatly enjoyed the annual supper and concert in March with an excellent cold buffet with wine, followed by a piano recital. John Cleave, pianist of the Royal Ballet, gave a wide-ranging programme including Grieg's *Wedding Day at Troldhaugen*, Moszkowski's *Five Spanish Dances*, Fauré's *Dolly Suite* and movements from Tchaikovsky's piano suite *The Seasons*.

The Society arranges a live recital each year in our headquarters in the Methodist Church, West Wickham. In September, a large audience attended a superb recital given by violinist Dominic Moore, sometime leader of the Bournemouth Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra, and pianist Jeremy Young, who records for Decca, SOMM Recordings and Meridian. Their programme included Beethoven's Violin Sonata No. 9 in A Major Op. 47 'Kreutzer', and César Franck's Sonata for Violin and Piano in A.

Another high point was the annual Musical Day Out in June, with a three-hour afternoon cruise on the River Medway on a private charter. This was followed by coach transport to the Royal Festival Hall for an orchestral concert given by the Philharmonia Orchestra. 60 members greatly enjoyed a perfect summer's day and the evening concert with Berlioz's Overture *Romeo and Juliet* and Rachmaninov's Piano Concerto No. 3 with soloist Nikolai Demidenko. The concert ended with Tchaikovsky's Symphony No. 6 'Pathétique'. In October 2011, the Society was fortunate in obtaining tickets for *Don Pasquale* by

Donizetti at Glyndebourne. Another full coach party travelled to see an excellent Glyndebourne On Tour production, traditionally staged, with Jonathan Veira as Don Pasquale and Andrei Bondarenko as Malvesta; Ainhua Garmendia sang the part of Norina.

There have been a number of orchestral concert visits throughout the year including a memorable visit to the Henry Wood Promenade concerts in the Royal Albert Hall. In August members occupied ten upper tier boxes for a concert given by the Chamber Orchestra of Europe conducted by Bernard Haitink. Emmanuel Ax played Beethoven's Piano Concerto No. 2, followed by his Symphony No. 4.

Three other orchestral concerts have been fitted into the year. In March, at the Royal Festival Hall, members heard the Philharmonia Orchestra play Glinka's Overture to *Ruslan and Lyudmila*, Tchaikovsky's Violin Concerto (soloist Valeriy Sokolov) and the Symphony No. 5 by Sibelius. A spring concert visit in May to the Barbican Hall featured the London Symphony Orchestra conducted by Valery Gergiev playing the two Shostakovich Piano Concertos (soloist Yefim Bronfman). The final pre-Christmas concert in December at the Royal Festival Hall was a programme of French and Spanish works; Debussy's *Le Dieu* was the highlight.

The programming throughout the year included two large-screen DVD presentations. In January members saw excerpts from Verdi's *Aida* and Wagner's *Trois Heures* together with the ballet *Elve Syncopations*. In September the DVD programme featured Act 2 of the ballet *Coppélia* by Delibes and *Le Bourgeois* by Puccini. A coffee morning and CD sale in February raised over £250 towards the cost of the live recital in September.

The fortnightly programmes, which include tea, coffee and biscuits, have included visits by Siva Ole I RAM, owner of SOMM Recordings, and a talk by music critic and author, Robert Matthew-Walker, on 'Aspects of Sir Thomas Beecham' to mark the 50th anniversary of the conductor's death. Julian Williamson, conductor and lecturer, gave us 'The Mendelssohns'. Excellent support was given to the annual Christmas lunch in December and membership continues at 120 with a waiting list!

Phillip Cox, Chairman

New Dean Music Club

Wildlife has been an unusual factor in the planning of the New Dean MC. Members travel to meetings through the Forest of Dean in West Gloucestershire where deer and sheep wander onto the roads; lazely, wild boar have also become established. Night driving is unpopular, so the Club decided several years ago to go into hibernation in the winter, since the animals do not. The autumn season of ten weekly meetings now starts in late summer while the spring season, also of ten meetings, starts in late February or early March. This change has proved fortunate because the weather in recent winters would have

Society News

enforced many meeting cancellations.

Last year our venue for many years became unavailable. Fortunately the Cinderford Town Council offered the council chamber in a building only a few yards away, but the meetings had to be changed from Wednesdays to Mondays.

Programmes have covered a wide variety of music, presented by knowledgeable enthusiasts including performers discussing their instruments. DVDs of hallers and of musicians' lives have proved popular. 'Lucky Dip' programmes give much entertainment; in these a word or phrase is the theme for the evening. Members can then play short items which illustrate the theme, the more deviant the connection the better! New Dean MC continues to bring musical enjoyment in a social atmosphere to a district which has little live music and is far from large cities. Like many societies greater membership would be welcome. **Bryan Pugh, Publicity Officer**

Torbay Musical Weekend

The 42nd Torbay Musical Weekend took place in November 2011 under the auspices of the Friends of Torbay in the familiar and congenial surroundings of the Palace Hotel, Torquay. A varied programme of talks, illustrated by musical examples and visual aids, culminated in the usual live recital on the last night, given on this occasion by the Bournemouth Symphony Brass, who covered a wide range of styles and moods in their selection, complete with some audience participation.

The opening talk was given by Peter Shaw, who cast new light on old-time music hall, aided by contemporary recordings of uncanny realism. This was followed by a two-part presentation by the celebrated music documentary producer Tony Palmer, whose spontaneous talks leap with ease from the apparently unbeatable trio of Sex, Lies and Composers to the 'appalling' Wagner family, and Michael Crawford narrating a disastrous (but successful) job interview with Gene Kelly. The second day began with a wide-ranging survey by Roderick Swanton of women composers from Hildegard of Bingen to Judith Weir. Irene Lawford covered new territory with insights into her family firm - the famous publishers Peters Edition - followed by a relaxing and entertaining 'Transport of Delight' as Gwyn Parry-Jones found unexpected new angles in a well-tried musical subject by adding various modern forms of travel. Ian Graham-Jones then introduced us to three unknown 18th-19th century English composers, who certainly lived up to their billing by being obscure, yet still worth an occasional hearing. In a late-night and more informal presentation, the Friends' Vice Chairman entertained the audience with the considerable assistance of Sir Thomas Beecham's huge recorded legacy.

On the final day, Gusme Hoax, who had already figured eccentrically as a communist Anglo-Catholic in Tony Palmer's talk, reappeared in a completely new guise as a much-loved schoolmaster in a lively

talk by Amelia Mariette. Murray Grainger then revealed to the uninformed among us the secrets of the accordion, and the spoken part of the proceedings terminated with an idiosyncratic ramble with Richard Gilbert-Johnson informatively and accurately entitled 'The Sound of Music'. The well-received recital by the Bournemouth Symphony Brass which rounded off the Weekend was followed by a few words from the Friends' Chairman, Barry Miller, in which he drew attention to the economic problems attending weekends such as this, while hoping it would still prove possible to continue into 2012.

Peter Lyubery, Vice Chairman

FRMS Scottish Group Spring Music Day

Saturday 21 April 2012 in the
Smith Museum and Art Gallery,
Dumbarton Road, Stirling from 1 pm

Speakers - De Myra Soutar on 'Chopin's
Revolution'
Richard Beith on 'Vilem Tausky'

Conference Fee £15

Further information from John Maidment
Tel: 01241 853017
email: johnmaidment@msn.com
Booking forms can also be downloaded from the
FRMS website.

FRMS YORKSHIRE REGIONAL GROUP MUSICAL WEEKEND

THE CROWN SPA HOTEL, SCARBOROUGH

30th MARCH - 2nd APRIL 2012

SUBJECTS

Delphian Records	Gideon Klein
Havergal Brien	Women in Music
Louis Moreau Gottschalk	Mozart in Italy
Revising 19 th Century British Opera	
Schubert's Schwanengesang	

PRESENTERS

Paul Baxter	David Fligg
John Grimshaw	Valerie Langfield
Tony Fook	Barbara Satterthwaite
David Vickers	Richard Wigmore

Can you match Subjects and Presenters?

Full details available from:

Jim Bostwick, Secretary YRG
6 Bakreyd Close, Brighouse HD6 4BP

01484 717865 jim_bostwick@hotmail.com



Society News

Stroud Valleys Music Club 30th Birthday Celebration

On September 28th the Stroud Valleys Music Club (SVMC) celebrated its 30th anniversary with an evening of music, memories and refreshment.



The Club was started in 1981 by Maurice Kelly and some musical friends. Three years later the Club hosted the NFCS National Conference in Stonehouse and Maurice became the editor of the *Bulletin*. Shortly after that he helped local businessman and club member, Bob Jusilson, set up what became the International String Quartet Week, which was based around Gloucester for several years. Maurice died in 1987 and Bob was unable to join the party, but we were delighted that his son Nigel was able to come from Aberystwyth and tell us just what sort of person Maurice was. He sounded like *perpetuum mobile!*

Other guests included past members, presenters and members of the local musical community. We were also pleased to welcome Roger and June Apps whom we met a few weeks earlier in Stonehouse when Roger inaugurated the new FRMS West Region. After a welcoming drink we heard a reprise of some pieces from the very first meeting, including a historic recording of the Dvořák Cello Concerto played by Rostropovich with the Czech Philharmonic under Václav Talich. There then followed an interval for some musical cupcakes and light refreshments. The finale was a series of short reminiscences from present club members, each choosing an appropriate piece of music. Chairman Robert Crockford rounded off the very enjoyable evening with thanks for everyone who had contributed to the club's past success, and looked forward to a long future.

Robert Crockford, Chairman

Old Bridge Music Club – Aylesford

60th Birthday

Old Bridge Music Club - Aylesford, celebrated its 60th birthday on Friday 22nd July 2011, a beautiful sunny day, not too hot, but lovely air. We enjoyed a lunch at Hallow Manor Hotel, just a mile away from Downderry Nursery where Dr Simon Charlesworth houses the National Lavender Collection. The late Mrs Sylvia Charlesworth, Simon's mother, was an original member of Old Bridge who held office on the Committee. As a Recorded Classical Music Club we have over the years enjoyed some wonderful programmes put on by our own members, guests and on many occasions, visiting choirs. East Peckham Silver Band and other musicians have also given us most enjoyable times. Possibly because of passing years, we have changed from evening to afternoon

meetings, and that has proved a great success. Our Club meets on the 2nd and 4th Friday of each calendar month at the Aylesford Community Centre and enjoys being affiliated to the FRMS. The ODMC was started by a number of residents of Aylesford who were employed by well-known papemakers, Albert E Reed and Kimberly-Clark. Large mills of both companies were at the time situated on a site close to the village but separated from it by the tidal River Medway.



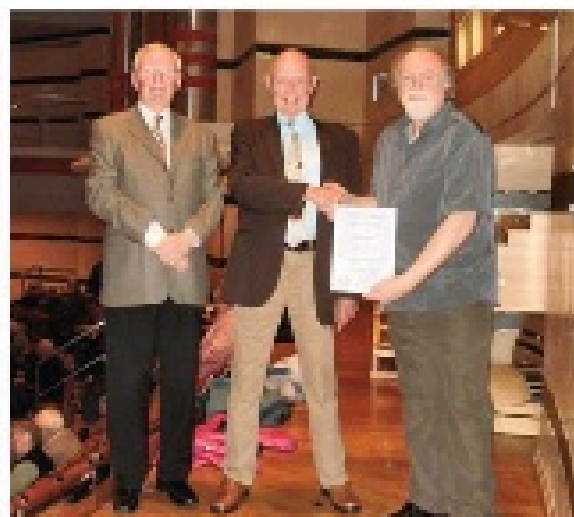
Picture: Matthew Walker, Kent Messenger

There has been a steady decline in our numbers as members have moved away or died. However, in very recent years, we have benefited from having been joined by a couple from Bath and a lady from Newcastle-under-Lyme. All three people had been in recorded music societies in their previous towns and had moved to Kent to be nearer their families. Six people, who live within a radius of about 7 miles of Aylesford, have joined us during the past 12 months. Most of us are avid readers of the *Bulletin* and are encouraged to continue into the next 60 years!

Gordon Cruch, Chairman

Torbay RMS stalwart's award

John Davis (Torbay RMS) collected his FRMS 50-year award at a concert in Symphony Hall Birmingham where President Lyndon Jenkins invited the evening's soloist, Peter Donohoe, to present it. ■



REVIEWS

Amid the harvest of recordings to commemorate the Delius 150th anniversary are the highly recommended issues reviewed here from Danacord and Naxos. Also, an interesting release of a Moeran symphony on Dutton Epoch. Recent Hyperion issues feature music that is not heard often enough; they also give us a chance to relive the amazing Prums concert performance of Brian's 'Gothic' Symphony.

A DELIUS COLLECTION

Various artists

Danacord DACCD 717

MEMBERS WHO WERE AT DAVENTRY in 2009 will remember Jesper Bohl, the engaging MD of the Danish label Danacord. Jesper is an avid lover of Delius's music and to mark the 150th anniversary of the composer's birth he has issued a skillfully transferred compilation of historic Decca, Columbia, HMV, Argo and RCA Victor main recordings made between 1929 and 1955.

The collection embraces a wide range of music performed by a veritable galaxy of artists and conductors from the past: it is one that will delight not only devotees of Delius, but also collectors of rare recordings. Each of the orchestral works bears the unique stamp of the conductor's interpretation and all are memorable. But notable for me are *A Song of Summer* (Hallé Orchestra/John Barbirolli) and Beethoven's arrangement of *The Walk to the Paradise Garden* (Cincinnati SO/Eugène Goossens). There are also items for smaller ensembles: cello and violin with piano accompaniment, and solo pieces for piano.

The CD also includes songs sung by Heddle Nash (*To the Queen of my Heart*), Isobel Baillie (*Love's Philosophy*) and Maggie Teyte (*Dutton Love Song*). The 15 tracks provide some 80 minutes of wonderful nostalgia as a fitting tribute to an English composer whose universal appeal is undiminished by time. The accompanying notes by Lyndon Jenkins, Vice President of the Delius Society, give a wealth of expert information as a background to the artists and each item of music. *TMS*

DELIUS and IRELAND Evening Songs

Julian Lloyd Webber, Jixin Cheng, John Lenehan.

Naxos 8.572903

WITH ITS SPLENDID CD OF THE MONTH for February Naxos celebrates Delius's 150th anniversary and the 50th anniversary of John Ireland's death. Ireland had great admiration for Delius and for this album the world-renowned cellist Julian Lloyd Webber has arranged a beautiful collection of songs from both composers.

With great sensitivity and insight, Webber has revived a once-popular tradition of arranging vocal music for instruments and given voice to the cello to capture the remarkable melodic charm and poignancy of both composers' songs. He is joined by his cellist wife, Jixin Cheng and the acclaimed piano accompanist, John Lenehan, who is an acknowledged interpreter of Ireland.

As well as the more familiar items there are several world premiere recordings, including

CDs reviewed by Thelma Shaw and Paul Astell

Delius's *Songs in the High Hall Garden* and Ireland's *Evening Song* and *In Summer Woods*. This CD is an absolute joy. *TMS*

MOERAN Symphony No. 3; Overture for a Festival; IRELAND Sarnia

Royal Scottish National Orchestra/ Yates
EPIC/CDCOLN 7261

IN A DISC OF WORLD-FIRST RECORDINGS on the Dutton EPOCH label, lovers of English music can hear Martin Yates's splendid realisation of El Moeran's sketches for his Symphony No. 2 in E flat.

Moeran first mentioned his ideas for a second symphony in 1939 but progress was very spasmodic until 1948, when he made a fresh start, incorporating four movements into one. However, his rapidly declining health and ultimate breakdown were further setbacks and the work remained unfinished at his death in 1950.

The sketches, found in an untidy pile of music, were dated 11.2.48 and proved a remarkable discovery. Yates's performing edition of his realisation reveals a glorious and powerful work with a rousing opening. Sweeping changes of mood encompass broad passages of pastoral lyricism, rickering dances and romantic interludes. Although played continuously, each movement has its own distinct character and Dutton has inserted tracks to make the constituents easy to identify.

Also in the CD are Yates's orchestration of Moeran's *Overture for a Festival* and John Ireland's *Sarnia: an island sequence* for orchestra. Originally scored for piano, *Overture for a Festival* was orchestrated by Rodney Newton for its first performance at the Norfolk and Norwich Festival in 1994 and revised for this recording. Martin Yates conducts the Royal Scottish National Orchestra in a superb recording. *TMS*

MICHAEL HEAD Songs

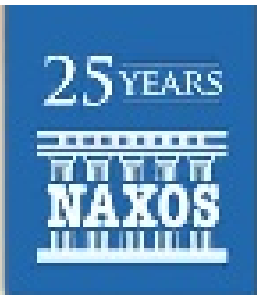
Ailish Tynan, Catherine Wyn-Rogers, Roderick Williams, Christopher Glynn (piano)

Hyperion CDA67859

TWO RECENT ISSUES FROM HYPERION feature music that is not heard often enough and both are well worth exploring.

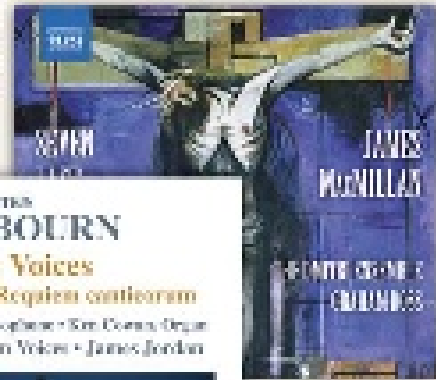
Michael Head (1900-76) was primarily a composer of over 100 solo songs but he was also a singer, pianist, and adjudicator and examiner for the Associated Board of the Royal Colleges of Music. Educated at the Royal Academy of Music, he was a professor of piano there from 1925-75.

Head's settings of poems by over sixty authors are deft and lyrical and were performed by many foremost singers, including such esteemed artists as



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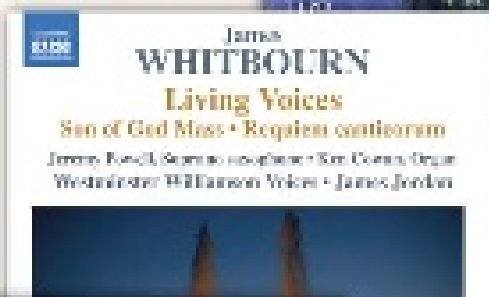


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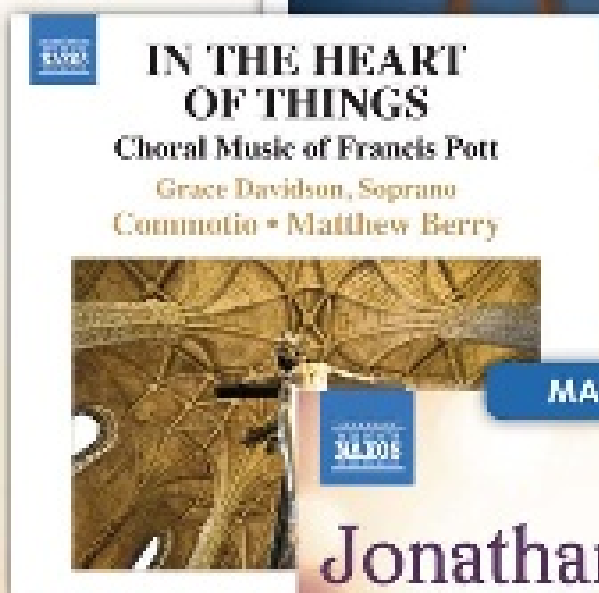
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NAXOS CLASSICAL



Isobel Baillie, Kathleen Ferrier, Janet Baker, Keith Falkner. Andrew Dunn likens Head's style to that of Quilter, and having the charm of Edwardian parlour songs.

Hyperion recalls the appeal of a bygone age in this most enjoyable recital by three outstanding soloists in a well-balanced programme. Ailish Tynan, soprano, Catherine Wyn-Rogers, mezzo-soprano and Roderick Williams, baritone give a sparkling performance to the brilliant accompaniment of pianist Christopher Glynn. **TMS**

BRIAN Symphony No 1 'Gothic'

Susan Grinn, Christine Rice, Peter Aury, Alastair Miles, David Goode; Bach Choir; BBC National Chorus of Wales; Brighton Festival Chorus; CBSO Youth Chorus; Cŵr Ceredydd; Eltham Boys' Choir, Huddersfield Choral Society; London Symphony Chorus; Southend Boys' and Girls' Choirs; BBC National Orchestra of Wales; BBC Concert Orchestra, Martyn Brabbins (conductor)
Recorded live at the Royal Albert Hall, July 2011

Hyperion CDA67971/2



I APPROACHED THIS double CD issue having never knowingly heard a single note of Havergal Brian's music. The sheer scale of the rarely performed 'Gothic' (106 minutes) didn't daunt me; indeed, the towering

symphonies of Mahler and Bruckner have long been at, or near, the top of my listening choices.

In the first three movements that constitute Part 1, a mere 'large orchestra' is called for. I have listed the enormous forces which come together to perform the final three movements that form Part 2; this gives some idea of the monumental task facing the Proms organisers in mounting this work. Here, four vocal soloists are joined by two large double choirs and a children's choir, amounting to around 600 singers. Four brass bands, an orchestra consisting of 32 woodwind players, 24 brass instruments and 17 percussionists, not to mention many other orchestral enhancements and an appearance by the RAH organ, bring the total number of performers for this concert to about 1000.

So what of the music itself? These first three movements I found to be thoroughly enjoyable, getting off to a thrilling start that immediately gains the attention. There are moments of beauty, including a lovely solo violin cadenza, and the mighty organ makes a magnificent, but brief, appearance at the end. The second movement is described as a haunted processional, which leads straight into a third movement that includes outbursts of sheer power, with brutal climaxes unleashed by that 'large orchestra'. At 36 minutes we are barely a third of the way through this work, Part 1 being but a prelude for what follows: Brian's setting of the *Ta Deum*. At a shade under 70 minutes

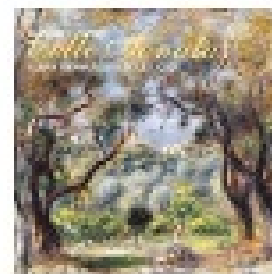
I found this very long section rather less satisfying, although there are certainly wonderful moments to enjoy. Particularly memorable is a passage where the full brass and the bands, along with six timpanists, unleash what Calum MacDonald describes in his notes as 'all hell let loose'.

The sound quality of the CD is superb, the engineering team seemingly equal to the task of capturing this monumental occasion. I know of at least two RMS members who attended this concert and they certainly enjoyed a unique experience. 'Mind-blowing' was one comment, 'fully deserving the 8-minute standing ovation' - which is included as the final track - was another. This release provides a wonderful memento for those that were present on the night, and for those, like me, who wish they had been. Martyn Brabbins describes this project as 'a supertanker that had to be carefully steered to its destination'. Only the BBC has the resources to mount such an extravagant production but one question remains: why did they not see fit to televise it? **PR4**

FAURÉ Cello Sonatas

Alban Gerhardt (cello), Cecile Licad (piano)

Hyperion CDA67872



GABRIEL FAURÉ (1845-1924) was a slow starter when it came to making a real impact on the musical life of Paris. At the age of 35 he was still a poorly paid choirmaster at the Madeleine and his teacher, Saint-Saëns, despaired at

his pupil's apathy and lack of drive in forwarding his career.

However, his songs gradually gained popularity in the salons followed by increasing success with other works. At 51 he became Professor of Composition at the Paris Conservatoire and at 60 was made Director; a position he held until he retired at 75. His prolific output in all genres tended toward the romantic and he continued composing until late in life, with two cello sonatas, No. 1 in D minor, Op. 109, in 1917, and No. 2 in G minor, Op. 117, in 1921. Both received great acclaim and Vincent d'Indy wrote to his old colleague and friend: 'I'm still under the spell of your beautiful Cello Sonata...a masterpiece of sensitivity and expression...how lucky you are to stay young like that!'

Hyperion's superb CD features the charismatic cellist Alban Gerhardt, whose playing has been described as 'breath-taking', sensitively accompanied by Cecile Licad, herself an outstanding solo pianist. The musical rapport between the two artists is obvious in a recording that also includes six other delightful short pieces by Fauré for cello. **TMS**

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From Hollywood to Ealing Third in a series charting the history of film music

Bernard Herrmann

FOLLOWING ON from these composers featured in my two previous articles there is, amid the European influx, another American to mention who was a huge player in the world of movie music. New York-born Bernard Herrmann (1911-1975) became a staff conductor at CBS in 1934 where he was influential in having new and rarely-heard music broadcast,



including first performances of several Charles Ives works. Through CBS, Herrmann met the young Orson Welles with whom he collaborated on a number of radio plays: the

Mercury Theater of the Air. When, in 1940, Welles took off to Hollywood to make his first feature, *Citizen Kane*, Herrmann was engaged to write the score, his first for the screen. For both men, this venture saw them reach an immediate high point at the very outset of their respective movie careers, given that *Citizen Kane* is regularly cited by experts, and others, as 'the finest film ever made'.

Herrmann went on to score over 60 films but it is for his 10-year collaboration with director Alfred Hitchcock that he is best remembered. Hitchcock, as did Welles earlier, held the composer in the highest regard, to the point where, unusually, the screen action was often made to fit the music. The score for *Psycho* (1960) is considered one of the most original and influential, not to mention memorable. The famous shower scene only lasts around 45 seconds, but there are surely few for whom, once seen (and heard), it doesn't stay in the memory. This is entirely due to Herrmann's screeching strings which tend to make us remember this scene as being far more gruesome – and lengthy – than it actually is. This point isn't reached until about 40 minutes into the film, but the composer has already ensured from the outset that we are unsettled and can expect murderous deeds. Equally memorable is the earlier scene where the doomed character is driving through the rain-soaked night, with windscreen wipers and blinding oncoming headlights, all set to music certain to ratchet up our anxieties. Such is the power of film music.

Other highly regarded films from this partnership include *Noah by Northwest* (1959) and *Vertigo* (1958). In the latter, Herrmann's score represents the queasy feeling of dizziness as the composer takes four notes from Wagner's *Tristan and Isolde* and repeats them obsessively for several minutes. The main theme of Herrmann's final score, for Scorsese's *Taxi Driver* (1975), follows a long-standing tradition of featuring a bluesy alto-saxophone melody to depict urban deprivation in contemporary New York.

British film music

During the 'Golden Years' a movie world existed outside Hollywood, not least in the UK. Here, serious composers were more confident in taking on commissions than their American counterparts who feared being condemned for indulging in commercialism, although sniping from some sectors of the British musical establishment was inevitable. At the beginning of the 1930s well over half of UK cinemas were capable of screening 'talkies' and soon the British film industry was making its mark. An early success, in 1935, was HG Wells's *Things to Come* with a score by Arthur Bliss. The soundtrack was recorded by the LSO and conducted by Muir Mathieson, a studio musical director who was to be highly influential in securing the services of eminent composers. Mathieson's name must appear more often than any other individual in the opening titles of films from this period. Excerpts from *Things to Come* were performed at the 1935 Proms and subsequently issued on record, proving that music for films could have a life away from the screen.

Europeans worked in the UK as well as Hollywood, including Rózsa (see Autumn 2011 *Buffery*) and Georges Auric (1899-1983), a member of the Paris-based Les Six. Auric's best-known scores are for the enduring Ealing comedies, most notably *His and Hers* (1946), *Passport to Pimlico* (1949), *The Lavender Hill Mob* (1951) and *The Bedford Incident* (1952). In another Ealing picture, *The Ladykillers* (1955), the lesser-known Tristram Cary's score included the famous mimet from Beethoven's *String Quartet*, being played on a gramophone record by a gang of crooks supposedly rehearsing the piece.

Benjamin Britten dabbled in documentary work but in 1936 he scored his only feature, *Love from a Stranger*, after which he declared that he wasn't interested in the undoubted financial rewards on offer. Britten's most memorable contribution in this sphere is his music for the GPO Film Unit's *Night Mail* from the same year. Sir Arnold Bax made a brief foray into film music with the documentary *Muir's GC* (1942) and David Lean's classic 1948 version of *Oliver Twist*. That same year saw one of the most successful British films of the period, *The Red Shoes*, which had at its heart a 17-minute uninterrupted ballet sequence with ballerina Moira Shearer dancing to the music of Brian Easdale performed by the RPO under Beecham. Easdale's music became the first British film score to win an Academy Award. This film was originally to have been scored by Allan Gray who would later write the music for the ever-popular *The African Queen* in 1951. Interestingly, Gray's real name was Jozef Zmigrod but being a pupil of Arnold Schoenberg – who detested the idea of film music – he hid behind his pen name.

Between 1936 and 1962 William Alwyn (1905-1985) wrote scores for over 60 feature films as well as many wartime documentaries for the Ministry of Information. Benjamin Frankel (1906-1973) was far less prolific but his film career culminated in the



highly-regarded score for *The Battle of the Dudge* (1965).

Vaughan Williams and Walton at war

Ralph Vaughan Williams's career in cinema began during World War II writing scores for propaganda and documentary-style films, work seen as a major contribution to the war effort. At the behest of Muir Mathieson his first film was *49th Parallel* in 1941 followed by *Corvette Command* a year later. After the war came his most famous score, the extremely effective soundtrack for *Scott of the Antarctic* (1948). This music was of course later to be developed into his *Symphony No.7*, better known as *Symphony Antarctica*. Although he was hardly prolific in this field, Vaughan Williams attracted enormous respect within the film industry – as had Korngold in Hollywood – not something enjoyed by many other film composers.

William Walton's output for films was slightly higher (14) and began as early as 1934 with *Escape Me Never*, the first time an established composer had been engaged for a British film. However, it is for the Shakespearean trilogy, in collaboration with Laurence Olivier, that Walton is most highly regarded. The superbly effective music for *Henry V* (1944) is surely one of the high points of British film scoring from any period. The opening scene features a solo flute whilst a piece of parchment floats through the air which is eventually revealed as a playbill advertising the play. Aerial views of medieval London eventually lead down to the Globe theatre where the play begins, this all set to Walton's wonderful music. *Henry V* was a thinly disguised piece of morale-boosting wartime propaganda; indeed the opening titles gave a dedication to the fighting forces. Such was the popularity of this music, extracts were played at the 1945 Proms and it has been heard regularly ever since. Earlier, Walton scored a Ministry of Information film about Spitfire designer, RJ Mitchell. *The First of the Few* (1942) contains much rousing and patriotic music and the resulting *Spitfire Prelude and Fugue* adaptation was performed at the Liverpool Philharmonic in 1943 and this too is still a concert hall favourite.

Several other wartime flag-wavers featured music of Walton's that was never published. However,



fragments from such have been skilfully stitched together by Christopher Palmer into what he calls *A Wartime Sketchbook*. Neville Martin conducts the ASMF on a wonderful Chandos CD which also includes *Spitfire Prelude*

and *Fugue*. Walton's film career came to a rather humiliating end when the American producers of *Battle of Britain* (1969) abruptly abandoned his score in favour of one by Ron Goodwin. Olivier, the film's star, objected and threatened to have his name removed from the credits and so the revered 'Battle in

the Air' sequence was retained. Walton had struggled with this project and had written only a minimal amount despite having enlisted the help of his younger friend, Malcolm Arnold. Fragments from the rejected score are also included on the Chandos disc.

Malcolm Arnold and film: an inspired partnership

Malcolm Arnold was a hugely prolific composer for the concert hall and the cinema. He wrote over 100 film scores – and that's not to mention music for TV, radio and the theatre. Following the success of Walton's collaboration with Olivier, Arnold forged a fruitful partnership of his own with director David Lean. Together they worked on a trilogy of



very different films which, for Arnold, mark the high point of a brilliant career in composing for the cinema. These films remain in the memory for many, not least due to Arnold's skilful scoring. In 1952 came a drama about supersonic flight, *The Sound Barrier*, Arnold's first important film score and a rare example of him eventually adapting the music into a concert hall suite, a task normally left to others. A year later and a total change of style, *Walton's Choice* gave the composer an opportunity to show his humorous side, the obvious, but highly effective, use of over-the-top brass depicting the titular character's fondness for the bottle! Perhaps best known of all his films, *The Bridge on the River Kwai* (1957) is surely one that most people have at least heard about. This would be in no small part due to Arnold's highly effective use of the familiar 'Colonel Bogey' melody, not of course written by Arnold. His adaptation of Kenneth Alford's 1914 march played alongside his own counter-melody remains one of the most memorable moments of British cinema. The film won Arnold an Oscar.

The success of British film studios began to diminish in the late 1950s, mostly caused by the increasing popularity of television, but ironically, that is now the medium where many of Arnold's films can regularly be seen. These include *Fun of the Fair*, *Whistle Down the Wind*, *Albert R.N.*, the *St Trinian's* series, *Dunkirk* and many others. Arnold worked at a very fast pace – ideally suited to the nature of film-making – and this is how he was able to regularly turn out film scores alongside his other career in the concert hall. We may celebrate this copious output which was always of a very high standard, but this did come at some personal cost to the man himself. His incredible workload eventually led to serious health problems that dogged him for much of his later life. The composer abandoned his career in films in 1969 to concentrate on his other work. Sir Malcolm Arnold was knighted in 1993; he died in 2006.

The next and final article in the series will cover films and composers from more recent times. ■

Paul Astell

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THE DYDŔÁK SOCIETY

Promotes the music of all Czech and Slovak composers. Members give talks and lectures to societies at various locations.

Enquiries to: David Roberts, Hon Sec, The DydŔák Society, 13 Church Lane, Kington, Newcastle-under-Lyme, Staffs ST5 6DU; Tel:01782 631274.

email: secretary@dydrak-society.org

website: www.dydrak-society.org

No fee but expenses might be requested.

THE ELGAR SOCIETY

Contact Branch Secretaries in the following areas to arrange a speaker from the Society.

London: Ruth Hellen,

30 King James Avenue, Cuffley, Herts EN6 4LR.

West Midlands: Richard Smith

Sunny Ridge, Bourne Lane, Brimscombe, Stroud, Glos. GL5 2RP Tel: 01453 892091

North West: Mrs Pat Hurst

60 Homewood Rd., Northenden, Manchester M22 4DW. Tel: 0161 998 4104

East Anglian: Robin Sell,

Nospirel, 27 Coucy Close, Framlingham, IP13 9AX. Tel: 01728 621577

Southern: Chris Coadley

17 Lensdale Avenue, Cosham, Portsmouth PO6 2PD Tel 02392 589410

South Western: John Hammond

19 Carleton Road, London, NY 0QZ Tel: 0207 609 2787

Scotland: Sharon Bassett

9 George Street, Darnleyline, Fife KY11 4TQ. Tel: 01380 727491

Dr CHRISTOPHER FIFIELD

MsB GRSM ARMC M ARCO

80 Wallington Road, London SE27 0RQ

Tel: 0208 761 3600; mobile 07732 273558

email: cgfifield@btinternet.com

Freelance conductor. Talks include: Bruch's music beyond the first violin concerto; The life and work of conductor Hans Richter; The life and voice of Kathleen Ferrier; The supposed 15th century German symphonic black hole – a contrary view; A Voice from the Pit – a funny thing happened on the way to the Opera; Recording unknown repertoires for Sterling label; Hebs and Tillet – the agency's artists. Fee: Negotiable.

DR DAVID FLIGG

Leeds College of Music, 3 Quarry Hill, Leeds LS2

7PD. Tel: 0113 222 3423 email: d.fligg@lcm.ac.uk

website: www.impulse-music.co.uk/fligg.htm

Principal Lecturer in Classical Music at Leeds College of Music. Member of the Incorporated Society of Musicians and the British Academy of Composers and Songwriters. Various and wide ranging entertaining topics. Contact to discuss availability, fees and your Society's requirements.

JOHN GILKS

The Old School, High Street, Newton,

York YO62 7TT Tel: 01459 771373

Programmes include: There's Magic afloat in the air; Music of Saint-Saens; Music of Grieg; Dancing through the years; C is for Composer; Creating good habits – the

story of Simon Railla; Cylinders to CDs; Viva La France! Expenses only.

JOHN HUMPHRIES

10 Drovers, Balmey Street, Haywards Heath,

West Sussex, RH17 5PL. Tel: 01444 881887

Subjects include: Charles Villiers Stanford – arguably Britain's greatest all-round musician; teacher of many early 20th British composers, and tireless promoter of British music; William Yeates Hursthouse: outstandingly gifted pupil of Stanford, who might have rivaled Purcell and Elgar in importance had he lived longer.

Expenses: negotiable. Will travel anywhere.

ERIC JENNINGS

9 Hillside Road, Frodsham, Cheshire WA6 6AW

Tel: 01928 733209. email: fericj@btinternet.uk

For 31 years principal trombone with the Royal Liverpool PO. Subjects include: Conductors I have known and worked for; The life and times of Beethoven; Life in the Orchestra; Rio de Janeiro

Fee: £50.00 + expenses for non-local presentations.

BERESFORD KING-SMITH

Canabale, 8 South Parade, Sutton Coldfield,

West Midlands B73 1QY Tel/Fax: 0121 355 5013

email: canabale@btconnect.com

Retired senior administrator with CBSO; author of its

official history *Crescendo!* Talks include:

Crescendo! – The Story of the CBSO; The Story of Birmingham's Choral Societies; Six Special Singers; Bach and the Bible; What is Goin' On?

Fee: £75 includes travel up to 15 miles.

MIKE LUNAN – New Entry

15 Castle Gardens, Barneck Street, Thurso KW14 7GZ

01847 890911 email: mikelunan@btinternet.com

Offers presentations on three subjects: Tristan and what happened to the cork he let out of the bottle (an all-too-brief overview of modern music); Britten's music; James MacMillan's music.

No fee. Travel and accommodation expenses negotiable.

AMELIA MARIETTE MA

Apartment 1, 8 Courtenay Road, Newton Abbot, Devon TQ12 1QT Tel 01626 366006, mobile 07909 658638;

email: mariette@btinternet.com

website: www.talkingfromychnier.spweb.co.uk

Curator of the Holst birthplace Museum for over 3 years and guest Curator for Royal Shakespeare Company.

Talk on Holst, the Man and his Music using rare slides and music examples, plus a new talk, Shakespeare at the Movies. Experienced and passionate speaker with over 10 years experience. Fee £50-£100 plus expenses for non-local presentations.

ALASTAIR MITCHELL LGSM

47 King Edward's Gardens, London W3 9RF

Tel 0208 992 0600

Musician/organist/presenter/Federation panellist for over 30 years. Programmes offered include: First Broadcast Performances & Promenade Concerts; The March, for military and orchestral use; Masters of the Queen's/King's Music (suitable subject for The Queen's Jubilee Year). Fee: Negotiable

CHRISTOPHER MORLEY

16 Melbourne Road, Halesowen B63 3ND

Tel: 0121 550 4483. email: cmorley47@aol.com

Chief music critic of Birmingham Post; Midlands correspondent for Classical Music and other music publications. Illustrated programmes include, among

others: Confessions of a music critic; Changing critical attitudes to Elgar; The Symphonies of Gustav Mahler; Composers on record; The problem of bespoke music; Music of the mountains

Fee £120, inclusive of all reasonable expenses.

DAVID NASH

Queen Anne House, Mill Lane, Shoreham,
Kent TN14 7TN; Tel: 01959 523214

Presentation: My Father, Heddle Nash – reminiscences of one of England's finest ever tenors, from within his family circle, illustrated with recordings.

Fee and expenses by negotiation.

NIMBUS RECORDS

Wynstone Estate Ltd, Wynstone Leys, Ginnarew,
Monmouth NP25 3SR. Tel: 01600 890007

email: antony@wynstone.co.uk

A behind-the-scenes insight co-presented by Adrian Farmer and Antony Smith, who have many years experience working with one of Britain's most influential record labels. Survival techniques, new formats, downloading, manufacturing processes, recording sessions and working with artists, all illustrated with a wide musical selection.

No fee or expenses but we do bring discs to sell.

CLIFFORD COCOMORE

37 Attlee House, Lansbury Road, Broomfield,
Crawley, West Sussex RH11 9JA

Tel: 01293 405972; mobile: 07747 388940

email: cliff_coco@yahoo.co.uk

Themes of presentations arranged by discussion with programme secretaries. A wide range of interests to accommodate Societies' requirements.

No fee. Travel expenses reasonable and negotiable.

DR GEOFF OGRAM, Secretary Stafford RMS

6 Silverthorn Way, Wildwood, Stafford ST17 4PZ

Tel: 01785 663423 email: geoffogram@talktalk.net

A number of recital programmes, with a significant content of 20th British music. My specialist composer is Gordon Jacob, whose music I discovered in 1956. We became friends and I have just completed a book on his music. The recital on his work is entitled Seventh Sun.

No fee required, just minimal travel expenses.

SIYA OKE LRAM

13 Riverside Rd, Thames Ditton, Surrey KT7 6QL

Tel: 020 8398 1586 Fax: 020 8339 0981

email: soke@somn-recordings.com

website: www.somn-recordings.com

Former professional musician, veteran of the record industry and owner of SOMN Recordings, a well-established label with a wide-ranging and interesting repertoire.

Somn enchanted evening: music from current catalogue. No fee, but expenses requested over 50 miles.

LYNNE PLUMMER

52 Judkin Court, Century Wears,

Cardiff CF10 5AH. Tel: 03920 489332

email: lynne@lynnepummer.co.uk

Professional career as a broadcaster with the BBC and other stations. Illustrated talks with interviews on various topics, including: Conductors – who needs 'em?; The Importance of the Double Bass; Not as Simple as it Looks – behind the scenes at the opera; Gardens in Music; Sound portraits of various soloists, conductors and other music makers.

Will travel. Fees negotiable + expenses.

TONY POOK (York RMS)

1 Lower Friargate, York, YO1 9SL.

Tel: 01904 642407; email: tpook@talktalk.net

Presentations are from the lesser-known but timeless repertoire of the 19th and 20th centuries. Particular interest in American, British and Czech music. Other programmes of Belgian, Finnish, Russian, Slovakian and Spanish music. Featured composers include Ulan Klami, Amy Beach, Mieczyslaw Karłowicz, Gottschalk, Berolin, Dyson, Dvořák, Fibich, Smetana and Suk.

Travel expenses only.

DR. JIM PRITCHARD - THE GUSTAV MAHLER SOCIETY UK

15 David Avenue, Wickford, Essex SS11 7BG

email: jpritchard@mahlersociety.org

website: www.mahlersociety.org

Former chairperson of the the Wagner Society and the Gustav Mahler Society UK. Many successful presentations about the Mahlers (A Marriage of Convenience?) performed with his wife, Alessandra, but now concentrating again on his Wagner talk - The Ring Road to Bayreuth - as we near the bicentenary of the composer's birth in 2013. No fee; reasonable expenses, date and travel never any real problem.

MISS JOY PURITZ

149c Holland Rd, London W14 8AS

Tel: 0203 206 2641 (day) 030 7602 4187 (evening).

email: jepuritz@brincenter.com

Granddaughter of Elisabeth Schumann and translator of her biography (written by the singer's son, Gerald Puritz). Illustrated presentation entitled A Portrait of the Soprano, Elisabeth Schumann has been well received by the Friends of Covent Garden, the National Sound Archive and many recorded music societies.

Fee negotiable.

THE RACHMANINOFF SOCIETY

Promotes interest in and appreciation of the life and works of Sergei Rachmaninoff, Russian composer, pianist and conductor. A few of its members are available on occasion to give talks (illustrated with recordings) to societies at various locations.

Enquiries to John Lockyer, Chairman, The Rachmaninoff Society, 4 Springfield Cottages, New Road, Rotherfield, Crawdon, East Sussex TN6 3JR. Tel: 01892 852265.

website: www.rachmaninoff.org

email: fergusplm@btinternet.com

No fees but expenses may be requested.

BASIL TSCHAIKOV

Apt. 31, Royal Arch Court, Norwich NR2 3RU

Tel: 01603 766123.

email: brick@btconnect.co.uk

Former member LPO, RPO, Philharmonia (Chairman several years); founder and first Director National Centre for Orchestral Studies; Casimira, now President Emerita, Music Preservation Archive. Played with Beecham, Sokolowski, Klemperer, Karajan, Barbicelli, Davis, Haitz, Rubinstein, Rattle, Bostropovich, Schwarzkopf.

Recently published *The Music goes Round and Around*.

Presentation: Recording with Legends.

No fee; reasonable expenses requested.

PETER WALDEN – New Entry

2 The Drive, Collets Green, Pwllheli, Worcester
WR2 4SA. Tel: 01905 830592

Mobile 07890 728556

email: peterwalken@hotmail.co.uk

36 years as oboe player and solo cor anglais with CBSO, and freelancing with major symphony orchestras. Presentations cover all aspects of full time symphony orchestra oboe/cor anglais playing. Titles include: All in the Mind; Changing Gear; Metamorphoses; You can see the Notes, but not the Art; Still Hooked; Mother married an Oboe Player.

Will travel. Fees negotiable + expenses.

CLIVE WILKES

70 Fikling Road, Eastbourne, East Sussex BN20 8SD.
Tel: 01323 724916.

Current programmes include: George Gershwin - Crazy for you; Sergei Prokofiev - the Prodigal Son; The Golden Age of Film Music; Aspects of opera in the 20th Century; Dmitri Shostakovich - the great survivor; Rimsky-Korsakov and the Mighty Handful; The Golden Age of Russian Opera.

Further details on request. Expenses only.

CATHERINE WILMERS

The Brew House, Rodwell, Baldock, Herts SG7 5BS.

Tel: 01462 730490. email: cwilmers@hotmail.co.uk

website: www.cwilmers.co.uk

Professional cellist. Recorded award-winning CD.

A Cello Century of British Women Composers 1884-1984 features anecdotes about the composers and the making of the CD. Also, The Not so Silent Minority: examples of late C18th/early C20th chamber music by women composers, including Fanny Mendelssohn, Clara Schumann, and Ethel Smyth.

Travels countrywide. Fees negotiable + expenses.

DAVID WILSON

142 Greenway, Hayes, Middlesex UB4 8HX

Tel: 020 8841 9166.

email: drwilson24@googlemail.com

Subjects covered include:

Kathleen Ferrier; Sokolov; Sir Henry Wood; Myra Hess; Lisa della Casa - the Ideal Ambella.

No fee. South-east England preferred.



THE JOHN IRELAND TRUST

Commemorating the John Ireland Anniversary – 2012



AS WE APPROACH the 50th anniversary of the death of John Ireland on 12th June, it is heartening to see the many recordings, books and concerts which will encourage us to revisit Ireland's remarkable music. Central to these commemorations is a unique 5-day festival of words and music entitled 'John Ireland in Chelsea'

(21st-25th June), patron Julian Lloyd Webber, which will include works by the composer, his teachers and pupils, and take place in London churches where Ireland worked as organist and choirmaster. Works will include: *Sea Fever*, *Concerto Pastorale*, *The Forgotten Rue* and *Mad Duet*.

In the meantime, the John Ireland Companion, edited by Lewis Foreman, has been published by Boydell & Brewer Ltd and is now the comprehensive guide to the composer's life and music. Recent recordings of Ireland's works include the fourth and final volume of John Lanchan's magisterial survey of the composer's piano music in Naxos. The disc includes the Piano Concerto and *Legend* for piano and orchestra, performed by the Royal Liverpool Philharmonic Orchestra conducted by John Wilson, coupled with pieces for piano solo.

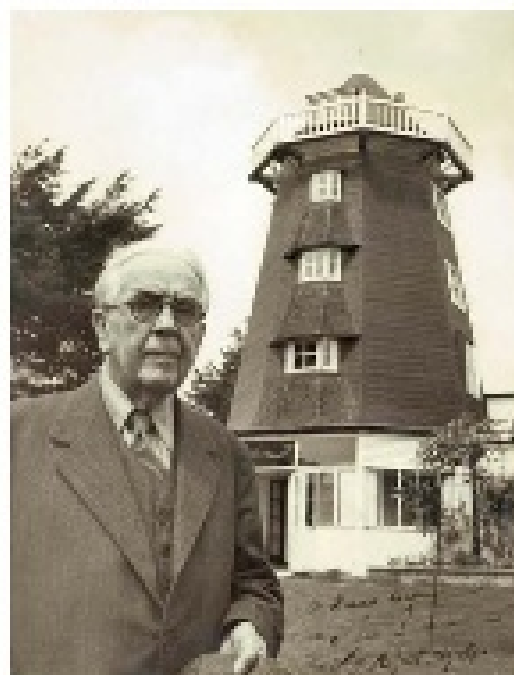
On the Dutton label comes a fascinating and completely successful experiment in the orchestration of a work which, until now, has seemed the epitome of piano writing: Ireland's three-movement work *Sarabade*, begun in Guernsey in the halcyon year of 1939-40, temporarily put aside after the escape from

the island in the face of German invasion in June 1940, and completed in 1941.

An English Heritage Blue Plaque is to be displayed on the front wall of the beautiful Kent 18th-century house, Comarques in High Street, Deal, where Ireland spent a good deal of time composing during the years 1936-39, shortly before he left to take up residence in Guernsey.

Karen Fletcher

Publicity Co-ordinator, John Ireland Anniversary 2012



Photos courtesy John Ireland Trust

Above: Ireland at his Sussex home; above left: pictured around 1920



MUSIC WEEKEND 2012

With the Federation now launched into its fourth quarter-century, we invite you to join us for what promises to be another excellent weekend.

The dates: Friday 27th April to Sunday 29th April

The venue: Barceló Daventry Hotel, Daventry, Northants.

This four-star hotel is set in 2 acres of landscaped gardens with central courtyard and excellent facilities.

Easily accessible from most parts of the country.

We are pleased and proud to announce that

JOHN RUTTER

is to be one of our contributors
and will be speaking on the Saturday evening.

Our live music programme will be given by
the woodwind ensemble

TRIO CAPRICCIO

Our other contributors will be
Margaret Fingerhut, Kenneth Alwyn, John J Davis,
Amelia Mariette, FRMS President Lyndon Jenkins
and FRMS Secretary Jim Bostwick.

Residential charges for the weekend including all meals are:
Shared occupancy (double/twin) £168 per person
Single occupancy £192

The conference charge for residents is £35

Day delegate rates are Friday £10; Saturday £35 including lunch;
Sunday £20 including lunch.

Dinner can be ordered separately, cost £25.50

At these attractive rates residential accommodation is limited but it may not be too late to book if you contact the Weekend Administrator straight away:
Allan Child, telephone 01332 332649 or e-mail allan.child@thefrms.co.uk

Notable Anniversaries for 2013

Compiled by Brendan Sadler with contributions from ⁴Roger Hughes.
This is a big one with three two operatic giants, Verdi and Wagner, topping the list. However, not to be overshadowed is England's greatest opera composer, Benjamin Britten. There are so many artists with milestone birthdays this year that there is only space for a selection. 90th birthdays include Ilya Harnik (violin) and Wolfgang Sawallisch (conductor). 80th birthdays include Janet Baker (mezzo-soprano), Montserrat Caballé (soprano), Norman Bailey (bass) and Rafael Frühbeck de Burgos (conductor). 70th birthdays include Jeffrey Tate, Sir Richard Armstrong and Sir John Eliot Gardiner (all conductors). Finally, that august body, the Royal Philharmonic Society, celebrates its 200th birthday.

Composers (b=born; d=died)

? ? 1563	Dowland, John (Eng) b
1563?	Dull, John (Eng) b
08.01.1713	Corelli, Arcangelo (It) d
03.10.1713	Louverture, Antoine (Fr) b*
11.01.1763	Platti, Giovanni (It) d*
20.02.1763	Gyrowetz, Adalbert (Boh) b*
14.06.1763	Mayer, Simon (Ger) b
15.06.1763	Danzl, Franz (Ger) b*
? ? 1813	Kiel, August (Ger) b*
02.03.1813	Macfarren, George (Sco)*
02.02.1813	Dargomyzhsky, Alexander (Rus) b
22.05.1813	Wagner, Richard (Ger) b
13.07.1813	Pear, Johann (Neth) d*
10.08.1813	Fry, William (USA) b
20.08.1813	Vanhal, Johann (Czech) d
24.09.1813	Grétry, André (Fr) d
09.10.1813	Verdi, Giuseppe (It) b
16.08.1863	Piccini, Gabriel (Fr) b
07.12.1863	Mascagni, Pietro (It) b
25.01.1913	Lutoslawski, Witold (Pol) b
20.02.1913	Dressage, Felix (Ger) d*
19.03.1913	Thomas, John (Wales) d*
28.05.1913	Khrennikov, Tikhon (Rus) b
28.06.1913	Lloyd, George (Eng) b
22.11.1913	Britten, Benjamin (Eng) b
10.12.1913	Gould, Marion (USA) b
20.02.1963	Gocke, Jacob (Den) d*
28.12.1963	Handemith, Paul (Ger) d
30.12.1963	Poulenc, Francis (Fr) d

Selected list of compositions

(f = first performance; p = published)

1563	
Palestrina	First book of motets p
1613	
Bull	Anthem for the marriage of Princess Elizabeth
Campion	Songs for a masque
1663	
Lully	Ballet des arts f Ballet des noces de village
1713	
Couperin	Harpsichord works, Book 1
Handel	Teseo, opera Te Deum & Jubilate for the Peace of Utrecht
Scarlatti, D	Ligeneia in Aulide, opera f Ligeneia in Tauride, opera f
Porpora	Basilio, re D'oriente, opera
Vivaldi	Ottone in Villa, opera f
1763	
Bach, JC	Orione, opera Zoroastro, opera
Haydn	Symphony No. 12 in E maj Symphony No. 13 in D maj
Mozart	Violin Sonata in D maj K7 Violin Sonata in B flat maj K8

1813

Beethoven	Wellington's Victory Triumphal March
Chopin	Demissa Messe des vivants
Rossini	L'italiana in Algeri, opera Tancredi, opera
Schubert	Des Teufels Lustschloss, opera Symphony No. 1 String Quartets Nos 1 - 4
1863	
Dalfe	The Sleeping Queen, opera
Rivet	The Pearl Fishers, opera
Bruch	Die Lorelei, opera
Bruckner	Symphony in E min. (unnumbered) Overture in G min.
Donizetti	Roderico, opera
Rossini	Petite Messe Solennelle
Saint-Saëns	Piano Trio No. 1
Smetana	The Brandenburgers in Bohemia, opera
1913	
Meng	Three orchestral pieces Four pieces for clarinet and piano Italian Fantasy for piano & orchestra
Rusoni	La Dotta à Joujou for piano
Debussy	Préludes Book 2 Trois Poèmes de Mallarmé
Dohnányi	Tante Simone, opera Violin sonata p
Falla	La Vida breve, ballet
Fauré	Pénélope, opera
Holst	St Paul's Suite for strings Hymn to Dionysus for choir & orch. The Forgotten Rite for orchestra
Ireland	Decorations, for piano
Ives	Parts 1 & 3 of Holidays in Symphonic
Milhaud	Suite Symphonique No. 1
Rachmaninov	Piano Sonata No. 2
Roger	Four Tone Poems after Böcklin
Respighi	Carnival Overture
Satie	Le piège de Méduse, operetta Enfantes, children's piano pieces
Sibelius	The Bard, symphonic poem
Saint-Saëns	The Promised Land, oratorio f
Strauss, R	Alpine Symphony
Stravinsky	The Rite of Spring
Vaughan Williams	A London Symphony (No.2)
Villa-Lobos	Suite de Terra, for small orchestra
Webern	Six Bagatelles for string quartet
1963	
Arnell	Musica Pacifica
Arnold	Little Suite for orchestra, No. 2
Bedford	Piece for Mo for inst. Ensemble Two Poems for chorus
Becketty	Four Rossini Sonnets for ten. & cell.
Berio	Sincronie, for string quartet
Bernstein	Symphony No. 1 Kaddish
Bliss	Belmont Variations for brass band Mary of Magdala, cantata

Britten	Symphony for cello and orchestra Cantata misericordium	Martin	Fantasia mix. for flute, clar. & piano Les quatre éléments
Cage	Variations III and IV	Maw	The Angel Gabriel, for unacc. voices
Castelnuovo-Tedesco	Song of Songs	Mannin	Symphony No.7 Canto, for orchestra
Peter Maxwell Davies	Veni Sancte Spiritus	Martini	Labyrinth, opera The Last Savage, opera Death of the Bishop of Brindisi Sept Haftat
Diamond	Quartet No.7	Messiaen	Sept Haftat
Feldman	Christian Wolf in Cambridge	Milhaud	Paxem in terris, for choir and orch
Gerhard	The Plague, for speaker, choir & orch Hymnody, for eleven players.	Musgrave	The Five Ages of Man
Góebl	Little symphony Little Music for Strings Varietes, song cycle	Nilson	Versuchungen, for orchestra
Hamilton	Sonatas & Variants for 10 wind inst. Nocturnas with cadenzas, for piano	Piston	Variations on a theme by Edward Durlingame Hill, for Orchestra Capriccio, for harp and string orch.
Hanson	For the First Time, for orchestra	Rachberg	Piano Trio
Harris	Epilogue to Profiles in Courage Salute to Death	Shapley	Brass Quintet Spring Quartet No. 6 Symphony No.8
Henze	Les Capricches, for orchestra Being Deutcheus, cantata Cantata della Gola estrema	Schuman	Plus-Minus
Hodkinson	Sinfonia for string orchestra f Divergentia for four wind inst. f	Stockhausen	Plus-Minus
Jacob	Suite for brass band	Stravinsky	Var: Aldous Huxley in Memoriam
Kabalevsky	Three Songs of Revolutionary Cuba	Shostakovich	Overture on Russian and Kirghiz Folk Themes
Kurtz	Southwest, dance evocation Mass for youth	Tansman	Six movements for strings
Ligeti	Requiem	Taylor	Three Sections, from TS Eliot's "Four Quartets", for tenor & piano
Luyens	Music for orchestra III; String Quintet; Wind Trio cont...	Williamson	Our Man in Havana, opera Elevarini Symphony
		Walton	Variations on a theme of Hindemith

I n B r i e f

Brahms discovery

An unknown work by Johannes Brahms has been discovered after almost 160 years. *Altoambliatt* was thought to have been written in 1853 when Brahms was 20 years old. Few of Brahms's early manuscripts exist but Christopher Hogwood, by chance, unearthed the 2-minute piece whilst working in the USA. The conductor was researching manuscript collections and was shown a volume from Germany containing autographs of visiting musicians. Brahms had written out the piece into what was effectively a visitors book.

Altoambliatt features the same theme that appears in the trio section of the second movement of Brahms's Horn Trio Op. 40. However, the newly-discovered piece precedes it by 12 years. Hungarian pianist Andris Schiff was commissioned to record the piece and it was first heard on Radio 3's Music Matters programme in January. Murray Perahia has also cast his eyes over the manuscript. At the time of writing, a Radio 3 video is available to online users on YouTube. Go to www.youtube.com and search '*Brahms altoambliatt schiff*'.

'Open Road' for Audi and Nimbus

Prestigious German car manufacturer, Audi, has selected an unusual piece of music to highlight the light and agile properties of the new A6 Avant estate. The highly stylised TV and internet advertisement depicts a fantasy world and features a metallic 'Audi hummingbird' which is able to nimbly fly among

trees, flowers and fauna made from petrol pumps, road signs and traffic cones. The campaign aims to emphasise the advantages of the model's new 'ultra-lightweight' construction.

The soundtrack for this innovative advert is a 1939 recording of 'Open Road' by Johann Strauss, sung by American baritone John Charles Thomas. This transfer was originally released by Nimbus Records on the Prima Voce Series in 1992 on a CD titled 'An American Classic' which featured 22 popular songs recorded by John Charles Thomas between 1931 and 1941.

For decades, John Charles Thomas was the most popular singer in America. Thomas had a voice as rich as a cello, the physique of an athlete, and natural charm. He achieved enormous popularity as a marine idol before achieving success as a concert artist and operatic star. Thomas had a long and successful association with RCA Victor's prestigious Red Seal Records which were reserved for the aristocracy of the musical world (no 'popular' artists were recorded on the label). They were expensive - selling for a staggering \$3.00 in 1910 when you could get a first-class meal in New York for a dollar. A collection of Red Seal recordings established one as a person of both taste and property. The national advertising campaign for the Audi A6 Avant estate was launched on October 1st.

Antony Smith, Nimbus Records

See it at www.youtube.com Search '*audi a6 avant 2011*'



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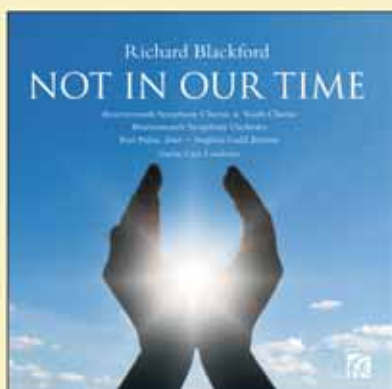
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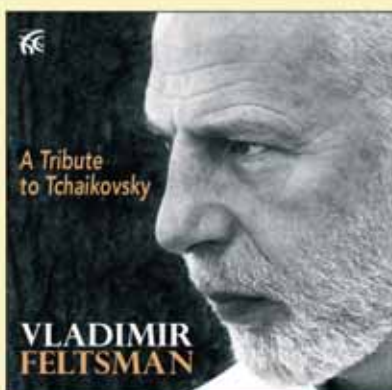
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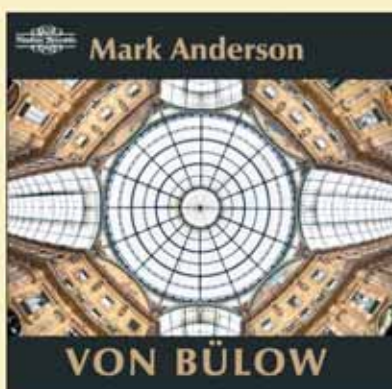


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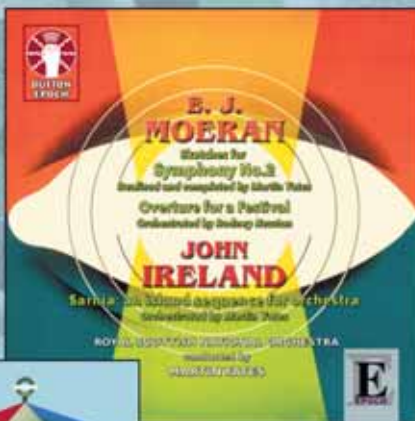
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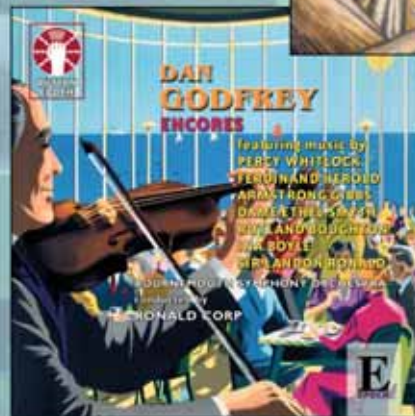
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