

Autumn 2012  
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# Bulletin

The Federation of Recorded Music Societies  
**FRMS**  
Founded 1936



*Bath FRMS 2012 Annual General Meeting*

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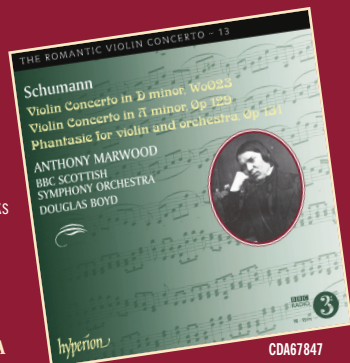
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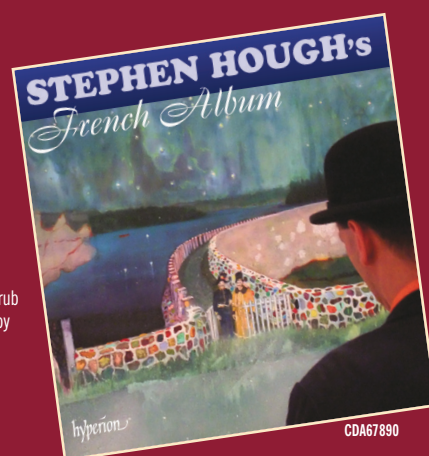


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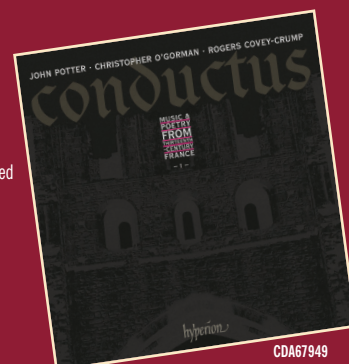
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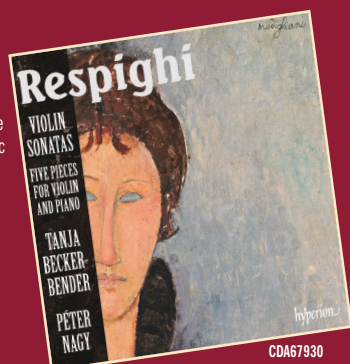
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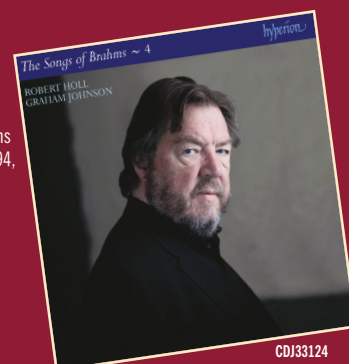
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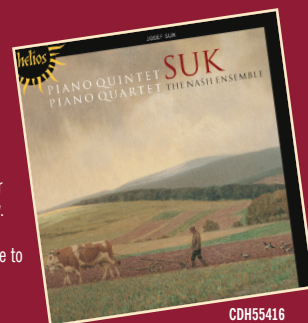
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**The editor acknowledges the assistance of Sue Parker (Barnsley RMS) in the production of this magazine.**

For more information about the FRMS please go to  
[www.thefrms.co.uk](http://www.thefrms.co.uk)

**Front cover photo: Bath - Abbey and Roman Baths** by Paul Astell

**Forthcoming Events**

FRMS Annual General Meeting, October 20<sup>th</sup> (page 25)  
Yorkshire Region Autumn Meeting, October 13<sup>th</sup> (page 11)  
Central Region Autumn Music Day, November 3<sup>rd</sup> (page 11)  
Torbay Music Weekend (Palace Hotel, Torquay), November 16<sup>th</sup> - 19<sup>th</sup>  
Scarborough Music Weekend, March 22<sup>nd</sup> - 25<sup>th</sup> 2013 (page 11)  
Daventry Music Weekend April 26<sup>th</sup> - 28<sup>th</sup> 2013

**EDITORIAL Paul Astell**

UP UNTIL THE WEEK during which I am writing this piece, blue sky and sun have been a rare commodity for many of us. It was fortunate that during my visit to Bath earlier this year the clouds did part temporarily, allowing me to capture some decent images of that city's famous sights. Our front cover feature is, of course, an attempt to lure you to Bath. If you have never visited before, or perhaps think it's time to make a welcome return, why not join us for the Federation's annual business meeting, especially as the Lansdown Grove Hotel is offering favourable accommodation rates for a 2- or 3-night stay? That should allow ample opportunity to explore one of our finest cities. The AGM is much more than a business meeting: there will be a recorded music presentation, and during the evening, a dinner and musical entertainment. We hope to see you there. Please turn to page 25 for details.

Some music lovers find themselves drawn to a single composer, often championing those whose profiles are not especially high. Several feature in our annual Presenters' Panel listing (in the Spring issue), including Geoff Ogram whose specialism is Gordon Jacob. Geoff's article in this issue asserts his view that Jacob was a composer of some significance; he also provides an insight into his personal association with the composer. On the other hand, John J Davis is widely known as a strong advocate of a much more famous composer. To describe John as a Sibelius enthusiast would be a gross understatement, and those of us who were at Daventry for his presentation were left in little doubt as to how he feels about the Finnish master. John does, though, write about a different character in his article for this magazine. For my own listening pleasures, I often concentrate on a single composer's music over a limited period. A wonderful family birthday gift I received recently – following a heavy hint! – has determined my recent choices. I am currently working my way through the 17 superb CDs of the Complete Chopin Edition; selecting the items on that subject for the presentation to my own Society this coming season will not be easy. However, Chopin has been temporarily pushed aside this week as I keep track of Barenboim's Beethoven symphony cycle at the Proms. I've just watched the second in the series, where my particular favourites - the Third and Fourth – appeared in the same concert. Wonderful!



## Daventry Music Weekend

*THIS YEAR'S MUSIC WEEKEND was the first to be organised by Denise and Ron Beech. 92 residential delegates attended the Daventry Court Hotel (formerly known as the Barceló Daventry) along with 14 day visitors. Thanks to those named below for additional reporting. Daventry photos: Paul Astell.*

Friends old and new gathered for the traditional pre-dinner drinks reception, followed by the meal itself. Delegates then adjourned to the auditorium where Colin Dancer opened proceedings with his chairman's welcome, which included introducing this year's event organisers Denise and Ron Beech.

### Roll Over Beethoven

*President Lyndon Jenkins introduced the weekend's first presenter, pianist Margaret Fingerhut. She explained that her talk was not about LvB, her title is a quote from a Chuck Berry song which continues: '... and tell Tchaikovsky the news'. FRMS secretary Jim Bostwick reports ...*

Margaret Fingerhut's programme featured lesser-known piano repertoire, an avenue she explores with the encouragement of her record company Chandos. From her recordings we heard pieces by César Cui (Prelude No. 8 in C sharp minor), Anatol Lyadov (Prelude in B minor) and Sergey Taneyev. British composers were also represented: Charles V Stanford and Herbert Howells, names which perhaps are not immediately associated with piano writing. Margaret reminded us that Howells was a pupil of Stanford's and that she had played at the younger composer's 85<sup>th</sup> birthday.



Margaret Fingerhut (centre) with Denise and Ron Beech

We had a mix of solo and accompanied pieces to relish, presented with humour. Margaret also provided some insightful comments about the trials of patience involved in making recordings, often involving very unsocial hours. Her passionate advocacy of the instrument was in turn moving, delicate and astonishing; the mix of music and talk very well judged. It was an excellent start for Daventry 2012.

### Gustav Holst – the man and his music

*Graham Ladley (Oswestry RMS) reviews Saturday's opening session ...*

'Please wait: I am putting you on Holst!' To get a laugh with a pun like that at 9.30 on a wet Saturday

morning requires a great sense of timing and considerable charm. Our speaker, Amelia Marriette, had both - in spades - as well as an exhaustive knowledge of her subject, Gustav Holst. Amelia had been curator of the Birthplace Museum in Cheltenham for several years, and admitted that in her time there, she had not only gained a deep knowledge of the life and work of Holst, but also acquired a love for his music.

Gustavus Valentine von Holst, she told us, was born at Pittville Terrace Cheltenham on 21<sup>st</sup> September 1874. He was born into a musical family, his great-grandfather having been Court Musician in Riga (Latvia) before escaping to London in 1800. Here he set up a music business in Fitzroy Square, before moving to Cheltenham where Holst's grandfather and father built up a fashionable clientele as well as serving as church organists. Gustav was a sickly child and from an early age suffered from asthma and early signs of neuritis in his arm, which plagued him all his life and made playing, and even writing, difficult. He was also short-sighted. Gustav's mother died when he was eight and his stepmother was a Theosophist; Holst was brought up in an environment influenced by this, and the Hinduism that underpinned it, as well as by the Arts and Crafts movement, William Morris, and socialism. His early musical activities included being organist at the local village of Wyck Rissington, and choirmaster at Bourton-on-the-Water, walking from his home to those two locations.

In 1893 Holst's father borrowed money to send his son to the Royal College of Music, where Gustav was a pupil of Stanford. He also met his great friend Vaughan Williams. Money was tight; his father wrote to him asking 'do you really need £1 a week?' despite him walking to and from his home, a distance of about ninety miles at the end of each term. A scholarship was finally gained in 1895. He was already composing at this stage and we heard extracts from the Duet for Organ and Trombone, a wind quintet, and *Winter Idyll*. Gustav had already given up the violin (which he hated) and taken up the trombone when, in 1898, the Carl Rosa Opera Company offered him an appointment as first trombone, and so he regretfully left the RCM.

An important influence at this time was his membership of the Hammersmith Socialist Society, where he met GB Shaw, Jane Morris, and more importantly, Isobel Harrison, a soprano in the Socialist choir he was conducting, whom he married in 1901. Their only child, Imogen, was born in 1908. It was at this time he wrote his *Cotswold Symphony*, an extract from which we heard. This was followed by extracts from Holst's First Suite for Military Band - the first piece ever written specifically for a

## Daventry Music Weekend

military band. Broke and married, Holst survived by playing in an orchestra conducted by Stanislav Wurm - a job he hated and described as 'worming around England' - as well as with the Carl Rosa orchestra, and the Scottish Orchestra. In 1905 he wrote *The Mystic Trumpeter*, the piece that was a breakthrough for him and described in *The Times* as 'a failure but a magnificent failure'. It was about this time that Holst got his first teaching post, at St Paul's Girls' School (where he taught for the rest of his life) and at Morley College. He appears to have been both an inspired and an inspiring teacher, with, it is reported, a terrific sense of humour.

Amelia said it was typical of Holst that when he decided he wanted to know more about the Hinduism he had encountered in his childhood, he enrolled in the London Extension College to learn Sanskrit. This resulted in the composition of his symphonic poem *Indra*, an extract from which we heard. Later in life, when writing *The Hymn of Jesus*, the composer prepared by learning Greek.

Finally, Amelia talked of Holst's choral pieces, and we heard 'Hymn to the Dawn', one of the third group of *Hymns from the Rig Veda*, which has links with 'Neptune' from the *The Planets*. This was the final musical item in a 1926 recording of Holst himself conducting.

Anyone who can hold 100 people fascinated with a talk about a short-sighted, scruffy, vegetarian, trombone-playing socialist on a wet Saturday morning is special. Amelia Marriette certainly was and we were all in debt to this charming and knowledgeable lady, and know and understand much more about one of our great composers than we did before.

### Kenneth Alwyn

*Rowland Edwards (Cardiff RMS) reports on this distinguished conductor's presentation which consisted entirely of his own recordings ...*

It is well known that the responsibility of conducting international orchestras can be both mentally and physically demanding, but it was a very young 86-year-old Kenneth Alwyn who took us through his life in music, a talk which was not only informative and entertaining, but also extremely amusing.



We were immediately transported back to 1948 with the familiar signature tune of BBC's longest-running music programme, *Friday Night is Music Night*, performed by the BBC Concert Orchestra, an orchestra for which Kenneth Alwyn has great affection. This was followed by Kenneth Alford's *On the Quarter Deck*, another favourite of that radio programme. The audience then heard Geoffrey

Toye's *The Haunted Ballroom*, which was reminiscent of Kenneth Alwyn's time spent at Sadler's Wells, and then those heady days at The Royal Ballet with Margot Fonteyn and Rudolf Nureyev, both at the height of their powers.

Kenneth quickly gained a reputation for his interpretations of Tchaikovsky and the audience was delighted by his fine LSO recording of the Symphony No. 6, followed by his very impressive version of the *1812 Overture*, with reinforcements brought in to add weight to the battle scene. This appeared on an album fondly remembered as the very first Decca stereo release in 1958, the success of which persuaded Decca that this was the future for recording technology. Shifting genres and turning to jazz, it was interesting to hear Kenneth's praise for the very talented Dudley Moore and to learn about the pleasure experienced in working with someone who exuded such a joy for living.

Then there was the pioneering work with Welsh National Opera, recording Samuel Coleridge-Taylor's *Hiawatha* with Bryn Terfel, followed by more recordings, this time bringing British film music to a wider audience. A measure of the quality of his own compositions is the fact that one of his marches, *Fighter Command 1940*, is now a standard RAF ceremonial march. It was another of his marches, the stirring *The Young Grenadier*, that ended this fascinating programme. I feel sure there is a lot more to hear from such a compelling raconteur.

### The Forest's Mighty God: Sibelius

For the Saturday afternoon session, John J Davis was introduced as 'a Sibelius expert', at which point John firmly shook his head. He is though widely known as someone who has made this composer his special interest. On stage, John was joined by his friend and fellow Sibelius enthusiast, Janet Abbotts.



John with his hero

Also on show was John's Complete Sibelius Edition CD set from BIS, comprising some 65 discs.

John's first choice was his 'top favourite bit' from his 'top favourite work': the 'Nocturne' from *King Christian II* performed by the Lahti Symphony

Orchestra, conductor Osmo Vänskä. The same artists featured again when Janet got to choose her favourite, albeit possibly the least popular, of the Sibelius symphonies: the Sixth, the work that had persuaded Janet to visit Finland. She described the

## Daventry Music Weekend

symphony as serene, passionate, but not an epic. The *Korpo* piano trio of 1887 only came to light in 1982. It was first performed in 2006, and little surprise that John was there! We heard the third movement. *Sandels* depicts the true story of General Sandels' glorious victory against the Russian army; this next musical item featured the Helsinki University Choir. Pianist Di Xiao has previously appeared at Daventry and she played exclusively for John on one occasion. To relive that memory we heard Di Xiao play Sibelius's Impromptu, Op. 5, No. 5. After the Impromptu for String orchestra, an arrangement of Op. 5, No. 5 and 6, performed by Virtuosi di Kuhmo, John returned to *King Christian II: 'The Song of the Cross Spider'*, with baritone Jorma Hynninen.

John ventured that Sibelius had 'written the greatest violin concerto of all time' although his next choice was *Humoresque* No. 3 for violin and orchestra, Christian Tetzlaff the soloist. Delving into the world of tone poems, 'The Swan of Tuonela' from the *Lemminkäinen Suite* was performed by another hero of John's: Leopold Stokowski. (See John's Stokowski article on page 24).

An item unlikely to be associated with Sibelius, the Italian folk song 'Oje Caruli' (Oh Caroline) was followed by John's final choice, which took us into politics and patriotism. This was the choral version of *Finlandia*. Ted Pizzaro's vote of thanks reflected the audience's appreciation of an excellent Sibelius presentation by surely one of that composer's most ardent advocates.

### Technical Forum

FRMS Technical Officer Philip Ashton's report, based upon his Daventry discussion session, appears on page 26. This year Jim Bostwick turned up with his amazing and ingenious home-built device for cleaning 78s and LPs. Refer back to Jim's article in the Autumn 2010 *Bulletin* for a full description, but suffice to say here that Jim demonstrated perfectly the success of his Heath-Robinson machine. He played a recording of Mahler's *Das Lied von der Erde* both before and after treatment and the improvement in noise reduction was there for all to hear.

### Confessions of a composer: John Rutter

*Our Saturday evening session featured the eagerly-awaited visit of John Rutter, composer, conductor and founder of the Collegium record label. Jill Charnley (Cirencester RMS) reports ...*

There was a definite sense of excitement and anticipation with the news that John Rutter would be a guest speaker this year, and indeed, his talk exceeded our expectations. Although his family background was not particularly musical, the young John Rutter taught himself to play on an old upright piano before becoming a chorister at Highgate School where John Tavener (now Sir John) was also a student. Both boys were involved in the original

recording of Benjamin Britten's *War Requiem* with David Willcocks conducting the Bach Choir. Our speaker had us in fits of laughter when he recalled the scenes at that recording session, when Russian soloist Galina Vishnevskaya mounted a hysterical protest at her stage positioning. Vishnevskaya's husband (Mstislav Rostropovich) was summoned and the session resumed without incident next day, the final result ensuring that 'this recording is still the number one choice'. The excerpt which followed included, of course, the choir of Highgate School.



John Rutter with Jill Charnley

John Rutter went on to study music at Clare College, Cambridge. His compositions of carols caught the attention of David Willcocks who was Director of Music at King's College. He subsequently arranged to have this young undergraduate's work published and Rutter's future was assured.

Having listened to *Psalm 23* sung by King's College Choir, conducted by Willcocks, we then heard Rutter's *Shepherd's Pipe Carol* followed by his lovely *The Lord Bless You and Keep You*.

Rutter's choice of music for this delightful programme included Tavener's *Funeral Ikos* conducted by Tim Brown (Rutter's successor as Director of Music at Clare College), George Shearing's *Who is Sylvia* with pianist Wayne Marshall, and Mozart's 'Laudate Dominum' from *Solemn Vespers*. Although no longer taking such commissions, Rutter composed *Look to the Day* for Cancer Research UK at York Minster. Our presenter next played a track from his soon-to-be-released album on his own Collegium label: Mozart's *Laudate Dominum* with soprano Elin Manahan Thomas. The last piece was William Walton's 'Touch Her Soft Lips' from the *Henry V* film score which was played at the 2011 Royal Wedding before the TV cameras had been allowed in. John Rutter's presentation was often humorous, always informative, and the music uplifting. It was certainly a memorable evening.

### Trio Capriccio

*The Weekend's live recital opened proceedings on Sunday. FRMS vice-chairman Roger Apps reports...*

These three young ladies, Jo Mayne (bassoon), Joanna Kirkwood (flute) and Judith Zarzycka (clarinet), formed Trio Capriccio in 2000. They took it in turn to introduce each of the works on their

## Daventry Music Weekend

programme, and to start we heard a short *Humoresque* by Christopher Ball (clarinettist and conductor, born in 1936). This was both frothy and very lively with a lot of humour, a feature of the whole recital by these talented artists. Next, a Divertimento by Mozart: an arrangement of a piece written for basset horn, with five movements. This revealed the exemplary ensemble of these players – Mozart sounds easy and relaxed but intonation and timing have to be paramount and all this was amply evident. To follow, a rare piece by French female composer Claude Arrieu (1903 – 1990): *Suite en Trio*. This Suite dates from 1936 and is in three movements, the second one in wistful French style reminiscent of Poulenc. Again, this was beautifully realised.



The work of Cornish composer Judith Bailey (born 1941) includes the humorous *Wind Willows* for wind trio, published in 1999. There are four movements: ‘The Open Road’; ‘The Piper at the Gates of Dawn’; ‘The Riverbank’ and ‘Wayfarers All’. This was very evocative. To end the first half of their often witty programme, we were treated to arrangements of Gershwin’s ‘Summertime’ from *Porgy and Bess* and ‘I got Rhythm’ from *Girl Crazy*. As if to emphasise the contrast between the two, ‘Summertime’ was taken quite seductively slowly! The sonority of the three instruments blended perfectly here.

Next another French piece, this time by the ‘French Mozart’, namely François Devienne (1759-1803), who wrote many bassoon and flute works, but due to overwork died young in a mental institution. The Trio in B flat major was performed with spot-on intonation. To follow, yet another French composer, Georges Auric (a member of Les Six) who was born in 1899 and died in 1983. He wrote many film scores including *The Titfield Thunderbolt!* His Wind Trio comprised three contrasting movements: the first playful, second a retrospective lullaby, and finally a romp with a very low-lying passage for the flute – an eerie sound

indeed! Back to Christopher Ball and four *Bagatelles*: ‘Pastorale’ with dominant flute melody and drone bass on bassoon; ‘Waltz’ with dominant clarinet; ‘A la Baroque’ – a pastiche; ‘Country Dance’ with rapid bassoon runs, slightly tipsy in ‘olde English’ style. To finish we heard *Scherzola* by Gordon Lewin, a musical joke with much wit! This contained oomphs from the bassoon and a wide-ranging flute along with the clarinet’s long-held lines. This superb recital was much appreciated by the delegates and an encore followed: Mainzer’s *Merry Musicians*.

### The Innocent Ear

For the Weekend’s final session, Lyndon Jenkins devised a light-hearted and entertaining test of delegates’ musical knowledge, interspersed as usual with humorous anecdotes. This quiz proved to be somewhat challenging for many of us, but others did impress with their knowledge.

Only one hand went up to identify Ethelbert Nevin as the composer of the first item: *Narcissus*. This was followed by ‘Valse for the Gemini’ from Constant Lambert’s ballet *Horoscope*. Lambert was a great character and brilliant critic. Reviewing a particular symphony on one occasion, he described one movement as ‘being as long as my first term at school’. ‘Amor ti Vieta’ from Giordano’s opera *Fedora* elicited another single audience response, one more than for Hamilton Harty’s Piano Concerto. A brilliant pianist, Harty went to conduct at the Hallé when it was the UK’s best orchestra. He was an exact contemporary of Beecham. Zdeněk Fibich was the first of the romantic Czech composers and we were tested on his *Poème*, heard here in its orchestral version. Ian Partridge sang the beautiful words of Finzi’s *Since we Loved*, after which Lyndon told us of a song he had recently discovered: *Nature’s Call*. The first line begins: ‘When I last went ...’ Ernest Gold’s *Boston Pops March* was followed by an extract from Schumann’s *Manfred* performed by Beecham and the RPO; then came Léon Boëllmann’s *Symphonic Variations*. This time the RPO was conducted by Paul Tortelier whose interview with Lyndon had proved to be his last. A surprise double-Beecham offering next: Sir Thomas accompanying Nancy Evans in his son Adrian’s song *O Mistress Mine*. The final three items began with the *Scherzo* from Dohnányi’s Suite for Orchestra, followed by Nigel Kennedy playing a ‘Very Easy Melodious Exercise’ by Elgar, and to end, the Danish National Symphony Orchestra performing *Jealousy*, written by Jacob Gade.

Finally, FRMS chairman Colin Dancer thanked all those who had made the weekend a success: Ron and Denise Beech, who were ably supported by Graham Kiteley and Allan Child; sound engineers Robert Swithenbank, Antony West-Samuel, Philip Ashton and Jim Bostwick; raffle organisers Diane Kiteley and June Edwards. Here’s to next year; the dates for your diary are **April 26<sup>th</sup> – 28<sup>th</sup> 2013**. •

## REGIONAL NEWS

*Chairman Tony Pook reports on Yorkshire Regional Group's annual event*



**W**AS IT THE ECONOMY? The weather? The cost of petrol? Erosion of the coastline? The content of the programme? In short, what caused attendance at this year's Scarborough Music Weekend to plummet from the high seventies to the mid-forties? Whatever the reason, we brave few who were there, from 30<sup>th</sup> March to 2<sup>nd</sup> April, had a most enjoyable time. The weather was kind, we basked in the sun, the hotel lived up to expectations, the speakers were erudite and entertaining, and the music was great.

**B**ARBARA SATTERTHWAITE, secretary of Wharfedale Recorded Music, was scheduled to open our Weekend but couldn't be with us due to illness. So she asked **Sue Parker**, chair of Barnsley RMS, to present her intended programme, **There is Nothing Like a Dame**. The Rodgers and Hammerstein hit from *South Pacific* was the perfect introduction to this celebration of five great Dames: three singers, a percussionist and a composer.

Kiri Te Kanawa was born in Gisborne, New Zealand, in 1944. She started her career in popular music and made her operatic stage debut in minor roles at Sadler's Wells in 1968. In 1971 she sang the role of the Countess in Covent Garden's *The Marriage of Figaro* and in 1981 she sang at the Royal Wedding. We had two examples of her work: 'Can't help lovin' dat man' from Jerome Kern's *Showboat* and 'Michaela's aria' from Act 3 of *Carmen*.

Born in 1907 into a non-musical family, Elizabeth Maconchy began composing at the age of six. Her musical influences included Vaughan Williams, Bartók and Janáček and her musical heritage was passed on to her daughter, Nicola Lefanu. She was President of the Society for New Music (following Benjamin Britten) and was made a Dame in 1979. Barry Wordsworth conducted the LPO in two movements from her *Music for Strings*.

Janet Baker was born in Hatfield, near Doncaster, in 1933, joined the Ambrosian Singers in 1955 and made her opera debut in 1956. She had a wide musical range, including Elgar, Handel and Mahler, and was notable as Hermia in Britten's *A Midsummer Night's Dream*. She was made a DBE in 1976, left the operatic stage at 48 and ceased singing publicly aged 56, going out on a high. We heard two settings from Elgar's *Sea Pictures*: Richard Garnet's 'Where Corals Lie' and Caroline Alice Elgar's 'In Haven'.

Our youngest Dame was Evelyn Glennie who was honoured in 2007 at the age of 41. Despite

## Scarborough Music Weekend

impaired hearing she was awarded an Honours degree at the age of 19 and made her solo debut the following year. She is noted for her collection of more than 2000 percussion instruments and for the works she has commissioned or had dedicated to her. We heard 'Floating in Dark Space', the first movement of *Aurolucent Circles* by Margaret Brouwer.

Joan Sutherland, affectionately known as La Stupenda, was born in Sydney, Australia, in 1926 and died in Switzerland in 2010. She studied at the RCM Opera School where she met Richard Bonyngé, who advised her to become a coloratura soprano. She sang all the major soprano roles in a long career, retiring in 1990. We heard *The Song of the Nightingale* with Richard Bonyngé conducting the Suisse Romande Orchestra.

**R**ICHARD WIGMORE (pictured) explored the poetic sources, the history and differing interpretations of Schubert's *Schwanengesang*. It is not a true song-cycle, but settings of works by three poets: seven by Ludwig Rellstab (1799-1860), six by Heinrich Heine (1797-1856) and one by Johann Gabriel Seidl (1804-1875). Schubert set the poems in 1828, shortly before his death. They were published in 1829, the set being arbitrarily chosen by the publisher Tobias Haslinger. Our first example, Rellstab's poem 'Herbst', D945, marked a new phase in Schubert's creativity and it should have been included, but was not. It is a song of longing and regret in which the wind is heard whistling through autumn trees. Matthias Goerne was accompanied by Alfred Brendel.



The first group of songs by Rellstab were written to a distant (unattainable) love. The first is a charming water song, 'Liebesbotschaft' (Love's Message), in which the poet asks a stream to take a message to his beloved. We heard contrasting examples from the bass-baritone Robert Holl and the tenor Werner Güra. We also heard differing versions of the two most popular Rellstab settings: Mark Padmore and Christoph Prégardien sang the melancholy 'Ständchen' (Serenade) and Hans Hotter and Dietrich Fischer-Dieskau sang 'Aufenthalt' (Dwelling Place), where the poet likens his heart's anguish to the raging river in a stormy forest. The last of the Rellstab settings is 'Abschied' (Farewell) in which the poet leaves his beloved, galloping away with a heavy heart and a mixture of bravado and wistfulness.



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We heard examples from five of the six Heine settings where he explores the world of romantic disenchantment, where a poet is always falling in love and being rejected. 'Der Atlas': a jilted lover carries the sorrows of the world; 'Das Fischermädchen': the lightest song in the Heine set; 'Die Stadt': revisiting the city where he lost his love; 'Am Meer': sitting by the sea remembering his love's tears; 'Der Doppelgänger': he sees his ghost at her window. As with all Schubert songs, the piano accompaniment was an integral part, as important and descriptive as the texts.

**T**HERE WERE 992 PERFORMERS taking part in last year's performance of Havergal Brian's First Symphony ('The Gothic'). It was written between 1919 and 1926, but has had few hearings: one in private and six in public concerts. **John Grimshaw** (pictured right), Chairman of the Havergal Brian Society, told us how, following a BBC broadcast of Brian's Symphony No. 10 in 1970, a group of friends met to further explore this neglected composer.



Havergal Brian (1876-1972) was born in the Potteries and, despite almost total neglect for much of his life, wrote 32 symphonies, five operas, two concertos, 15 miscellaneous orchestral works and 40 songs. In recent times, one of the driving forces in promoting and reviving interest in Brian's music has been the composer Robert Simpson. Brian was inspired by the music of Elgar and Strauss and in his early days was supported by Elgar, Delius, Beecham and Bantock, most of whom abandoned him when he left his wife and five children and set up house with a maid, who also bore him five children.

We heard symphonic examples from the Third, the opening of the Tenth, the Twenty-fifth - a jaunty march for nine clarinets - and from the original First, Festal Dance which was based on Three Blind Mice. All had much to offer and would repay further listening. Other music examples were: his first song, *Farewell*; a setting of Bishop Heber's words 'From Greenland's icy mountains'; his only chamber work, *Legend* for violin and piano; and John Dowland's piano piece, *Fancy*. In addition we heard Brian being interviewed in 1966 (aged 90) in which he said he was still searching for the purpose of life, but hadn't found it yet!

**DAVID VICKERS IS A LECTURER** at the Royal Northern College of Music and he spoke about **Mozart in Italy**, in particular three journeys made by Mozart and his father between 1769 and 1773. Wolfgang Amadeus Mozart was aged 13 at the start of these tours, but this was not his first

## Scarborough Music Weekend

European trip. In 1763 when Wolfgang was seven, he, his father Leopold and his sister Nannerl undertook an exhausting two-year tour of Europe. Nannerl was a competent pianist but, aged 18 in 1769, was too old to fit the prodigy label, so she stayed at home with her mother during the Italian tours. The first of these visits lasted 15 months. Wolfgang gave recitals, had his portrait painted and was feted everywhere. A lot of admiration but little money! He also made a point of visiting the local opera houses, because this trip was educational as well as promotional. In addition to youthful operas, Mozart wrote string quartets and other pieces that were considered to be very mature for a 14-year-old. Such was the success of this visit that Mozart was given contracts to write new operas for the next season, this the reason for the second and third visits. He met many prominent musicians including Fr Martini, a noted Franciscan teacher, and visited the retired castrato Farinelli. During this visit they went to Rome for Holy Week, where Mozart heard, memorised and wrote down the famous *Miserere* by Allegri, previously exclusively used in St Peter's Basilica. That same month Mozart gave a concert attended by Bonny Prince Charlie, and another concert in the Collegium Germanicum, for trainee missionaries.



There was time for composing, including three or four of the Italian symphonies, but also time for sightseeing, with visits to Naples, Vesuvius and Pompeii, then on to Bologna where he met the English music writer Charles Burney. There were performances of his operas in 1770: *Lucia Silla* and *Mitridate, re di Ponto*, and in the later 1771 visit *Ascanio in Alba*, all performed in Milan. David (pictured above) played brief examples from 19 of these works, too many to list here, but we enjoyed a most informative talk on some of Mozart's important formative years.

**T**HE FATE OF **GIDEON KLEIN** and many of his faith in the concentration camps in the Second World War does not, at first glance, appear to be the most uplifting or entertaining subject for a Music Weekend. However, **David Fligg** (right) from Leeds College of Music is well-known to our Scarborough audience (this was his third visit) and he shared some of his fascinating research and its associated music with us.



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Gideon Klein was born into a Moravian Jewish family in Přerov, near Krakow, in 1919. His talent was recognised early and as a boy he travelled some 300 miles, once a month, to have music lessons with Růžena Kurzová in Prague. His later studies at Prague Conservatory and Charles University were halted when the Nazis occupied Czechoslovakia and closed the Czech institutions.

He was offered a place at the Royal College of Music, in London, but was unable to leave Prague because of his religion. For a while he gave concerts under the non-Jewish pseudonym of Karel Vranek and his house in Prague became a cultural and resistance centre. He was sent to various concentration camps and at one time was sent to the Terezín camp as a worker to prepare it for the Jewish community. It was built to hold 6,000 people but eventually housed 50-60,000: 33,500 died of malnutrition and disease, 8,000 were sent to death camps. Only 3,000 survived. Klein died in the Fürstengrube camp in 1945 on Mozart's birthday, 27<sup>th</sup> January.

So what has all this to do with music? Well, these many talented people continued to write words and music, to act and to play, and to organise plays and concerts. Terezín was the most active arts centre in Europe and where, for example, *Brundibár* the children's opera by Hans Krása, was performed 55 times in 1944. In this community Gideon was in charge of chamber music.

We heard an extract of a talk given in February 2012 by Zdenka Fantlova, a Terezín survivor, who knew both Klein and his sister, Eliska (Lisa). As to Gideon Klein's music, there are chamber works and songs available on CD. We heard his arrangement of a traditional lullaby, the first and third movements of his String Trio (1944), a song for female choir *Young Man, where are you going?*, a section of his Piano Sonata (1943) dedicated to his sister Lisa, and a folksong, *They are taking out my horse*.

**O**UR SPECIAL SUNDAY AFTERNOON session is given to one of the record companies and this year we were very pleased to welcome Paul Baxter from Delphian Records, founded in 2000 and based near Edinburgh. The Delphian team currently consists of six people who design, record, edit, advertise and keep the books. The label specialises in the lesser known areas of the repertoire as demonstrated by our first record, the dramatic



## Scarborough Music Weekend

opening of Henryk Górecki's *Salve, Sidus Polonorum* for choir, organ, two pianos and percussion. This contrasted with a concert of music on instruments from the Russell Collection (Edinburgh University) given on spinets, featuring Scottish folksongs and music by Byrd, Bach, Clementi and their contemporaries. There was more early music with Handel harpsichord transcriptions and guitar music by Gaspar Sanz. More modern fare was provided by the specialist organ series with John Kitchen playing 'Popular Song' (Walton's *Façade*) and Timothy Byram-Wigfield playing a transcription of Tchaikovsky's *1812 Overture*.

After Parry's *I was glad* we heard examples from a 7-CD collection of Messiaen's organ works, and extracts from a 4-CD collection based on the organs of Edinburgh, complete with a large, splendidly illustrated book. Works by Bach, Ravel and Brahms were featured by pianists Peter Hill and David Wilde (on separate CDs). We then had a coffee break.

The second half started with song: extracts from Handel's *Alexander's Feast* and then Roderick Williams singing songs by Martin Shaw. There were contrasting works to follow and we continued with contributions from Alexander McCall Smith (in *The Okavango Macbeth* as played by a troupe of baboons in Botswana). Next was a Trio by Sally Beamish which was followed by the National Youth Choir singing a motet by Vaughan Williams, *The Souls of the Righteous*.

**F**ROM MANUSCRIPT TO CD or 'How a nineteenth-century opera is brought to life in the twenty-first century' was the subject of Valerie Langfield's Sunday evening session. Here she reviewed some forgotten light-music masterpieces, which have been revived by the aptly named Victorian Opera Northwest. Valerie said that although there are many neglected works it is necessary to be very selective in choosing which of them to revive. Were contemporary reviews good? Are they mentioned in reference books? Are both the full score and the parts easily available? Revivals take a lot of research, making use of sources such as the Carl Rosa archive, the National and Liverpool Public Libraries, and Cambridge's Fitzwilliam Library.



We heard a tenor aria from Michael Balfe's *Falstaff*, which was first performed in 1838 but didn't have a second performance until 2008! Balfe's *The Maid of Artois* was a huge success in 1836 but not performed since 1849 until it was

## REGIONAL NEWS

recorded in 2005. We heard the 'Ballet Music' and the heroine's aria 'Yon moon o'er the mountains'.

From George Macfarren's *Robin Hood*, staged in 1860, we heard the duet 'To the Fair' and the chorus 'Sons of the Greenwood', and from John Barnett's *The Mountain Sylph*, written in 1834, we heard part of the Overture and the music for the 'Night Dancers'.

On more familiar territory we also heard 'I dreamt I dwelt in Marble Halls' from Balfe's *The Bohemian Girl*, written in 1843, and we concluded with two more extracts from *Falstaff*. All the music mentioned in this talk has been, or will be, recorded by Victorian Opera Northwest.

**O**UR FINAL SESSION ON MONDAY morning was devoted to the life and music of **Louis Moreau Gottschalk** (1829-1869), an American pianist, composer and adventurer. His keyboard skills impressed Chopin, Liszt and Berlioz (a life-long friend), thrilled audiences and, with his part-Creole charm, melted female hearts. **Tony Pook**, York RMS, opened his programme with *Le Bananier* (The Banana Tree), written when Gottschalk was a teenager and based on a traditional Negro melody. This was followed by *The Union*, a solo piano work that was originally



## Scarborough Music Weekend

called *The Siege of Saragossa*, a Grand Symphony for Ten Pianos, and featured well-known tunes like 'Yankee Doodle Dandy'. Gottschalk was a showman who set out to please his audience and adapted his music to suit the circumstances and the resources available.

Born in 1829 in New Orleans to an English father and a Creole mother, Gottschalk was sent at the age of 12 to the Paris Conservatoire by his father, hoping thus to make the family's fortune. The boy adapted to his new life, made friends with Bizet and Saint-Saëns, and became celebrated in the Paris salons. We heard the second movement of his Symphony No. 1, effectively a samba, and all of his Symphony No. 2 (he didn't write really long works and Harold Schonberg said it is a symphony 'only because Gottschalk called it so'). We also heard *Pasquinade*, a cakewalk anticipating Scott Joplin by some 30 years, the rhythmic *Manchega*, and the emotional *The Dying Poet*.

Gottschalk wrote one opera, *Cuban Country Scenes*, which lasts all of 13½ minutes and which we heard complete. We finished with the last movement of the show-stopping *Grand Tarantelle* for Piano and Orchestra.

Gottschalk was talented but sinned immoderately with any available young ladies and thus spent much of his time in the Caribbean and South America rather than his homeland. Much of his music has been recorded, particularly the piano works played by Philip Martin on Hyperion. ●

### FRMS CENTRAL REGION

#### AUTUMN MUSIC DAY 2012

Saturday 3<sup>rd</sup> November  
at the  
Quinborne Community Centre  
Ridgacre Road, Quinton  
Birmingham, B32 2TW

The theme for the day is  
"Music from the North –  
Norway, Sweden and Finland"

Cost £15.00 (max)  
including 3-course lunch and drinks

For more details when available please contact:  
Regional Secretary, Mick Birchall  
on 01455 823494  
or  
email the Regional Chairman  
Allan Child - allan.child@thefrms.co.uk

### YORKSHIRE REGIONAL GROUP

#### 2012 AUTUMN MEETING

At the New North Road Baptist Church, New North Parade, Huddersfield HD1 5JU on **Saturday October 13<sup>th</sup>**, 10.0 for 10.30 - 4.45, when the host society will be Wharfedale Recorded Music. This is a good central venue with easy access to public transport and parking facilities. We hope that members of all affiliated societies will be able to join us and enjoy a friendly, musical day.

The cost, including lunch, is £14.50  
Booking closes October 7<sup>th</sup>

Booking forms: Barbara Satterthwaite, Sec. Wharfedale RM, Flat 2, High Clere, 24 Margerison Rd, Ben Rhydding, Ilkley, LS29 8QU or from Jim Bostwick (see below)

#### SCARBOROUGH MUSIC WEEKEND 2013

**March 22<sup>nd</sup> - 25<sup>th</sup>**; The Crown Spa Hotel, The Esplanade  
Details: YRG Secretary, Jim Bostwick, 6 Oakroyd Close, Brighouse, HD6 4BP tel: 01484 717865  
email: jamesbostwick@btinternet.com

## REGIONAL NEWS

*The second West Region Music Day was held in the Council Chamber of Trowbridge's Civic Centre. The audience of 35 included representatives from the Robert Farnon Society, Hinckley RMS, Bournemouth GS, Friends of FRMS Chandler's Ford, Cardiff RMS, and members of local societies at Cirencester, Bath, Bradford-on-Avon and Warminster.*

FRMS committee member **Malcolm Lewis** opened the day with an exploration of music by Strauss. The first piece though was *By Strauss*, and enforced a light-hearted tone as it was actually by George Gershwin and represented his homage to the Strauss dynasty. We subsequently heard the *Radetzky March* by Johann Strauss the elder in Kleiber's recording. His sons Eduard and Josef also featured with *Bahn Frei!* by the former, and *Music of the Spheres* and *Jockey Polka* by the latter. Malcolm concentrated on the works of Johann Strauss the younger in interesting recordings: the Rawicz & Landauer piano duet version of the *Annen Polka*, and waltzes from *Die Fledermaus* featuring a vintage recording of the astounding Philharmonic Piano Quartet. Elisabeth Schwarzkopf's unique tones graced the 'Nuns' Chorus'; did we know this came from the largely forgotten operetta *Casanova*? This was followed by the remarkable baritone singing of John Charles Thomas in *Open Road*, a 1939 recording taken up by Audi as an advertisement soundtrack. We were also invited onto Plácido Domingo's gondola in *A Night in Venice*. Richard Strauss - unrelated, of course - was slipped into the mix with the orchestral version of the final 'Trio' from *Der Rosenkavalier* conducted by André Previn. Less well known perhaps is Oscar Straus who knocked the final 's' off his birth name so as not to be confused with the Strauss dynasty. He was represented by *A Waltz Dream* sung by June Bronhill and David Hughes, followed by 'My Hero' from *The Chocolate Soldier* with Joan Sutherland. Malcolm's presentation concluded with the popping corks of the *Champagne Galop* by Hans Christian Lumbye, 'the Strauss of the North'. Bravo!

After a short interval, **David Ades** (pictured), secretary and treasurer of the Robert Farnon Society and producer of the successful 'Golden Age of Light Music' CDs for the Swiss Guild label, took up the microphone. David's encyclopaedic knowledge of light music ensured his presentation was delightful, both for Robert Farnon Society members present and those of us less familiar with this area of music. Musical excerpts from Robert Farnon's work comprised *Gateway to the West* and also a more serious piece: an excerpt from his *Rhapsody* for Violin and Orchestra played under the composer's baton by Raymond Cohen. Wally Stott's *A Canadian in Mayfair* in Sidney Torch's recording provided a tribute alluding to Farnon's nationality and his score for the film *Maytime in Mayfair*. The work of the conductor John Wilson, who has become such a high-profile ambassador for light music both British and American, was praised. We enjoyed his recording of *Summer*



## West Region Music Day

*Afternoon* by Eric Coates, whose music Wilson had studied while at the Royal Academy of Music. The contribution made by light music writers to the film industry was briefly described and we heard Richard Addinsell's 'Prelude' for the film of Noel Coward's *Blithe Spirit*. Despite Addinsell's felicitous melodies, he required assistance to orchestrate his work. David paid tribute to a band of talented arrangers and referred to the work of Vivian Ellis, and also Cyril Watters whose daughter Jill was present today. Other pieces included a movement from Haydn Wood's *London Cameos* suite, the 'March' from *Things to Come* by Arthur Bliss, Sidney Torch's *Going for a Ride*, Percy Faith's *Bouquet*, John Fox's *Let's Dream of Tomorrow* and Charles Williams's *Rhythm of Rails*. We had indeed been on a whistle-stop tour of light music and the final piece left us with an enigma. Was David Rose's *Rose of Bel Air* an autobiography from a Bel Air resident or a tribute to a fragrant lady of the neighbourhood?

After a tasty buffet lunch, the final presentation of the day was by **Roger Apps**, FRMS vice-chairman. If the territory was more 'classical', it was deliberately not from the mainstream as Roger set out to demonstrate that composers associated with a single work had also written unjustifiably neglected works. We listened first to *La Péri* ballet music of Paul Dukas with the Paris Opera Orchestra under Pierre Dervaux. Roger believed music could accurately define an era, in this case Paris in the period before World War I. Dukas was followed by Emil von Režniček, famous for the overture to *Donna Diana* and for little else. The Franz Schubert Quartet of Vienna was heard in two movements from Režniček's First String Quartet. Samuel Coleridge-Taylor is surely best known for *Hiawatha's Wedding Feast* but we were given the intriguing first movement of his Clarinet Quintet, designed at the suggestion of Charles Villiers Stanford to exclude any detectable Brahmsian influence. After this, Roger was eloquent in his advocacy of Swedish music by a range of composers and turned to Hugo Alfvén, a vaguely familiar name but always in the context of his *Swedish Rhapsody*. First came Jussi Björling singing *Now take my heart* and *I long for you* and then the attractive first movement of Alfvén's Symphony No. 3 played by Neeme Järvi and the Stockholm Philharmonic Orchestra. This presentation brought our Music Day to a close and confirmed that listening to unfamiliar music without preconceptions should be an exciting and rewarding experience.

Plans are in place to continue the Music Day series at Bournemouth in 2013. ●

**Martin Sowerbutts, Bradford-on-Avon RMS**

## REGIONAL NEWS

THE SMITH MUSEUM AND ART GALLERY, Stirling, was the setting for the FRMS Scottish Group's annual Music Day held on April 21<sup>st</sup>. Six Scottish Societies were represented: Carnoustie, Dundee, Falkirk, Kirkcaldy, St Fillans and Stirling. The main speaker was Dr Myra Soutar who taught at the Universities of Aberdeen and Glasgow, and the Royal Scottish Academy of Music and Drama (RSAMD). She studied at Hamburg and Vienna and is a violinist. Upon her retirement from the RSAMD in 2009 she was made an Honorary Fellow of the Scottish Conservatoire. Myra now gives talks to music societies and her topic was **Chopin's Revolution - a brief history of nationalism in Europe**.

Nationalist music developed in three waves, the first lasted from 1825 until 1900, the second began with Sibelius and the third with James MacMillan. Myra gave us a fascinating and detailed account of the background to each piece and analysis of the key features, not only leaving us with some new discoveries, but also encouraging us to look at more familiar music from a fresh perspective.

Examples included - **Chopin**: Polonaise Op. 26, No. 1. The polonaise was a powerful symbol of Polish nationalism. **Liszt**: Hungarian Rhapsody No. 2, consisting of improvisations on traditional Hungarian song and dance. **Smetana**: 'Furiant' from *The Bartered Bride*. Influences here were all aspects of folk songs, village life, landscapes, dance, Czech life and traditions. **Dvořák**: Slavonic Dance, Op. 46, No. 3. Again influenced by folk songs, legends, folk tales, landscapes, Moravian and Czech songs. **Janáček**: *Sinfonietta*. Originally a military Sinfonietta dedicated to the Czech army, but latterly dedicated to the city of Brno. **Glinka**: *Kamarinskaya*. The first orchestral work based entirely on Russian folk song. Glinka was the father of Russian music. **Mussorgsky**: 'Coronation Scene' from *Boris Godunov*. Boris Godunov became Czar but was an impostor, and here Myra highlighted the ticking clock motif which indicated Boris's all-consuming fear that he could at any minute be rumbled! **Borodin**: *In the Steppes of Central Asia*. This orchestral work idyllically depicts an interaction of Russians and Asians in the steppe lands of the Caucasus. **Rimsky-Korsakov**: 'Entry of the Nobles' from *Mlada*. Rimsky was a naval officer and composer who was a master of orchestration, writing a famous book on the subject. **Grieg**: 'Peer Gynt's Homecoming'. Grieg made use of Hardanger fiddle music and had a great love of language and the works of Ibsen and Holberg. **Tárrega**: *Memories of the Alhambra*. Tárrega was the author of a treatise on guitar music. **Sousa**: *Stars and Stripes for Ever*. Sousa was influenced by the melting pot of cultures and his compositions exude the freedom and confidence of a new nation.

THE ANNUAL GENERAL MEETING then followed. Chair Pat Leishman said that memberships are down in most societies, younger people are not

## Scottish Music Day

joining and some people don't like coming out on winter evenings. Thanks were expressed to John Maidment and Andrew Mowat for their assistance in making the Music Day possible. Office-bearers elected were: Pat Leishman (Dundee RMS) chair; Iain Pinkerton (St Fillans MC) vice chair; John Maidment (Carnoustie RMC) secretary. There were no nominations for post of treasurer.

THE SECOND SPEAKER was Richard Beith of Stirling RMS who gave a programme on **Vilém Tauský**, perhaps best-known for being the presenter of the BBC's long-running *Friday Night is Music Night*. Richard's talk followed Tauský's life from his entry into the Brno Conservatory in 1927, through to his death in 2004. From 1928 to 1930 he helped out at the Brno Opera House whilst still a student, becoming conductor in 1932. There he remained until 1939. When the Germans invaded he was forced to flee to Paris because of his Jewish ancestry. He subsequently joined the Free Czechoslovak Army in France and formed a military band. Following the fall of France in 1940, Corporal Tauský reached the UK and from 1941 to 1945 promoted Czechoslovak propaganda music. From 1943 he conducted the London Symphony Orchestra and the Liverpool Philharmonic. Following advice from politician Jan Masaryk, he stayed on in the UK after the war and became musical director of the Carl Rosa Opera Company. Over the years he was to conduct at the Royal Opera House Covent Garden, Sadler's Wells Theatre, and Welsh National Opera before being appointed to the BBC Variety Orchestra in 1950. In 1952 he was appointed chief conductor of the BBC Northern Orchestra (now the BBC Philharmonic), a post he held until 1956. He then became chief conductor of the BBC Concert Orchestra, a post he held until 1966 when he joined the Guildhall School of Music as senior tutor of opera.

Musical examples included: Leo Fall's 'Du Mein Schönbrunn' from *Die Kaiserin*; Erwin Shulhof's 'South Sea Waltz' from the jazz oratorio *H.M.S. Royal Oak*; 'Fairy Tale of Cinderella' from *Špalíček* by Martinů; 'Polka and Fugue' from *Schwanda the Bagpiper* by Jaromír Weinberger. Vilém Tauský's own work *Coventry, a meditation for String Quartet* was followed by Vítězlava Kaprálova's *Ritornell* for cello and piano and next was Jeník's aria 'Why should he think ...?' from Smetana's *The Bartered Bride*. We also heard Dvořák's 'O silver moon' from *Rusalka*, *Hunter's Moon* by Gilbert Vintner, and the duet from Lehár's *The Land of Smiles*, 'I gaze at you'. Finally, two more Tauský works: *Concertino* for Harmonica and Orchestra and the Suite for Violin and Piano.

Next year's Music Day on April 27<sup>th</sup> will be held at scenic St Fillans, Perthshire. • **John Maidment**

*Editor's note: When compiling this report, the author referred to Scottish Group treasurer Chris Hamilton's illness. Sadly, Chris has since passed away and a full tribute can be found on page 16.*

## SOCIETY NEWS

### Wakefield RMS at 70

The Society was founded as the Wakefield Gramophone Society in wartime 1942 following a meeting called by Mr Sidney Walker at Webster's Café in Wakefield on 8<sup>th</sup> December that year.

Membership grew to 29 by the end of the first season and expanded steadily through the 1940s. Mr Walker loaned his gramophone for members' use and meetings were held fortnightly at Webster's Café where the refreshments included coffee, which must have been a special treat in wartime, being mentioned more than once in the minutes of the Society's meetings. In those early days, prospective members needed to apply in writing and to be proposed and seconded by existing members.

The objects of the Society were 'to provide facilities to hear music of all types by means of recitals of gramophone records, and to further interest in the gramophone and in music generally'. Classical music was, and continued to be, the staple fare and surviving programme cards show the wide range of members' interests over the years. During those early years all the recordings featured were on 78 rpm shellac discs, with much turning of sides when playing any large-scale work. Later, dual turntables were in use allowing a minimum of delay between sides. An interesting development in 1951 was the demonstration to members by Powells, the local dealers of early Long Playing records, and minutes from this time refer to the leading part played in the affairs of the Society by local doctor O Spatz.

The mid-1950s showed a sharp reduction in membership, possibly through the impact of home television, and numbers dropped to below 20 for the first time, having peaked at 64 in the years following the end of the war. In 1959 the Society embarked on a series of moves, culminating in residence at the Friends Meeting House in Thornhill Street in 1993. Although numbers continued to be much reduced, enthusiastic officers and members ensured survival, particular credit being due to Sheila Robinson, who held the post of secretary from 1959, and Fred Marshall, a long-serving committee member and latterly chairman.

In 1946 the Wakefield Music Lovers Social Group was formed in the city, which seems to have attracted those who would not have been entirely comfortable with membership of the more formal Gramophone Society. Meetings were held in a large room on the first floor of the former Social Services House in Providence Street and were an immediate success. From the start the music played was almost exclusively classical, with members bringing along their own 78s for general enjoyment.

An ambitious project brought the Wakefield-born composer Kenneth Leighton to Social Services House to give a piano recital, with the instrument hired from Woods of Huddersfield and hoisted laboriously up the stairs to the meeting room. It was on this occasion that the unreliable central heating

system failed again, and on a chilly evening a bowl of hot water was procured from the kitchen so that the famous recitalist could keep his hands warm by immersing them in the bowl from time to time.

After some years the rather shabby conditions in Social Services House, and the repeated failures of the heating system, prompted a change of venue to the Junior Library in Drury Lane, and it was around this time that long-playing records became available. Members adopted the new format with enthusiasm and the Society continued to flourish.

The mid-1950s saw a serious impact on membership numbers but the Society remained viable and continued to fulfil its objective of giving much pleasure and expanding the musical horizons of those attending, some of whom had by that time established close friendships. The name was changed to Wakefield Music Lovers Group in September 1954 and then in September 1956 to Wakefield Recorded Music Society.

Under the wise guidance of senior members, the group wended its musical way through the 1960s and 1970s in good heart. A gradual decline in membership, with the loss of most of the older members over the next few years, was mirrored in the affairs of the Gramophone Society and the idea of a merger began to take shape. This was difficult for those who attended both Societies and who were naturally reluctant to lose an interest, but eventually circumstances obliged a meeting on 2<sup>nd</sup> December 1993 which resulted in the two Societies joining under the name of Wakefield Classical Music Group, to meet at the Friends Meeting House. The merger proved eminently successful, with John Downing as chairman leading the new group through the transition period and towards the Millennium. By common consent, the former name of Wakefield Recorded Music Society was re-adopted in 1998, as this designation was the most popular with similar groups operating nationally.

Currently there are common concerns regarding an aging membership but the Society continues to fulfil its objectives. An inspection of annual programmes over the years shows that although the works of the great masters have formed the staple fare, the extremely wide spectrum of members' musical interests is well reflected, and presentations have often included items from the byways of music history. However, less interest has been shown in early music (pre-Baroque) or in the atonal music of the twentieth century. Clearly, members have preferred a good tune.

**Chris Pearman, Publicity Officer**

### Celebration and sadness at Oswestry

Members of Oswestry RMS experienced mixed emotions earlier this year when FRMS 50-year membership certificates were presented to stalwarts Beryl Higgins and Denis Edwards. Another recipient would have been ORMS founder and President,

Edward Tanner, who sadly died in February, aged 89. Over the years, Edward had variously been chairman or secretary and in recent years our Honorary President for life. 54 years after he founded it, our Society is still going strong.



**ORMS chairman Bryan Evans presents 50-year certificates to Beryl Higgins and Denis Edwards**

The music lovers of Oswestry have a lot to thank Edward for. In 1958, he and his great friend, the late Peter Lander, formed our Music Society when they worked together for the company we now know as BT. At about the same time and under the umbrella of the Society, Edward also pioneered the monthly concert trips to the Royal Liverpool Philharmonic. He only retired from that task a few years ago and those visits are now organised outside our Society. This has been a hugely successful enterprise over the years, transporting hundreds of people to symphony concerts they wouldn't otherwise get to. Edward



forged very strong links with the Liverpool Phil. It was typical of him that his operation was, and still remains, strictly non profit-making; whenever a surplus sum of money became available, it was donated to the orchestra. Edward came up with the idea of giving the donation a personal dimension by associating it with the orchestra's principal bass clarinet player, Katherine Lacy. Edward is pictured (above) with Katherine who came to play for us in Oswestry as part of our 50<sup>th</sup> anniversary celebrations. In recognition of Edward's achievements, the Liverpool Phil dedicated a seat in his honour; the inscribed plaque reads 'Edward Tanner: bringing people to the music'. Edward will be very much missed by many people.

**Officers and Committee, Oswestry RMS**

### **Rochdale GS: 60 years and going strong**

At their Annual General Meeting on 18<sup>th</sup> May 2012, members of Rochdale Gramophone Society presented their Honorary President, Jack Tattersall, with a cake to celebrate his 60 years of continuous membership of the Society. The picture shows retiring chairman, George Steele, presenting the cake to Jack. During his long membership, Jack, who will be 88 later this year, has been variously secretary and chairman on



several occasions before being elected as Honorary President in 2001. He still presents an interesting programme of music every season and is particularly knowledgeable on the music of Wagner, Mozart and Beethoven. Even more valuable to the Society is the fact that before every meeting he sets out the room and tests the equipment. Last year Rochdale Gramophone Society, which was formed in 1931, celebrated its own 80<sup>th</sup> Anniversary. It is the third oldest such society in Britain.

**George Steele, Rochdale GS**

### **Bognor Regis Recorded Music Club looks forward to its Diamond Jubilee**

We are looking forward to FRMS President Lyndon Jenkins giving a presentation on 4<sup>th</sup> October 2012. It will be an excellent start to the season that in March 2013 will see us celebrate 60 years of listening to music, which began on 23<sup>rd</sup> March 1953 with 19 members. In 1956 the Club met in a tea shop, with the refrigerator adding an extra timbre! Equipment was borrowed from a local shop or supplied by the big gramophone companies when they gave presentations.

The Club meetings moved to different venues and eventually settled in Mosse Hall, which included storage space for all our equipment. Guest presenters have included Evelyn Rothwell (Lady Barbirolli), Jack Brymer, the sons of Malcolm Sargent and Heddle Nash, David Cairns, Noel Tredinnick, Trevor Owen and Terry Barfoot. Half of the presenters each year are Club members.

Listening to music organised by members in their own homes ('At Homes') has been a significant feature of the club since 1956, meeting on the second, fourth and fifth Thursdays but weekly from May to

September. This allows each presentation to be unique, from jazz to music related to Scotland, Baroque to 21<sup>st</sup>-century music, and single movements or full works. The 'At Homes' scheme allows those members who are, for various reasons, unable to attend Club meetings, to be active members of BRRMC.

Throughout the sixty years, and as we still do, members have attended live concerts once or twice a year. These have included visits to Glyndebourne, Royal Festival Hall, the Dome at Brighton, and Portsmouth's Guildhall. We now listen to the Bournemouth Symphony Orchestra at Portsmouth in October/November and March/April with the pre-

performance talk given by Terry Barfoot.

Our publicity is distributed to local organisations, the FRMS website, other Recorded Music Societies, libraries, public places and the local media. Membership has varied from the initial 19 members to over 100 when the new estates were built many years ago. In recent years the membership has been around 60, with more than half attending Mosse Hall meetings and some of the remaining members hosting and/or presenting 'At Homes'.

Terry Barfoot will be our speaker at the 60<sup>th</sup> Anniversary Luncheon and we look forward to another 60 years of listening to music.

**Barbara Chaundy, Secretary**

## Chris Hamilton (1939-2012)

*The death of Chris Hamilton was recently announced. Friends and colleagues pay tribute to the Scottish Group treasurer, chairman of Dundee RMS and former FRMS treasurer.*

**C**HRIS HAMILTON WAS BORN IN INVERNESS and retired from Shell BP aged 50. His great interest was music and recording equipment. He had an encyclopaedic knowledge of performers and recordings of every type. For instance, to quote from his website: 'I have a particular interest in speech and documentary 78rpm records. I am a member of the City of London Phonographic Society and have written articles for their journal, Hillandale News'.

Chris was chairman of Dundee RMS for 40 years, a member of Kirkcaldy RMS for 22 years, a founder member of Carnoustie RMC and chairman of the FRMS Scottish Group for about 30 years. Chris and Isabel Paige organised the very enjoyable Scottish Group weekends at Bridge of Allan for many years. He was a very generous man who would do anything to help, such as lending from his tremendous collection, which ranged from the most modern recordings back to wax cylinders.

Chris was a 'weel kent face' to the many societies where he gave programmes; he always enthusiastically introduced members to the latest technology. He obviously enjoyed giving these presentations, specialising in celebrating anniversaries, often of lesser-known musicians. In spite of his great knowledge, he was always delighted to hear something he hadn't heard before. As well as imparting his enthusiasms to musical societies he was a presenter on Cameron Hospital Radio and Radio North Angus. An abiding memory of Chris is that he was seldom seen without a small plastic bag containing a new CD.

Chris was elected onto the FRMS committee, where he served as treasurer from 1991-2000, the first few years under the chairmanship of Roderick Shaw, the current Vice-President. Roderick recalls Chris's warm geniality and unbounded enthusiasm for the RMS movement. He was a scrupulous and loyal treasurer although his reports sometimes reflected his own enthusiastic hurry to get on with the next thing! Roderick valued Chris's staunch contribution and felt that the Federation was the poorer when the full force of Chris's energy passed to his native Scotland, where he was Regional Chairman until the onset of his tragic illness.

Thelma Shaw first met Chris on the day that, as Thelma Mills, she was invited to a Federation committee meeting to discuss the editorship of the *Bulletin*. She writes: 'My first impression was of an extremely welcoming and cheery man, who was to become a friend. His great capacity for enjoyment and his boundless energy found many musical outlets and he gave unstinting support to promoting the magazine and also contributed to the editorial content from time to time. As a person, Chris had a guileless naiveté and a childlike, unquestioning trust in the intrinsic good of mankind and was bewildered if this was found to be misplaced. He was a far cry from the supposedly dour Scot; he was fun to be with and gave wholeheartedly to any project in which he was involved. We shall miss his good humour and lively mind and are grateful for his years of service to the various facets of recorded music.'

**A Tribute to Chris Hamilton will be held at 1 pm on Saturday 27<sup>th</sup> October at the Dundee University Chaplaincy, Smalls Wynd, Dundee, DD1 4HN**





## REVIEWS

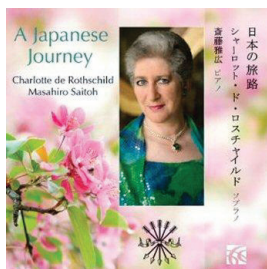
CDs reviewed by Thelma Shaw and Paul Astell

There's a wealth of variety in the latest issues from Wyastone on the Nimbus labels. The recordings present a musical journey from East to West and the CDs contain music that could make a refreshing addition to any collection. Also, from Hyperion, a third volume of Saint-Saëns organ music.

### A JAPANESE JOURNEY

Charlotte de Rothschild, soprano; Masahiro Saitoh, piano

*Nimbus Alliance NI 6190*



SOME 65 YEARS AGO I was part of a group taking part in a festival of international music and sang a Japanese folk song with a simple but unfamiliar structure that made a lasting impression on me. The haunting and

ethereal quality of the music is vividly expressed in Charlotte de Rothschild's song recital of traditional poems set to music by Japanese composers in simple strophic form. Having worked throughout Japan for over twenty years, Charlotte has become familiar with its history and culture and the true emotion behind the casually perceived inscrutable oriental character. These songs, sung in their native language, contain a depth of feeling made more telling by the striking simplicity and beauty of the poems themselves. From memories of first love and a child's wonder at a red dragonfly, to longing for home from a far country, each is a perfect treasure. Charlotte is accompanied by Masahiro Saitoh, one of Japan's most outstanding pianists. They are an ideal partnership in this genre and I will not be alone in thanking the Wyastone team for this superb CD.

*TMS*

### INVOCACIÓN: IMPRESSIONS OF SPAIN

Ian Watt, guitar

*Nimbus Alliance NI 6172*



THE MOORISH INVADERS gave the Spanish their love of plucked instruments and by the end of the 16<sup>th</sup> century the guitar had become almost a household instrument.

Many notable Spanish composers wrote impressive works for the classical guitar, while legendary names such as Segovia and Fernando Sor are among the list of virtuoso performers on what is regarded as the national instrument. A young classical guitarist who already ranks with the great performers is Ian Watt, currently a student of Allan Neave at the Royal Conservatoire of Scotland and highly acclaimed after his debut as a soloist in November 2005. Since then Watt has performed throughout Europe, America and China, won prestigious international competition awards and collaborated with a number

of contemporary composers. On this CD he evokes the essence of Spain with his stirring interpretations of works by Spanish composers of the 19<sup>th</sup> and 20<sup>th</sup> centuries. **Albéniz's** *Chants d'Espagne* was originally written for piano during the 1890s when the composer rejected the religious and political state and left the country. Watt plays his own transcription of the work with great feeling that seems to echo Albéniz's nostalgic memories of home.

**Rodrigo's** *Invocación y Danza*, dedicated to Manuel de Falla, won first prize in the 1961 Coupe International de Guitare. With a recurring Andalusian dance theme, Rodrigo makes direct reference to Falla's works.

One of the most substantial works in the guitar repertoire is **Antonio José's** *Sonata para Guitarra*. It was written in 1933, when José was 31 and three years before his tragic execution during the Spanish Civil War. Although Ravel reputedly claimed that José would 'become the Spanish composer of our century', the work was forgotten for 50 years. Watt meets with ease the great technical challenges that the four movements present, without sacrificing lyricism to virtuosity.

The non-guitarist **Manuel de Falla's** only work for the instrument is dedicated to Debussy. *Homenaje pour le Tombeau de Claude Debussy* is reminiscent of Debussy's own habaneras and includes a quote from his *Soirée dans Grenade*.

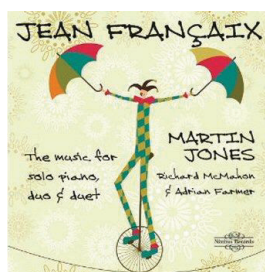
The guitarist **Francisco Tárrega** was the first performer to transcribe a great number of works that increased the repertoire of the instrument, and his innovative techniques laid the foundations of a modern guitar school. His *Capriccio Arabe* was frequently performed by Segovia and reflects the Arabic culture of southern Spain.

This is an anthology of definitive classical guitar music at its best, played superbly by Ian Watt. *TMS*

### JEAN FRANÇAIX: Piano works

Martin Jones, piano

*Nimbus Alliance NI 5880/2 3 CDs*



ONE OF BRITAIN'S most highly esteemed piano soloists, Martin Jones is featured on a 3-CD collection of piano works by the prolific French composer, Jean Françaix, whose genius was obvious as a child and recognised

by Ravel. Jones is accompanied in the duets by Nimbus's Music Director, Adrian Farmer, and by Richard McMahon in the works scored for two pianos. This delightful collection illustrates the

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enormous range of the composer's versatile brilliance, lyricism, wit and sense of humour. Particularly enchanting is the very early piano suite *Pour Jacqueline*, composed by the precocious 10-year-old in 1922 and dedicated to his cousin. Forty-five years later his *La Promenade d'un musicologue éclectique* contains affectionate tributes to Handel, Chopin, Scarlatti, Ravel, and Adolphe Adam. There is also a maliciously sharp musical parody of avant-garde composers, with instructions that include silently striking an exaggerated contemplative pose and dropping the piano lid! However this is the only malevolent note in a series of pastiches that demonstrate the characteristics of the various composers while retaining Françaix's own distinctive expression.

Françaix's output of over 200 compositions also includes orchestral and chamber pieces, concertante works for almost every instrument, large-scale oratorios, 16 ballets and film scores. One of the latter was *Napoléon*, a transcription of which is included here as a suite for piano duet.

There is a wonderful mix of exciting, poetic, tongue-in-cheek whimsy and (to me at least) new music to explore in this gem from the Nimbus catalogue. *TMS*

### BRAHMS, MENDELSSOHN and SCHUMANN Clarinet Sonatas

Emma Johnson, clarinet; John Lenehan, piano  
*Nimbus Alliance NI 6153*



THE ENGLISH clarinetist, Emma Johnson MBE, is an established international performer held in esteem world-wide. Her CDs are regularly among the top of the classical charts and this brilliant recording of

sonatas by Brahms, Mendelssohn and Schumann is yet another triumph for the performer and also the Nimbus studio.

**Brahms** wrote the Sonatas Op. 120, Nos 1 and 2 in 1894, three years before his death. Several of his friends had died and his own health was failing, as was that of his beloved Clara Schumann. Brahms's sadness is reflected in passages of profound emotion in these works, particularly the second movement of Sonata No. 1. But these are balanced by sections of joyous triumph, never over the top but poised and elegant. These were among Brahms's last works and Emma Johnson writes: '...the two clarinet sonatas are pinnacles of the repertoire.' She also mentions Brahms's quote from Goethe's *Faust*: 'Unless you feel it, vain will be your chase.' In this performance, enhanced by pianist John Lenehan's sensitive and sparkling accompaniment, there is a depth of feeling that surely expresses Brahms's philosophy.

This outstanding recital includes **Mendelssohn's** Sonata in E flat major and **Schumann's**

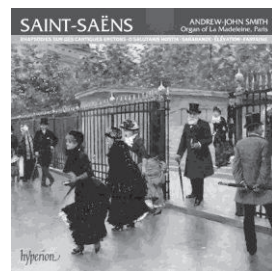
*Phantasiestücke*. Mendelssohn composed the Clarinet Sonata when he was 15. He was a pianist and in this work gives the piano its own virtuoso moments. *Phantasiestücke* is, in effect, Schumann's escape from the harsh brutality of the world around him during the Dresden uprising. Giving melodic voice to the clarinet supported by a joyous piano, Schumann allows us into his beautiful world of fantasy. An excellent disc from Nimbus Alliance.

*TMS*

### SAINT-SAËNS

#### Trois Rhapsodies sur des cantiques Bretons; Fantaisie pour orgue-Aeolian, etc.

Andrew-John Smith (organ)  
*Hyperion CDA67922*



### CHARLES CAMILLE

Saint-Saëns was once described by Liszt as 'the greatest organist in the world'. One venue where the French master had displayed his brilliance (between 1858 and 1877) was L'église de la

Madeleine, Paris, playing the impressive organ built by Aristide Cavaillé-Coll in 1845. On this CD – Volume 3 of Hyperion's 'Saint-Saëns music for organ' series, all recorded at La Madeleine – Andrew-John Smith brilliantly demonstrates his abilities on that very same instrument.

The programme begins with the *Trois Rhapsodies*, although No. 1 and No. 2 are presented in reverse order. This apparently reflects the composer's thoughts at the time and here certainly makes sense; the listener is immediately captivated by the thrilling sound of La Madeleine's wonderful organ, as well as Andrew-John Smith's superb performance.

Following four miniature pieces, the final track is probably the highlight of the disc, or at least the most interesting. The *Fantaisie pour orgue-Aeolian* has a fascinating history, and here it receives its first ever recording. Saint-Saëns was notable as the first important composer to write for the fully automated self-playing pipe organ, of which the Aeolian Hall instrument in London was one. Saint-Saëns wrote the technically demanding *Fantaisie* for the Aeolian, the notes being reproduced by perforations on a paper roll. The composer did not have a human performer in mind, however, and declared the piece as 'unplayable by the fingers and feet'. For this recording, the Aeolian rolls have been translated for the Cavaillé-Coll and almost all the composer's original notes are heard. The chimes on the Aeolian organ were tubular bells, but here are reproduced by orchestral bells played by Adrian Bending.

How very appropriate that Andrew-John Smith was inspired to make these recordings on the very instrument played by Saint-Saëns himself. This excellent disc will certainly appeal to all enthusiasts of the 'king of instruments'. *PRA*

## THE LAND WITHOUT MUSIC Philip Brown, Stroud Valleys Music Club

IN HIS *CLASSIC FM Guide to Classical Music*, Jeremy Nicholas provides a time-chart of significant composers. The Elizabethan period was a golden age for English musicians, among them John Taverner, Thomas Tallis, William Byrd, Thomas Morley, John Dowland and Orlando Gibbons. In the Baroque period one name stands out: Henry Purcell (b.1659). Throughout the entire Classical and Early Romantic period, not a single English name, but at last came an English (or British) renaissance which has lasted to the present day. Why did this become (in the German phrase) *Das Land ohne Musik* - the land without music? And how did the revival eventually come about? In March 1695, Purcell was commissioned to write the music for Queen Mary's funeral. In November of that year, by a tragic irony, the same music was played at his own funeral in Westminster Abbey. He was aged just 36. What happened next? There were English composers, but none who made a mark on the wider scene. Was music in Britain so dominated by Handel, and to a lesser extent, Mendelssohn, that native-born composers failed to make an impression? Or was it like sports teams, who have a few good seasons and then go into decline? Another possible explanation is given in *Philharmonic* (1942) by Thomas Russell, a former administrator of the LPO. In the 16<sup>th</sup> century, composers tended to work for ecclesiastical patrons; after the Reformation, many turned to instrumental music for aristocratic patrons. But patronage went into decline and standards fell. In many European countries there was a tradition of patronage by church and state, but not here. Music was left to the haphazard care of individuals. I have yet to discover the social reasons for this disparity.

There was an awareness of this problem in the 19<sup>th</sup> century. First, William Sterndale Bennett was seen as the saviour of English music. Then Sullivan was the 'great white hope' for the 'land without music': his incidental music to *The Tempest* (1861) made him famous overnight. But then he met WS Gilbert, and we know what happened then.

Charles Hubert Parry lived from 1848 to 1918. His father, Thomas Gambier Parry, built the Church of the Holy Innocents (1851) in Highnam near Gloucester and decorated it with his own remarkable wall paintings. The son inherited his artistic talent and placed it in the service of music. Jeremy Nicholas writes that 'Parry deserves greater recognition for his role in the renaissance of English music'. His spacious First Symphony, *Blest Pair of Sirens*, the *Symphonic Variations* (possibly the inspiration for Elgar's *Enigma Variations*), the Coronation anthem *I Was Glad*, and of course *Jerusalem* are compelling

**Presenters' Panel amendment:** Apologies for the incorrect spelling of Amelia Marriette's name and email address on page 24 of the Spring *Bulletin*. The correct email address is: [marriette@btinternet.com](mailto:marriette@btinternet.com)

evidence. By 1900, the green shoots of an English revival were appearing. In 1883, the Royal College of Music was founded with Parry as its second principal. In 1895, the Queen's Hall Promenade Concerts were started by Sir Henry Wood. In the north of England, competitive musical festivals grew in number, and new works were much in demand.

'*Das Land ohne Musik*'. This phrase achieved some currency, but where did it come from? I am very grateful to Stroud Valleys member Janet Presley for identifying the following website: [www.musicweb-international.com](http://www.musicweb-international.com) which throws some light on this. The phrase is the title of a book published in 1904 by Oscar Schmitz, a music scholar and journalist. However, this 'obstinate legend' had already been promoted by Carl Engel in his book of 1866, *An Introduction to the Study of National Music*, and by others, out of a kind of cultural chauvinism. Schmitz wrote: 'The English are the only cultured nation without its own music.' But by this time his opinions were becoming out of date. Performances of *The Dream of Gerontius* in Düsseldorf (1902) and elsewhere in Germany had been received with enthusiasm. Vaughan Williams and Holst were soon to make their mark. The revival had undoubtedly begun.

I can see no single reason for these changes. I think we should simply observe that there is a pattern of rise and fall in most human affairs, and be grateful for the rich musical scene which we now enjoy. ●

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**Friday 8<sup>th</sup> – Sunday 10<sup>th</sup> February 2013: Georgian House Hotel, Haslemere**

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## FROM THE CHAIRMAN Colin Dancer

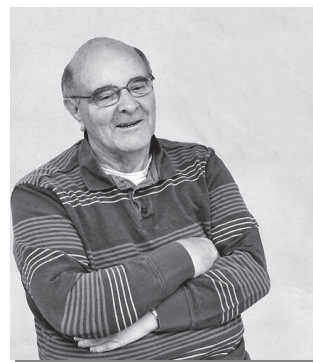
In June, I attended the West Region Music Day in Trowbridge. It was held in Trowbridge Civic Hall, a lovely venue which was light and airy. There is a report elsewhere in the *Bulletin* on this meeting. These regional meetings were introduced to give an opportunity for members of Societies which are located close together, to meet with each other and exchange ideas and offer mutual support. In the long-established Music Days, such as the Yorkshire Region's, many friendships have blossomed and the meetings have the added advantage of renewing old friendships, and making new.

These regional groups are self-funding, and it is an act of faith on the part of the organisers of these meetings that people will want to come. They put in the hard work arranging the venue, speakers and meal(s) and then sit biting their finger nails waiting for delegates to register. They will have priced the conference on the basis of a certain number attending, and if numbers fall below that level they will not cover their costs and will then have to draw on their reserves - if they have any.

In these straitened times many events have seen a fall in attendance, to the point where serious consideration has to be given by the organisers as to whether to carry on or wind up the meetings. It would be a shame to lose these events, and one sure way of securing the future of your regional meeting is to support it. You will enjoy it! You will hear wonderful music and make many friends, so check out what is going on in your area and support the hard-working organisers, whose only aim is to ensure you enjoy the experience.

I attended a performance of Geraint Lewis's Harp Concerto 'Mabinogi', performed by Catrin Finch and Sinfonia Cymru. This was a fine piece and received a well-deserved ovation when it finished. During the performance I was reminded that live music, although predominantly an aural experience, is also a visual one. Apart from 'seeing' how Geraint has produced his wonderful soundscape there was a moment towards the end of the piece where a mallet and block were used. The mallet is of fairground proportions and the percussion player raised it above his head, pausing theatrically before bringing it down onto the block. I asked Geraint why he chose this unusual instrument. He replied that percussion players are trained to use every available instrument, and when he talked to the player he said he liked it, so Geraint used it!

In July I took part in the Severn Bridge Walk for Macmillan Cancer Support through rain and wind. It was an enjoyable day and I would like to thank those of you who had sponsored me, helping me to exceed my target of £800. ●




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### BULLETIN PRICES Allan Child, *Bulletin* Distribution Manager

Regular readers will no doubt be aware that the cover price of the *Bulletin* has remained at £1.75 for at least 12 years, and probably ever since the A4 format was adopted in the 1990s. During that time costs, notably postage, have risen steadily although this has been offset to some extent by a reduction in the number of pages. However, the latest price increase from Royal Mail in April this year means that the postage on a single copy of the *Bulletin* is now £1.10, i.e. 63% of the cover price. The FRMS Committee has therefore decided that the time has come for a modest increase and the cover price will be £2.00 with effect from the Spring 2013 issue. Although this is an increase of 14.3%, taken over the time from the last increase it is little more than 1% annually, if that.

There will, of course, continue to be a discount for bulk orders from Societies, rising to a maximum of 15% for 20 or more copies. We have taken the opportunity to adjust the way in which the discount is calculated and the effect of this is to reduce the percentage price increase for many Societies. Those Societies ordering extra copies will have received, with the invoice for this issue, a note of the new price applicable to their order. I will be happy to supply a

copy of the complete price list on request by post or email; please enclose a stamped addressed envelope if you want it sent by post. Contact details can be found on page 30.

For individual subscribers the new rate will be £7.70 for four issues (2 years) and will take effect from the next renewal. Subscribers who pay by annual standing order should arrange with their bank to increase the annual payment to £3.85 with effect from 2013. Society subscription scheme prices will also rise and Societies in this scheme will be invoiced at the new rate when their next payment falls due. The subscription to Friends of the FRMS will also be increased to reflect the increased price of the *Bulletin*, and will be £5.50 with effect from 2013.

Even at the new price, income from sales of the *Bulletin* will not cover the costs of production and postage, but this situation is acceptable to the Committee as the *Bulletin* is seen as an essential means of communication with societies. Revenue from advertising goes some way to make up the shortfall and we would urge you to support our advertisers as much as possible, not forgetting to mention the *Bulletin* when making contact with them. ●

## A VIEW FROM YORKSHIRE Jim Bostwick, Secretary

Having had time to get my breath back from mastering, producing and distributing the Memento CD set of the live recital of this year's Daventry Music Weekend - excellently captured by the Weekend's audio engineers, Antony West-Samuel and Robert Swithenbank - I sensed the editor's deadline fast approaching. Incidentally, I thought the young members of Trio Capriccio - Jo Mayne (bassoon), Joanna Kirkwood (flute) and Judith Zarzycka (clarinet) - maintained the high standard of previous years' recitals. The event is fully reviewed elsewhere in this issue and I hope those who ordered the CDs have enjoyed reliving the occasion.



Staying with Daventry, I was gratified that my live demonstration of the 'Heath-Robinson' record cleaner I had cobbled together some time ago (a) worked and (b) did not have too many people falling about in laughter. There were certainly a good few questions about it from those who came to that Technical Forum session. From the photographs I've seen on the website, I don't look too ridiculous and Philip Ashton looked pretty absorbed. The downside of the photos? The waist-line I thought my swimming and cycling regime had dealt with obviously needs more work.

Two enquiries have been received from members of the public about what to do with unwanted records and magazines: if it's CDs, this isn't too difficult and I know of a number of affiliated societies who organise sales to swell funds very successfully. However, LPs are a different story and for 78s it's even worse. Generally, dealers who advertise in music magazines like to have inventories of collections - I understand Decca's LXT series and similar can be much sought after. But how many relatives with a house-clearance to cope with following the loss of mum, dad or grandparents, want to be bothered with that? This is an issue of personal concern, hopefully not imminent, which my grown-up kids will face. Is the local waste disposal site to be the final resting place for our treasures? I fear so for many. I have been advised that Oxfam are usually happy to take collections, but I don't think they do the collecting. If this is wrong, please let me know. I think a small ad in, say, *The Gramophone* may be the only hope.

Perhaps this is a pessimistic view for LPs and one not shared by the hi-fi press who constantly tell us of a vinyl revival. They frequently review turntables, arms and pick-ups (modern term, 'cartridge') which are the price of a reasonably sized house. And some of this new interest in LPs would appear to be justified when one reads the enthusiastic reviews of new 180-gram pressings - that's LPs like they used to be, think early Columbia 'blue and gold' LPs - but it's almost exclusively pop music on offer. I have acquired some classical re-issues at audio shows and paid handsomely for them, just for the joy of reliving that wonderful sound in my armchair. This set me to wonder how many affiliated societies still have, and use, the necessary equipment for presentations which include LPs. I would welcome feedback.

Finally, I wish good luck to the West Region and South Region groups who are both mounting Music Days. I do hope readers will support these events which people work so hard to organise.



### An update on the article featured in Bulletin, Autumn 2011

OVER THIS LAST YEAR, there have been lots of exciting developments at Jessie's Fund, as the charity continues to help children with complex needs across the UK communicate through music. Thanks in part to the receipt of a generous legacy, Jessie's Fund has enabled more children in hospices to access music-making and music therapy, and has helped more children's special schools develop their music provision. As a music therapist at Naomi House Children's Hospice explains:



'Music therapy quite simply offers a window, a doorway and sometimes a pathway, out of one place into another, in which the children can find more freedom and fullness of being.' Jessie's Fund has also launched a new 'school residency' model, working alongside a school for two years to instil a level of musical confidence in the staff that will ensure that the education experience for the children is enhanced for years to come. Headteacher at Reynolds Cross School writes: 'Your musicians brought excitement, vitality, energy, and ideas to the school and left leaving lots of smiles. The chance to work with you all over a two-year period is both exciting and a unique opportunity for our staff and pupils. The impact on pupils' lives could be radical.'

To find out more, or to become a friend of Jessie's Fund, go to [www.jessiesfund.org.uk](http://www.jessiesfund.org.uk) or call 01904 658189. If your Society would like an illustrated talk on the work of the fund, call the same number, email [info@jessiesfund.org.uk](mailto:info@jessiesfund.org.uk) or write to Lesley Schatzberger, Jessie's Fund, 15 Priory Street, York, YO1 6ET. ●

## The Golden Age of Leopold Stokowski and the Philadelphia Orchestra

A Centenary celebration by John J Davis (Torbay RMS)

ON OCTOBER 11<sup>th</sup> 1912, the 30-year-old Leopold Stokowski – that was his real name, I have a copy of his birth certificate - raised his baton to conduct his first concert as Principal Conductor of the Philadelphia Orchestra, commencing with the Overture *Leonora No. 3* by Beethoven. This appointment had been very much influenced by a concert pianist of the time, one Olga Samaroff (later to become Stokowski's first wife, although I'm sure he didn't wish to be associated with her maiden name: Lucy Hickenlooper!). Stokowski soon set about raising playing standards: copious firing, followed by hiring some world-class players, like the flautist William Kincaid with his platinum instrument, and also the French oboist Marcel Tabuteau. They were each to become section leaders in the Phil for 39 years.



Stokowski's major achievements are legendary, but he really came onto the world scene with the American premiere of Mahler's huge Symphony No. 8. Having travelled to Munich in 1914 to obtain performing rights - he was still a British citizen - he was almost caught by the Germans but escaped into Holland with the score intact. Two performances were planned with over 1000 musicians, but such was the demand that nine concerts were given in Philadelphia with another in New York. Stokowski had arrived, BIG and BOLD.

As well as the Mahler, Stokowski gave the American premieres, in Philadelphia, of Widor's Symphony for Organ and Orchestra, Op. 42 - this took place in the Sam Wanamaker department store with its huge organ boasting over 26,000 pipes! - Mahler's *Das Lied von der Erde*, Shostakovich's First, Third and Sixth Symphonies and Stravinsky's *Rite of Spring*. The premiere of Schoenberg's *Gurrelieder* was followed by the world premiere recording of this work in 1932. Other Stokowski premieres included the Fifth, Sixth and Seventh Symphonies of Sibelius. Further significant world premiere recordings included that composer's Fourth Symphony, which some listeners find enigmatic, and two years later his Violin Concerto with Jascha Heifetz, although Heifetz would not allow its release.

Rachmaninoff was very much to the fore in Stokowski's repertoire, bringing yet more world firsts including a performance and recording of the *Rhapsody on a Theme of Paganini* with the composer as soloist. This recording took place on the same day as the Sibelius Violin Concerto: Christmas Eve 1934, a very special day in recording history! Rachmaninoff's Symphony No. 3 and *Three Russian Folk Songs* (dedicated to Stokowski) also had their world premieres in those heady Philadelphia days.

Who, I wonder, has not seen and wallowed in Walt Disney's *Fantasia*? This film came about through a chance meeting of Disney and Stokowski in a Hollywood restaurant, surely one of the greatest happenings in the audio/visual world of that time. (I was amused to see an American advert for a re-run of this film with the slogan: 'FANTASIA WILL AMAZE YER!').

Stokowski was, of course, an acoustic expert. Indeed, Fritz Reiner said that it was Stokowski who invented hi-fidelity! Back in 1931, in collaboration with Bell Laboratories, Stokowski experimented with stereo recordings, as well as making a very close study of the world of acoustics. Stokowski would reseat the orchestra in different positions in order to produce the very best end product. He was obsessed with the deep bass sonorities that helped create the impressive 'Stokowski sound'.

In 1936 Eugene Ormandy was appointed Principal Conductor, but Stokowski stayed on until 1941, concluding with a performance of Bach's *St Matthew Passion*, with no applause; incredible after three decades at the helm. 19 years later Ormandy invited Stokowski back to Philadelphia. The expectation was truly justified, with a standing ovation before the first concert and Stokowski only able to start with a wave down and proclaiming: 'As I was saying 19 years ago ...' He then launched into his beloved and colourful repertoire such as Respighi's *Pines of Rome*, Shostakovich's Symphony No. 5 and Falla's *El Amor Brujo*, the American premiere of which he had given in Philadelphia back in 1922.

On April 10<sup>th</sup> 1981, I was the guest of the management of the Philadelphia Orchestra in its then home, the Academy of Music in Locust Street, Philadelphia. I was given a conducted tour by their General Manager, one Josef Santarlasci, including examining the Aeolian-Skinner organ behind the stage - I'm an 'organ buff'. This was followed by being taken onto the podium and left alone for a while to meditate, standing on the spot where Stokowski had made history. I was in absolute heaven as I was then allowed to sit in Stokowski's chair in the conductor's room. A day to remember and I realised that I had reached Utopia at last!

Food for thought: what makes a superb orchestra? In my opinion an inspired conductor who stays in position for many years: Boston and Serge Koussevitzky; Cleveland and George Szell; Concertgebouw and Willem Mengelberg; Chicago and Fritz Reiner; Berlin and Herbert von Karajan (if you go for him!); Hallé and Sir John Barbirolli; Leningrad and Yevgeny Mravinsky; Philadelphia and Eugene Ormandy. There are many more. However, Stokowski's appointment has to be included because he made the world sit up and take notice for three decades in his very individual way. I wish to share this outstanding centenary date of an incredible partnership with all like-minded music lovers. ●



# Our 2012 Annual General Meeting

will be hosted by

## Bath Recorded Music Society

The AGM will take place at 2 pm on  
**Saturday 20<sup>th</sup> October 2012**

to report and discuss the business of the Federation. All relevant documentation will be forwarded to affiliated societies nearer the time. Why not join us at:

The Lansdown Grove Hotel  
Lansdown Road  
Bath BA1 5EH  
01225 483888

Following the AGM there will be a recorded music presentation and for those who wish to stay through to the evening, dinner and evening entertainment will be available.

The Sulis Wind Trio & the Bath Trombone Quartet will share the live recital slot from 8.00 to 9.00 pm

>>>>>>>><<<<<<<<<<

Accommodation details for delegates wishing to stay at the Lansdown Grove Hotel are as follows for bed & breakfast per person:

2 nights' stay (Friday 19<sup>th</sup> - Sunday 21<sup>st</sup> October)  
Double/Twin from £109; Single £119

Or make a long weekend of it and enjoy some extra time in Bath

3 nights' stay (Friday 19<sup>th</sup> – Monday 22<sup>nd</sup> October)  
Double/Twin from £129; Single £144

(To book accommodation contact the Hotel but do state that you are attending the Federation's event)

>>>>>>>><<<<<<<<<<

Tickets: £25 for the dinner (3 courses & coffee/mints) and recital  
Tickets: £5 for the recital only

Booking forms for the dinner/recital are available on request from FRMS Secretary, Jim Bostwick, 6 Oakroyd Close, Brighouse, HD6 4BP, 01484 717865,  
secretary@thefrms.co.uk or via www.thefrms.co.uk

Please enclose a stamped addressed envelope with your ticket(s) application and make your cheque(s) payable to the Federation of Recorded Music Societies Ltd

## The Future Trends in Sound and Vision

by FRMS Technical Officer Philip Ashton

**I**EMERGED FROM THE *WHAT HI-FI?* Sound and Vision Exhibition, held at the Marriott Hotel in Bristol, with a refreshed interest in all things to do with hi-fi and high definition vision. The future of music sources, and for that matter video, seems to be in streamed sources via the internet using laptops, iPods, iPads and other similar devices too numerous to mention here. Many manufacturers are incorporating docking stations built into their products. One of the major problems, as I see it, is that internet-sourced material is often compressed, although with the advent of solid state memory coming down in price, lossless files are able to be transmitted to one's device. The need for some sort of improvement in the final decoded digital signals becomes of great importance. This can take the form of a Digital to Analogue device (DAC). This usually plugs into, for example, a PC via a USB cable. The output from it can be fed to a hi-fi system, or perhaps a pair of headphones. The improvement is very easy to hear. One company I was particularly impressed with was Arcam. Their DACs vary in price from £159 to over £2000. Incidentally, this company has extended an invitation to the FRMS, and by inference, affiliated Recorded Music Societies, to visit their factory during the coming year. This would take the form of groups of ten or eleven people for a team visit. If enough are interested I will organise a visit.

**M**usic in every room? Yes, with the Sonos system and this is possible at a reasonable cost. The beauty of this system is that it can be purchased in stages with the cost spread over a period of time to suit the individual. It supports over 100,000 radio stations and a number of internet music streaming services. Of course, there are competing systems on the market, but I was very impressed.

The next big-selling product is headphones. There are some really good ones around with some being more comfortable to wear than others. With the proliferation of Smartphones that have the ability to access the internet for the downloading of music files from the likes of iTunes, the youth of today are naturally wanting a better quality of sound, and do not mind spending £300 or so to achieve it, given the poor headphones usually supplied.

Valve equipment, especially amplifiers, was much in evidence. One Chinese company has on one chassis five completely separate monoblock amps each giving about 40 watts in class-A amplification. Valves are still made in China, Russia and, I believe, the Czech Republic.

**T**here are many and varied loudspeaker models from manufacturers too numerous to mention here, but I will single out a few: KEF, Tannoy, ProAc, and Quadral who held the number one position in Germany for over 15 consecutive years. They come at a big price though as quality products always will. Many high-end speakers are hand-made using modern materials such as MDF and now HDF, the latter an even denser material. Spondor's improved models sound extremely good, but for me it's still PMC that rules! Many demonstrations were using PMC speakers and it is grudgingly acknowledged by most of the opposition that they are

the very best, especially in the production of the bass register which is totally without distortion. To my ears, after hearing these, the rest pale into insignificance.

There are many companies making esoteric cables, with exaggerated claims and prices to match, such as £79 per metre and more. To wire up speakers, use 15-amp mains cable. You cannot tell the difference; or am I wrong?

**M**any speaker manufacturers have claimed that bi-wiring (providing separate wiring posts for the woofer and tweeter) is more useful in improving audio quality than evidence from listening tests suggests. In the 1990s, audio equipment reviewer Tom Nousaine conducted A/B/X tests on bi-wired systems against conventional set-ups and found that listeners could not reliably tell the two apart. The problem is that bi-wiring only adds some extra cabling, its two low-resistance connections running in parallel. There is no electrical isolation introduced by bi-wiring and electrons do not readily separate into those participating in high- and low-frequency signals, simply because there is a choice of paths for them. Any improvement is so marginal that it could be masked by other problems in the overall system, especially in the speakers themselves, which have long been known to be the least faithful components in any audio chain. There has been little additional work since the late 1990s and there is very little independent evidence that bi-wiring makes any perceptible difference.

**T**here is some foundation for the idea that audio subsystems benefit from burn-in: leaving them to run for some time before actually using them. Parts with a mechanical function will gradually loosen up over time and may be too stiff for optimum performance when absolutely new. Tests have shown that the reproduction of speakers subtly changes after a period of use. Where things begin to get odd is with the idea that electronic components need burning in, or that headphones and speakers need special test tones rather than music or radio programmes. One possible source for the burn-in myth for electronics is that the components will have gone through burn-in tests following manufacture. But these are not to settle parametric performance but rather to weed out components that are likely to fail, either very early in their life or towards the end.

Finally, why do DVD-A and SACD sound better than plain old CD? Buyers of DVD-A and SACD are more likely to favour audio fidelity. The discs do not exhibit the same dynamic range compression that is routinely applied to CD. This is readily more apparent with so-called pop music, where the volume level is almost constant and bears no relation to the original master recording. It's the same situation with DVD and Blu-ray discs. The difference in picture and audio quality is obvious, at least to my eyes and ears.

These views are not necessarily supported by FRMS Ltd. They are based on the Technical Forum hosted by FRMS Technical Officer Philip Ashton at the 2012 Daventry Music Weekend. ●

## GORDON JACOB a composer of significance

**M**ENTION THE NAME GORDON JACOB to many music lovers and you will frequently receive the answer, 'who?' or perhaps, 'oh, he is an arranger, isn't he?' More rarely you will encounter someone who does realise that he is an English composer of significance. This is all rather disappointing because Jacob (1895 – 1984) contributed much to English musical life in the twentieth century, not only through his music but as a highly respected teacher of over forty years at the Royal College of Music, from 1924 to 1966. His pupils included Malcolm Arnold, Evelyn Rothwell (Lady Barbirolli) and many other composers, performers and conductors.

During the earlier part of the twentieth century he became well known, not only as a brilliant orchestrator - he collaborated with Constant Lambert to produce arrangements of music for the Royal Ballet - but as a composer of worth. The peak of his success was probably in the 1950s; he had become a household name during the war years with his witty orchestral arrangements of popular songs for the Tommy Handley *ITMA* wireless programme. This activity was rather frowned upon by some in the musical establishment at the time; nowadays, nobody would turn a hair! It may have promoted the myth that he was no more than an arranger of others' music rather than being a 'proper' composer. A decade later his music - and that of many other composers who regarded melody as important - was ignored when Sir William Glock, BBC Controller of Music at the time, decided to promote the avant-garde composers of the period, to the detriment of the traditionalists.

They have become the forgotten composers and today's Joe Public does not appear to know of them.

I discovered Jacob's music in June 1956 when I was at home in London with my parents and brothers. Having completed my first year as a metallurgy student at Birmingham University, I had managed to save some holiday-work money to buy myself a reel-to-reel tape recorder and a little device called a radio jack that plugged into the microphone socket. This allowed BBC radio programmes to be recorded directly. I chose to record the first broadcast performance of Jacob's Trombone Concerto, written at the request of the City of Birmingham Symphony Orchestra's conductor, Rudolph Schwarz, for his 21-year-old principal trombonist Denis Wick. This broadcast was actually a recording of a live concert given some months earlier. I suppose it was the fact that it was the CBSO playing that caught my eye. I, and a few other fellow students all living in the same 'digs', used to go to Birmingham Town Hall each Wednesday lunchtime to hear Dr George Thalben-Ball's free organ recitals, and occasionally to the

CBSO evening concerts.

I did not really understand the trombone piece with its (to me) unusual modern harmonies, but I liked a bit near the beginning and another towards the end of the 20-minute work! As I listened to my recording over and over, it began to make sense, so I decided to pursue the music of this 'unknown' composer, which I have continued to do for over 50 years. I recorded everything of his that was broadcast as there was nothing on LPs until later. Now, many of his works appear on CD recordings.

I wrote to Gordon Jacob early in 1958, expressing my affinity with his music and how it was helping me to take a greater general interest in the art. He replied in a friendly tone, ending with: 'If you are ever in these parts don't forget to drop in and see my wife and me - and hear some records!' In August 1958, having now graduated with a BSc and about to start on my PhD, I did just that, taking a train to Brockenhurst and knocking at his door, armed with the published score of his *Little Symphony*. If he was surprised he did not show it, but invited me in. I met his (first) wife and I asked inane questions about his music, which he answered in good part before showing me around his studio. Eventually I went home happy.

Six months later in March 1959 the BBC arts programme *Monitor* showed a short documentary about Jacob, an early film made by the legendary Ken Russell. It showed Gordon alone in the New Forest - his wife had died a few months earlier. He later married his first wife's niece, at 21 much younger than he, and moved to Saffron Walden. Over the years I occasionally wrote to him and attended concerts, and somehow we

got closer and became firm friends. I used to visit him at home in Saffron Walden every couple of years or so.

Having studied his music I have accumulated a fairly comprehensive knowledge of it. I keep in touch with his widow Margaret, now remarried, and we do our best to promote Gordon's music. I have been consulted by quite a few well-known performers for information, especially when they are preparing to record his music for CDs. Thus, I always include a piece by Gordon in my recitals and have presented my specialist programme on his music to several Recorded Music Societies. I believe that Jacob's works deserve to be heard more. There are now about a dozen CDs available that are entirely devoted to his music, in addition to many other works scattered about in CD compilations of the 'Various Composers' category. Performers believe in him and he is well-known in the USA, more so than in the UK. For more information read my article at:

[musicweb-international.com/classrev/2004/Feb04/Gordon\\_Jacob.htm](http://musicweb-international.com/classrev/2004/Feb04/Gordon_Jacob.htm) •

**Geoff Ogram (Stafford RMS)**



Geoff (right) with Gordon Jacob in 1976

## From Steiner to Williams

## Masters of the Silver Screen

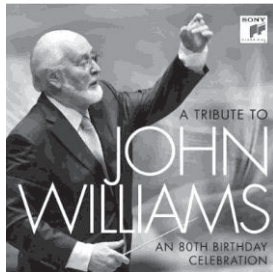
Last in a series charting the history of film music

'Fine symphonic scores for motion pictures cannot help but influence mass acceptance of fine music' – Erich Wolfgang Korngold

### John Williams: Present-day master

IN THE FIRST PART of this series (*Bulletin*, Spring 2011), Max Steiner was identified as the original master of the film-music genre. The undisputed modern-day master is surely John Williams. New York-born Williams's music for the cinema is arguably the most popular and recognisable of all time. There are interesting parallels to be drawn between Steiner's pioneering score for *King Kong* in 1933 and Williams's memorably ominous themes for *Jaws* in 1975. Once again we are asked to empathise with a 'monster' being pursued by humans to the point of destruction, and again maximum on-screen terror effects are only fully realised through the music. The main 'shark' theme is simply two recurring bass notes a semitone apart, mostly used to merely suggest the animal's proximity. This remains one of the most familiar themes in cinema history.

The young John Williams (born 1932) had solid film music grounding during the latter part of the Golden Age, having worked as a pianist and arranger with the likes of Franz Waxman, Bernard Herrmann, and Alfred Newman who encouraged Williams into composing.



*Jaws* was not the first time Williams had worked with director Steven Spielberg, but it was, for both of them, the big breakthrough in terms of hugely popular blockbuster movies. *The Sugarland*

*Express* (1974) saw the beginning of the ultimate in director-composer collaborations. Williams has to date scored 25 of Spielberg's 26 films which include *Close Encounters of the Third Kind*, the *Indiana Jones* series, *E.T.*, *Saving Private Ryan* and *Schindler's List*, almost all provided with memorable musical soundtracks. The productions of *Schindler's List* and *Jurassic Park* overlapped during 1993, and the contrasting subject matter of a Holocaust movie and a prehistoric fantasy was evidence of the versatility of these two artists. Williams has of course worked with many other directors on very successful ventures, not least the six *Star Wars* outings with George Lucas. Other films include *J.F.K.*, *Nixon*, two *Home Alone* movies, the *Superman* and *Harry Potter* series, and recently *The War Horse*. There are many others. John Williams has to date won four Academy awards.

### Around the World

PREVIOUS ARTICLES in this series have concentrated on film music emerging from Hollywood and British studios, but there was, of course, a movie industry elsewhere which similarly included significant composer-director collaborations. In the Soviet Union, Sergei Prokofiev provided the score for

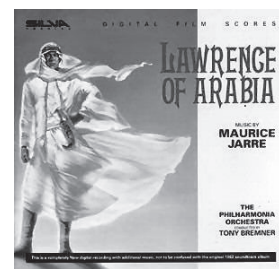
Sergei Eisenstein's historical epics: *Alexander Nevsky* (1938) and two separate instalments of *Ivan the Terrible* (1944 and 1945). Earlier, Prokofiev had devised a suite from his 1933 score for *Lieutenant Kizhe*. The composer also developed his score for *Alexander Nevsky* and the resulting dramatic cantata for mezzo-soprano, chorus, and orchestra regularly features in the concert hall. Dmitri Shostakovich was famously a piano accompanist for silent films ensuring a good understanding of what was required when he turned to composing for the cinema. His best works, though, only came after the Stalin era when the composer had fallen out of favour with the authorities.

In the last 40 years the Indian film industry (which includes Bollywood productions) has become the world's most prolific, turning out a huge number of films annually. In the 1950s the celebrated director Satyajit Ray set India on the way with his 'Apu Trilogy' and turned to the virtuoso sitar player Ravi Shankar to write the musical score.

From 1952 to 1978 the highly prolific Italian Nino Rota provided scores for many of the films of director Federico Fellini, including *La Strada* (1954), *La Dolce Vita* (1960) and *Satyricon* (1969). Rota's Italian roots made him an ideal choice as composer for Francis Ford Coppola's hugely successful Mafia saga *The Godfather* (1972). He also scored the sequel, *The Godfather Part II* (1974), but died before *Part III* appeared in 1990. Rota won an Academy Award for *Part II*.

### Maurice Jarre: Lawrence of Arabia

MY INTEREST in film music was sparked when, as an 11-year-old, I went to see the extraordinary epic *Lawrence of Arabia* (1962), yet another outstanding David Lean feature. I remember being transfixed at the incredible



desert photography, as young intelligence officer TE Lawrence gets involved in the Arab revolt against the Turks during World War I. I'm sure I wouldn't have fully understood the plot, but no matter, the spectacle, all accompanied by the most glorious musical score of Frenchman Maurice Jarre, brought the desert to life. Jarre was responsible for another memorable score in 1965: *Doctor Zhivago*.

### Return of the 'western'

ONE OF CINEMA'S most successful partnerships emerged from Italy in the 1960s, when director Sergio Leone revived a genre that had all but died in Hollywood: the 'western'. Leone's so-called spaghetti westerns (they were actually Italian/Spanish/German co-productions) owed much of their success to the

distinctive and highly original music of Ennio Morricone. The 'Dollar Trilogy', starring Clint Eastwood as the Man with No Name, began with *A Fistful of Dollars* (1964) and continued with *For a Few Dollars More* (1965) and *The Good, the Bad and the Ugly* (1966). Morricone's music, still popular today, consisted of instrumental combinations and sound effects never before heard in films, including dissonant harmonica, shouting chorus, cracking whips, chiming bells, and famously, the whistling and Fender Stratocaster electric guitar of Italian musician Alessandro Alessandroni. The 1966 film's theme was based on the wail of a coyote. The next spaghetti western - now without Eastwood - was *Once Upon a Time in the West* (1968) and here another mysterious stranger (played by Charles Bronson) is represented by a sad harmonica theme which recurs throughout, its purpose only revealed in the film's famous denouement. These films are often described as 'operatic' and they feature many dialogue-free sequences, accompanied by Morricone's distinctive themes. One commentator has observed that 'the arias aren't sung, they are stared!'

Morricone's movie career has continued with over 400 scores to date and many of his film themes remain as popular as ever.

### John Barry: Best of British

JOHN BARRY, BORN IN YORK IN 1933, is another hugely prolific, and probably Britain's most celebrated, composer for the cinema in both Hollywood and the UK. Barry's father owned a number of theatres and cinemas in Yorkshire and young John devoured screenings from an early age, noting especially the wonder of the accompanying music. Whilst on National Service he played trumpet in the army band, and in the sixties he became something of a pop star. He is possibly best known for composing the soundtracks for the seemingly never-ending James Bond franchise, and was hugely



John Barry with one of his many awards

influential in formulating the distinctive style for those films. (The original 007 theme was in fact an arrangement by Barry, the original composer, Monty Berman, finally establishing authorship in a 2001 court case.) Starting with *Dr No* in 1962, Barry went on to write for a further ten Bond pictures - many of them featuring hit songs - including *From Russia with Love* (1963), *Goldfinger* (1964), *Thunderball* (1965) and *Diamonds are Forever* (1971).

The Bond scores feature but one of Barry's music styles; the impressive score for *Zulu* (1964) and the atmospheric cold-war sound created by a Hungarian

cimbalom in *The Ipcress File* (1965) are just two early examples of a completely different approach. In terms of awards, John Barry achieved five Oscar successes: score and song for *Born Free* (1966), *The Lion in Winter* (1968), and the beautiful soundtracks for *Out of Africa* (1985) and *Dances with Wolves* (1990). His final film was *Enigma* (2001), the Bletchley Park codebreakers story. John Barry died in 2011 leaving a wonderful legacy; the quantity of his rich and varied output is easily matched by its quality.

### Composers' headaches!

THE BIG MONEY NEEDED to fund Hollywood inevitably involved powerful financial investors, executives and producers who wielded absolute power over all the creative artists, and many were musically illiterate. There are legendary tales to illustrate this: one composer was told that as the film was set in France - well, he must use French horns! Another requested that a solo flute should play full chords, and yet another insisted that 'Brahms be flown out to Hollywood!' Miklós Rózsa was not impressed to overhear his producer shouting to the sound editor during post-production: 'Louder, LOUDER, I can still hear the music!' Directors could also be a problem. David Raksin, when scoring *Lifeboat* in 1944, was challenged by Hitchcock who questioned that an audience might not expect a symphony orchestra to be playing in mid-ocean. When told of this Raksin retorted: 'Ask him where the camera comes from and I'll tell him where the music comes from!'

IN THIS SERIES OF ARTICLES I have barely scratched the surface of the film music genre. There are very many composers (and arrangers) that haven't been mentioned who have their place in cinema's musical history: Elmer Bernstein, Jerry Goldsmith, Henry Mancini, Alex North, and more recently Danny Elfman, Hans Zimmer, James Newton Howard, Howard Shore, Alexandre Desplat ... the list goes on.

THE RESURGENCE OF INTEREST IN FILM music over the last 35 years or so can be traced back to when conductor, record producer and arranger Charles Gerhardt released a complete album of Korngold film music. 'The Sea Hawk: Classic Film Scores of Erich Wolfgang Korngold' became the first of the successful Classic Film Scores series issued on RCA, long since deleted but occasionally available (second-hand) on Amazon and eBay; they have, though, been re-released by ArkivMusic in the US. A number of record companies have since followed in RCA's pioneering footsteps to mine the treasure trove of cinematic music, notably Silva Screen, Chandos, Varese Sarabande and Marco Polo (now Naxos), among others, and LSO Live are about to join them.

In modern times most films of note have a corresponding soundtrack CD readily available. In cinema's early days sound quality was decidedly 'Lo-Fi', but the high quality orchestrations of many classic film scores have been recreated and their splendour can now be fully appreciated. The film music collector has never been better served. ●

Paul Astell

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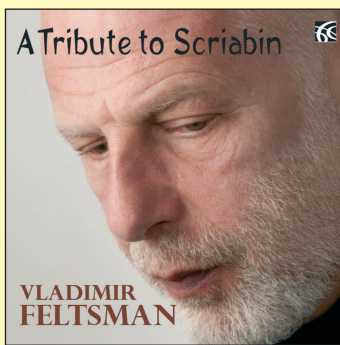
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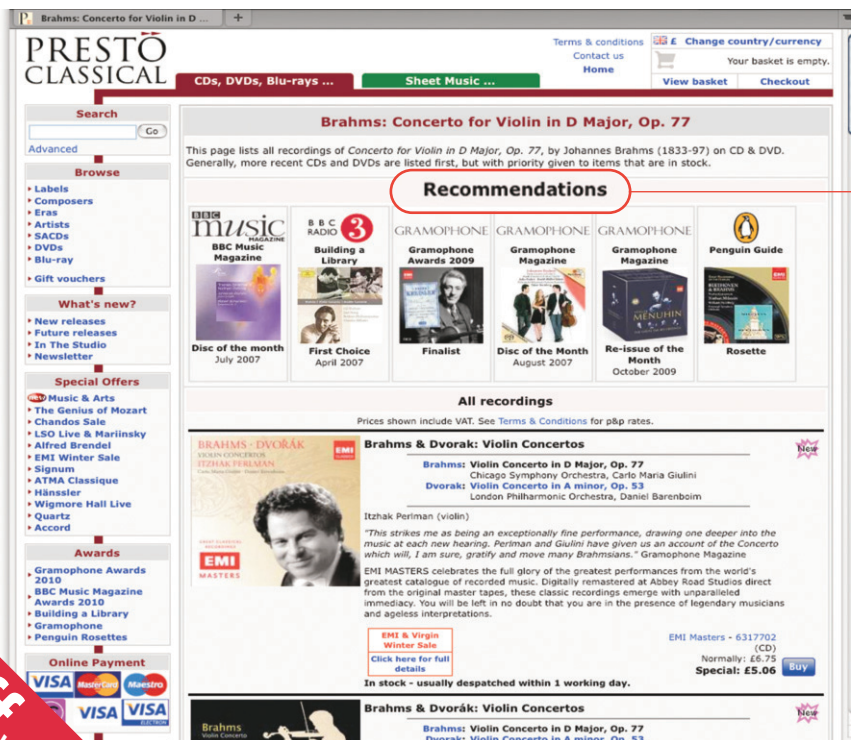
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